

Scoring Masculinity in Crisis:
Thomas Newman's Sonic World and the Disintegration of the Indiewood Male

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the Indiewood Male

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ABSTRACT

Over his thirty-five-year career, film composer Thomas Newman has adapted his compositional approach to changing technologies and evolving narratives. Newman's second period—the 1990s—coincided with the rise of the independent film spirit in Hollywood, known as Indiewood, and Hollywood's evolving portrayals of “masculinity” on screen during a decade in which the traditional models of masculinity were themselves changing or, as Stella Bruzzi suggests, “in crisis.” The combination of Newman's music, new narrative film structures and different constructions of the male image in Hollywood replaced the long-standing patriarchal model of the past by shifting focus onto the interiority of the male protagonist. Building on Bruzzi's claim that the 1990s male in Hollywood was faced with inner—as opposed to external—struggles, I provide a reading into the sonic identity Newman creates for the male protagonists in four films, *The Player* (Robert Altman, 1992), *Scent of a Woman* (Martin Brest, 1992), *Shawshank Redemption* (Frank Darabont, 1994), and *American Beauty* (Sam Mendes, 1999). I combine my hermeneutic readings of each film with graphical musico-narrative models, which I built based on Joseph Campbell's monomyth theory. This approach allows me to situate Newman's musical cues within the overall narrative arc of the films and identify cues that underline narrative crisis points for my textual analyses. In so doing, I trace stylistic continuities between films and demonstrate how Thomas Newman's “sound” consistently helps represent the inner-horrors of the 1990s Hollywood male protagonist.

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CHAPTER 1

INTRODUCTION AND METHODOLOGY

A tall, well-dressed man is standing trial for the murder of his unfaithful wife and her lover. His blank stare and impassive responses to the prosecution masks the turmoil and horror boiling in his mind. A low, rumbling drone of sound rises between the dialogue—like thunder cautioning the arrival of an impending storm. With every question and response between the accused and the prosecutor, a subtle yet unsettling minor sixth dyad (F/D-flat) descends a minor second (E/C) over a thunderous A/E pedal tone. This motif repeats throughout the scene as a series of flashbacks retrace the steps of the accused on the night of the murder. His facial expression, vocal inflection, and flashbacks do not give us enough information to know the truth behind the crime. The scene's score furthers the unknown: Is this music commenting on the action? The character? The landscape? The music sounds scary; is this a horror film?

Thomas Newman's sparse and ambiguous scoring for this opening scene in *The Shawshank Redemption* raises these questions. From an audio-visual standpoint, the sustained drone helps suspend time, creates tension, and eases the transitions to and from the flashback sequences. It also comments on the antiseptic decorum of the courtroom and the rainy night throughout the flashbacks. Furthermore, the drone also mirrors the blank stare of the accused while the dissonant piano figures comment on the shock and horror behind his unfazed facade. Newman's reliance on horror music devices—drones, synthesized timbres, and dissonance—conjures tension, anticipation, and the fear of the unknown and brings the genre of the film—a drama—into question. Arguably, this

music, independently of the visual image, could be associated with any contemporary horror-film antagonist.

I will discuss how Newman sets up his characters with moments of musical isolation to give the audience a sense of the character's mental ruminations before their call to action. The music in such moments is harmonically ambiguous or avoids straightforward tonal relationships. Newman utilizes modal mixtures on top of eerie pedal tones (drones) to help create the impression of suspended time of the character's dissociative "day-mare"—moments where time and space are called into question.¹ I will show how Newman's scoring of this mental landscape combines electronic and acoustic timbres to distance the audience from known identifiers such as key (e.g., Major/Minor-Happy/Sad) and preconceived associations of instrument timbres (e.g., Brass=Heroic). I suggest that Newman's processed sonic environment lacks the associative properties heard in 1930-40s Golden Age and 1970-80s' Golden Age scoring revival, and it is through his construction of foreign sounds—unique timbres from world instruments processed in the studio and diverged into polarizing moods—that I argue becomes a soundscape which mirrors the dissociative state of the character for which he is scoring. Along with harmonic dissonance to create tension and harmonic deception—harmony that lacks enough information to constitute a definable tonal chord to create unease. I will also show how Newman reprieves the intensity with harmonic consonance to signify safety—devices that have a long tradition in the psychological horror genre. I further identify how Newman cleverly reiterates and repurposes cues throughout the film yet differently from traditional leitmotifs—these cues don't identify a character; they live

¹ A daydream that takes on nightmarish qualities.

within (a) character(s), or at times, the overall film itself. Finally, I will trace the introduction and evolution of these cogitative “isolation” cues—and the contrasting musical moods that surround them—in four films situated within the “Indiewood” era of American film making.²

The youngest son of legendary film composer Alfred Newman, Thomas Newman (b. 1955) has scored over seventy-five feature films and has been nominated for fourteen Academy Awards for Best Score. The Newman family is somewhat of a film music dynasty in Hollywood, with three generations having scored music for a major motion picture. Alfred Newman (1901-1970) scored over two-hundred films and earned nine Academy Awards for Best Score while holding the office of Musical Director for Fox Studios. Upon Alfred’s retirement, his youngest brother, Lionel Newman, assumed the role of director until his retirement in 1985. Middle brother, Emil Newman, was also composer and musical director to a number of films throughout film music’s Golden Age. Thomas’s cousin, composer Randy Newman, brother David Newman, sister Maria Newman, and nephew Joey Newman all continue to contribute scores in contemporary Hollywood. Yet film scoring was not a given for the young Thomas Newman. His interests existed outside of music until the death of his father in 1970. Thereafter, he studied composition for two years under film composer David Raksin at USC, then finished his Master’s degree at Yale under Aaron Copland’s pupil Jacob Druckman. Upon graduation, Newman dabbled in musical theater where his friend and mentor Stephen Sondheim encouraged him to get into film after an early failed performance. His

² The term ‘Indiewood’ was coined in the mid-1990s to denote a part of the American film spectrum in which distinctions between Hollywood and the independent sector appeared to have become blurred—a product of particular forces within the American film industry from the 1990s and 2000s. Geoff King, *Indiewood, USA: Where Hollywood Meets Independent Cinema* (London: I.B. Tauris, 2009), 2-3.

first work in film was orchestrating Darth Vader's death scene in *Return of the Jedi* (1983) for family friend, John Williams. Newman's foray into composing for film began in 1983 for the romantic drama film *Reckless*. Robert Altman's *The Player* (1992) was a turning point in Newman's career. The pressure of having to deliver a score that stretched his range caused Newman to mature quickly as a composer; thereby, he developed the electro-acoustic model we continue to hear in his music to this day.

In a time when lushly Romantic, sweeping melodies and large orchestral scores have been replaced by layers of ambient, highly processed sound, Thomas Newman has forged a sonic bridge between the two disparate styles to create the electro-acoustic sound that is highly sought after in Hollywood. Newman's sound combines drones—sustained or repeated sounds or tone clusters—with pastoral and horror music devices. The open sonorities of the pastoral—harmonies built on the Perfect Fourth or Fifth with disjunct melodies—provide a distinct contrast to the eeriness fraught with dissonances heard in horror music. The effect of this sonic palette is at least twofold. On the one hand, I suggest his music functions to suspend and alter the temporality of the narrative to bring the audience closer to the inner strife of a character. On the other hand, Newman and his sound team's use of different frequency drones may also trigger primal biological responses such as a fight, flight, or freeze instinct in the listener, as suggested by Stephen Porges' Polyvagal Theory, which can explain the deep unease his music often brings to a film scene.³ Films by Newman's longtime collaborating directors—Frank Darabont, Sam

³ *The Polyvagal Theory* explores the neurophysiological foundations of emotions, attachment, communication, and self-regulation. Porges proposes that subjective responses to sounds are initially (before associative learning) based on two features of the acoustic signal: pitch and variation in pitch; and it is within those variations that social communication, safety, and danger cues occur. According to this theory, low frequency sounds without modulation will trigger a subjective fear response to flee, while high frequency sounds without modulation will trigger a subjective alerting response of pain or danger. Further,

Mendes, Todd Field, and others—generally center around ordinary male protagonists living in suburban society. These protagonists are typically haunted by the anxieties related to the ideals and notions of the American dream, normalcy, fatherhood, redemption, and temptation. These anxieties are compounded by Newman’s score at key points of the films’ narrative, most notably when the protagonist is freed from societal pressures in the form of redemption or actual death.

Newman’s second decade in the film music industry intersects with what Stella Bruzzi identifies as a time of “masculinity in crisis”⁴ throughout the 1990s and the “Indiewood” era in film history (1990-2008). I chose four films produced during this decussating moment that feature differing male archetypes. I argue that Newman creates the sound of paranoia in the 1992 crime thriller, *The Player* (Altman); he creates a sense of terror in moments of outrage in drama films like *Scent of a Woman* (Brest: 1992); he constructs the musical arc between imprisonment and redemption in *The Shawshank Redemption* (Darabont: 1994); and his music reinforces the inner-horror, dream-like state of characters trapped within the claustrophobic space of suburbia in *American Beauty* (Mendes: 1999). Protagonists of these films embark on their own respective quests only

modulated sounds within the frequency band of perceptual advantage will overlap with the frequencies of social communication that signal safety. To signal safety the sounds will need to be within this frequency and to be highly modulated simulating vocal prosody. Pathogen stimuli, such as coughing or sneezing, will have an acoustic signature overlapping with predator and/or danger signals. These psychophysiological responses to sound bring a unique perspective to studying the affect film scores have on the narrative, particularly with the expanded sonic palettes offered by modern technology. Contemporary soundtracks can now immerse the viewer into a more haptic experience via lower and higher frequencies than golden age scores. Modern recording techniques can tap into the biological and instinctual responses to sound that evoke the fight, flight, or freeze response, offering a more immersive viewing experience. Admin. “Stephen Porges (Polyvagal Perspective and Sound Sensitivity Research) | Misophonia Research [IMRN].” *Misophonia Research [IMRN]* (blog), December 22, 2015. (Admin., 2015) <http://misophonia-research.com/stephen-porges/>, accessed 1/20/2018.

⁴ Stella Bruzzi, *Bringing Up Daddy: Fatherhood and Masculinity in Post-War Hollywood* (London: BFI, 2005).

to be met with a horrific trial that decides their fates—redemption or death. As mentioned above, Newman consistently sets up his characters with moments of musical isolation before their launch into action. It is during these personal trials that Newman’s scores show some of the most interesting and ambiguous approaches to film scoring. These cues also can be heard as musical devices meant to highlight cautionary tales—reflective moments of subjective voiceover narration that elevate the film’s core message (e.g., hope and/or beauty). In particular, I build upon Joseph Campbell’s stages of “The Hero’s Journey” to identify turning points and patterns in the narrative of the films where Newman utilizes horror-music devices to enhance the protagonist’s harrowing leaps through his quest’s thresholds and trials.⁵ I will also use “The Hero’s Journey” to chart Newman’s use of Aaron Copland’s pastoral sound with horror devices that suggest a depiction of the character’s paradoxical emotional states.

By blending drones under short and repetitive motives with timbres such as piano, world instruments and electronic sounds, Newman delicately balances between the horrific, pastoral, and ironic functions of film music—never quite giving the listener too much information to determine a scene’s outcome. Often his drones are also felt more than heard, creating an instinctual unease as well as a blurred experience of time. This ambiguity begs the question: does the score become the landscape, the character, or somewhere between?⁶ These unknowns add effect to the narrative and drama of a film by creating a subtext of tension and release that the dialogue and visuals cannot evoke. Newman accomplishes this task, in part, by composing from a point of timbre instead of

⁵ Joseph Campbell, *The Hero with a Thousand Faces* (Mumbai, India: Yogi Impressions, 2017).

⁶ Timothy Judd. “Thomas Newman and the New, Ambient Film Score.” *The Listeners’ Club* (blog), October 20, 2017. <http://thelistenersclub.com/2017/10/20/thomas-newman-and-the-new-ambient-film-score/>, accessed January 25, 2018.

melody to set the atmosphere of the film—a trend that has gained momentum in contemporary Hollywood film scores since the pervasive use of synthesizers in film scores during the 1980s.⁷ The trappings of melody and leitmotif tend to represent a redundancy of the film’s narrative to Newman; instead, he chooses to create a color palette (timbre) for the overall mood of the film, then work toward any melodic features necessary.⁸ Newman’s additive approach to scoring a film typically begins from a point of solo improvisation at the piano before moving into a collaborative group improvisation where ideas are shared between a set of players he has worked with for most of his career.⁹ Ideas become more solidified into actual cues before Newman consults the director to compare multiple cues against the image. Once the cues are orchestrated, he conducts the studio orchestra where he then collaborates with long-time sound editor Bill Bernstein. Newman considers his film scores as “music for a recorded medium.”¹⁰

⁷ For a discussion on timbre and technology see: *Score: A Film Music Documentary*, Blu Ray, directed by Matt Schrader (2017; USA: Gravitas Ventures, 2017).

⁸ “Thomas Newman’s themes and leitmotifs tend to serve the subtext of the diegesis more than singular characters like most film composers’ approach preceding and during Newman’s first and second periods. Newman’s Leitmotifs do not apply to the characters directly, instead these themes and motives serve stages of psychological moments, abstract personality traits, or moral statements as they supplant themselves into each character as the narrative progresses evolving from a point of color and texture by the use of orchestration and layering instead of relying on pure melody. Newman’s scoring avoids commenting on the scene or informing the viewer of the top narrative; instead, he chooses to dimensionalize the subtext so as to not demean the actors or patronize the audience.” See: Michael Schelle and John Barry, *The Score: Interviews with Film Composers* (Los Angeles: Silman-James Press, 1999), 283.

⁹ Among his core group of musicians are George Doering, Rick Cox, Michael Fisher, Steve Tavaglione, John Beasley, George Budd, Chas Smith, Steve Kujala, Sid Page, Nico Abondolo, Larry Mah, Tommy Vicari, and Bill Bernstein. Additionally, Newman generally performs his own piano parts on the finished original motion picture soundtrack. See: Adam Schoenberg, “Finding Newman: The Compositional Process and Musical Style of Thomas Newman,” Ph.D. diss., Julliard (2010), v, 17-18.

¹⁰ That is, music composed for speakers as opposed to the concert stage. See: Adam Schoenberg, “Finding Newman: The Compositional Process and Musical Style of Thomas Newman,” Ph.D. diss., Julliard (2010), 6.

Thomas Newman's scoring of Hollywood films over the last thirty-five years has profoundly influenced the film music industry.¹¹ Newman's highly sought-after signature sound—particularly in films whose narratives situate themselves in a suburban sphere—not only underline the narrative, but also add an additional character to the film. His experimental, forward-looking approach to cinematic scoring is a culmination of unique electro-acoustic timbres with earlier pastoral and horror music tropes. This culmination results in a new subgenre I call *suburban horror*—a seemingly innocuous filmic setting where character's problems become embellished by horror music devices. By marrying the pastoral musical idiom with musical horror devices, Newman exploits the audience's musico-dramatic cultural memory to widen the divide between tension (danger) and release (safety). Newman's scores achieve this through abandoning classical character cues (or leitmotifs) for "*leittharmonic*" treatments, adding modal ambiguity through intimate piano lullabies, pervasive drones, processed timbres, and cyclic ostinati used ironically or in a more ominous context against pastoral sounds and early popular songs that embody innocence. Finally, as mentioned above, by surveying the pastoral's cinematic beginnings under the pen of Aaron Copland and exploring the shift from scoring the monster *without* to the monster *within* in 1960-1970s horror, I will show how Thomas Newman overcame the shadow of the "Newman Dynasty" by developing a distinctive sound that resonates throughout film and television.

¹¹ See Hans Zimmer's commentary on Thomas Newman's contributions to film scoring: The Hollywood Reporter, *The Hollywood Reporter Round Tables: The Composers*. Filmed 2013. YouTube video, 00:44:53. Posted December 25, 2013. <https://www.youtube.com/watch?v=NdXqE-I7KwE>.

Literature Review

The last forty years has seen the proliferation of film music scholarship emerge from the quiet corners of the occasional monograph or article into a well-established inter-disciplinary field. In 1977, Roy Prendergast's *Film Music: A Neglected Art* prolifically stated, "seldom in the annals of music history had a new form of musical expression gone so unnoticed."¹² A decade later, Claudia Gorbman echoed this sentiment in her seminal book, which she titled *Unheard Melodies: Narrative Film Music*, on the narratology of the cinematic score.¹³ This book laid the ground for the interdisciplinary field of film music scholarship today.

The film music of Thomas Newman has evaded much scholarly attention until Adam Schoenberg's 2010 dissertation "Finding Newman: The Compositional Process and Musical Style of Thomas Newman" and Chelsea Oden's 2016 master's thesis "Reflection and Introspection in the Film Scores of Thomas Newman."¹⁴ A small number of chapters also mention Newman's music in some detail. The most significant is Peter Rothbart's (2013) chapter in *The Synergy of Film and Music* that provides a chronological audio-visual breakdown of Newman's score for *American Beauty*.¹⁵

¹² Roy Prendergast, *Film Music: A Neglected Art* (New York: W. W. Norton & Company, 1977), ix. Commenting on the lack of emphasis on the study of film music, Prendergast explains that the antagonism from scholars and concert composers toward music in film stemmed from film composers' use of late Romantic musical idioms (Strauss, Wagner, Verdi, and Puccini) in a modernist world that sought to let go of the past. Further, the insertion of popular music in film added to the dissension of film music's viability of study by scholars.

¹³ Claudia Gorbman, *Unheard Melodies: Narrative Film Music* (London: BFI, 1987). Case Western Reserve University held a special film music conference in Fall of 2017 celebrating the thirty-year anniversary of Gorbman's publication—I had the honor of attending this event.

¹⁴ Adam Schoenberg, "Finding Newman: The Compositional Process and Musical Style of Thomas Newman," Ph.D. diss., Julliard (2010) and Chelsea Oden, "Reflection and Introspection in the Film Scores of Thomas Newman," M.A. thesis, University of Oregon (2016).

¹⁵ Peter Rothbart, *Synergy of Film and Music* (Lanham: Scarecrow Press, 2013).

Rothbart's analysis provided a thorough reading of the film's soundtrack giving me a launching point at which to further research the film. Anthony Bushard cites Thomas Newman's use of Aaron Copland's pastoral tropes to depict anxieties attached to the American suburban ideal in *American Beauty* and *Revolutionary Road*.¹⁶ Bushard's captivating analysis led me to look further into suburban anxieties and masculinity studies in conjunction with the film music medium. Much else of what currently exists in print on Thomas Newman are promotional and critical articles that provide slight biographical data and sweeping remarks about his released recordings.

My own interest in Thomas Newman's sound has also been influenced by the recent work of horror and suburban-sphere music by K.J. Donnelly, Neil Lerner, Anthony Bushard and Stanley Pelkey. Donnelly's *The Spectre of Sound: Music in Film and Television* and *Film Music: Critical Approaches* emphasize the manipulative and ephemeral character of film music particularly through the lens of the horror film.¹⁷ Donnelly identifies key characteristics and devices of horror music that I found helpful in pinpointing moments of overt and hidden horror moments in Newman's scores.

Neil Lerner, editor of *Music in the Horror Film: Listening to Fear* examines the effects of music and its ability to provoke and intensify fear.¹⁸ This collection highlights distinct musical devices that provoke a haptic response to the visual image. In particular, Janet K. Halfyard's chapter, "Supernatural Horror-Comedies and the *Diabolus in Musica*," details many musical gestures—"the stinger to scare us, drones and sustained

¹⁶ Stanley Pelkey and Anthony Bushard, *Anxiety Muted: American Film Music in a Suburban Age* (New York: Oxford University Press, 2015).

¹⁷ Kevin Donnelly, *The Spectre of Sound: Music in Film and Television* (London: BFI, 2005) and *Film Music: Critical Approaches* (Edinburgh: Edinburgh University Press, 2001).

¹⁸ Janet K. Halfyard "Supernatural Horror-Comedies and the *Diabolus in Musica*" in *Music in the Horror Film: Listening to Fear*, ed. Neil Lerner (New York: Routledge, 2010).

tremolandi strings to create suspense,” as musical examples that evoke fear.¹⁹ Stan Link adds non-musical sounds to the list of horror devices: music boxes, ticking clocks, and other machine sounds perpetuate outside of the narrative—sometimes ironically—to add tension, similar to Newman’s use of ostinati in *American Beauty* and toy music boxes in *The Player*.²⁰

Anxiety Muted: American Film Music in a Suburban Age, edited by Pelkey and Bushard, explores the sociological and political concerns of the 1950s and 1960s in motion pictures and television of that era—and how music helped to support narratives concerning community and conformity.²¹ Bushard shows how the entertainment industry has capitalized on television shows and films that look back on the 1950s and 1960s with a mixture of nostalgia and criticism while drawing parallels to modern social anxieties. Newman’s scores for period films such as *Shawshank Redemption* provide a “nostalgia gone wrong” view of these earlier eras whose ill-fated narratives continue into contemporary *suburban horror* films like *American Beauty*.

Finally, Stella Bruzzi’s book, *Bringing Up Daddy: Fatherhood and Masculinity in Post-War Hollywood*, is the critical foundation for the thesis. Bruzzi traces the cinematic history of the male archetype presented in Hollywood from post-World War II through the early 2000s. From his humble beginnings as a beacon of conservative values and traditionalism (1940s-50s), the male—particularly, the father—underwent profound symbolic changes through the decades of feminism and gender politics (1960s-70s) and

¹⁹ Halfyard, 21.

²⁰ Stan Link, “The Monster and the Music Box: Children and the Soundtrack of Horror” in *Music in the Horror Film: Listening to Fear*, ed. Neil Lerner (New York: Routledge, 2010).

²¹ Stanley Pelkey and Anthony Bushard, *Anxiety Muted: American Film Music in a Suburban Age* (New York: Oxford University Press, 2015).

nostalgic conservatism during the Reagan era (1980s). This transformation culminated, according to Bruzzi, into a lost, crisis-ridden male/father figure portrayed in the 1990s. I argue that this male plight received a particular musical treatment in Thomas Newman's oeuvre in the 1990s.

Methodology

Following Ronald Sadoff's model of textual analysis as a template for critical inquiry into the historical, visual, and intertextual analysis of film music, I begin each chapter like he does, listing the team—*director, composer, cinematographer, and sound editor*—involved in the making of a film and subsequently summarize the film's plot and central issues.²² The film's placement in a historical and cultural context follows the preview, situating the film around world events and cultural ideologies. Finally, the musical and visual (and sometimes character narration) syntax provides filmic stills along with notated music to add a visual component to the textual analysis. Film music's "added value" (as Michel Chion refers to it) to film forces us to consider the multitudinous contributions to a motion picture that culminate into the finished product. In this view, film music does not exist outside of the picture; it is deeply tied to all of the constituent parts that synergize to make up a motion picture. Sadoff's structuralist approach allows *musos*—audiences with some musical training—and *non-musos*—those with limited knowledge of music—a level platform on which to analyze scenes from a broad "musical-filmic vantage point."²³ In my discussion of the music, I explore Newman's harmonic language and timbres—sometimes borrowed from disparate Hollywood film music tropes from the past—with the visuals in particularly significant cues that repeat and transform throughout the film. In some cases, I have chosen cues that

²² Newman's music is the result of a collaborative process between producers, directors, orchestrators, musicians, recording engineers, and other filmmakers as are most scores in Hollywood. The atomic-level credits of each cue and score are beyond the scope of this thesis.

²³ *Musos* refers to people trained in music; *non-musos* refer to people who are untrained in music. Ronald H. Sadoff, "An Eclectic Methodology for Analyzing Film Music," *Music and the Moving Image* 5, no. 2 (2012): 70-86.

are presented only once, but can be heard as reformulations of Newman's cues from earlier films and heard in future films.²⁴ Throughout the textual interpretation, the appendices will be referenced to identify key narrative points along the Campbellian monomyth, as described below.

Joseph Campbell's *Hero with a Thousand Faces* (1949) outlines a seventeen-stage "monomyth" cycle in which protagonists typically traverse throughout a narrative. Adding this component allows the film to be understood as a whole before delving into individual scenes. Campbell's "monomyth" adds depth to the three-act structure experienced in film. The comprehensive, yet broad terminology used in each cycle allows filmic moments—and musical cues—to be plotted on to more detailed locations along the hero's journey. The "monomyth" also allows more explicit points on which to map a film's teleology (flashbacks, flash-forwards and tools that exist throughout the temporality of the film to aid the hero) and character archetypes under the sonic umbrella of the score. The graphical appendices I have designed contain Campbell's seventeen stages of the "monomyth" and are loosely based on Brian Edward Jarvis' dissertation "Analyzing Film Music Across the Complete Filmic Structure: Three Coen and Burwell Collaborations."²⁵ Jarvis incorporates in his study the literary arcs of Gustav Freytag and Seymour Chatman, including Freytag's pyramid model—a five part narrative structure that includes an exposition, rising action, climax, falling action, and denouement (see

²⁴ There is a strong harmonic, melodic, and timbral correlation between Newman's piano cues featured in *Scent of a Woman* (1992) "A Tour of Pleasures," *Shawshank Redemption* (1994) "Brooks Was Here," *The Horse Whisperer* (1998) "Awkward Talk," *In the Bedroom* (2001) "Can't Sleep 2," *The Iron Lady* (2011) "Eyelash" and "Steady the Buffs," *The Judge* (2014) "St. Francis," *Meet Joe Black* (1998) "Sorry for Nothing," *Road to Perdition* (2002) "Just the Feller," and *Up Close and Personal* (1996) "Vulgar Innuendo." These cues are played once in their respective films but create a thread in Newman's sound.

²⁵ Brian Edward Jarvis, "Analyzing Film Music Across the Complete Filmic Structure: Three Coen and Burwell Collaborations," Ph.D. diss., Florida State University (2015).

Figure 1.4). I juxtapose Freytag's pyramid against Campbell's monomyth with time code placement of musical "moods" to create a color-coded graph that gives the reader a supplemental reference to the textual analysis.

Gustav Freytag's concept of dramatic structure (1863), where the protagonist follows larger leaps in the narrative structure than Campbell's monomyth, is graphed hierarchically over the course of a large work—in this case, film. As Jarvis explains, "Freytag's Pyramid illustrates the chronological move from a low level of dramatic intensity to the work's dramatic peak and then back down, following the resolution of the protagonist's goals" (Figure 1.1 shows his original graphical pyramid with modern signifiers).²⁶

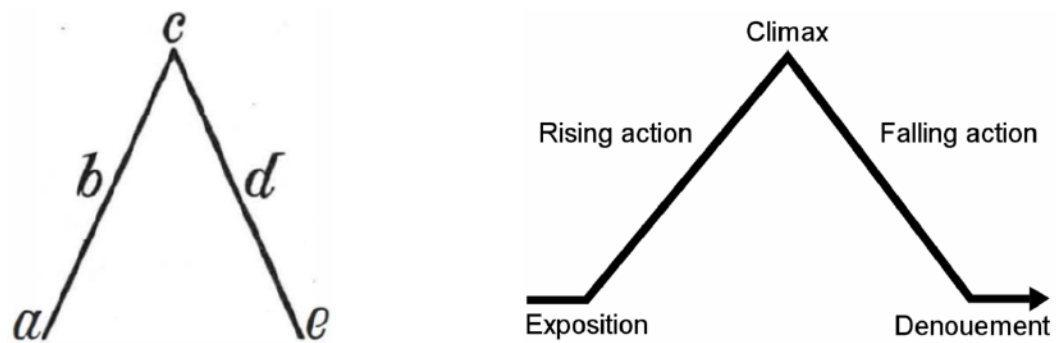


Figure 1.1. Freytag's original graph of dramatic structure (1863) with modern signifiers.

The appendix is built on vertical (top-down) time stamps of monomyth and musical events (Figure 1.2).

²⁶ Jarvis., 28.

Event	Time	Monomyth Event
	0:00:24	Fade in opening credits
1	0:01:18	Fade in to Baird School for Boys. Images of 19th century graduating class memorabilia to establish long history.
2	0:02:29	Introduce Hero: Charlie Simms, student at Baird School. Looking at weekend job opportunities, finds future boon [job where he will meet his mentor].
3	0:02:57	Introduce Shapeshifters: a group of friends that will incite the incident that will draw Hero out of his old world.
4	0:03:19	Meet the Herald: Headmaster Trask whose status is shown by driving a new Jaguar given to him by the Board of Trustees.
5	0:06:16	Hero traveling to meet the mentor. Trial with the Mentor.
6	0:08:30	Meet the Mentor: Lt. Colonel Frank Slade, a bitter and blind retired military man. Sitting alone in a guest house. Mentor taunts Hero to size him up.
7	0:14:49	Trial 1: Mentor turns on radio to allow Hero to leave after being berated. Hero passes trial.
8	0:17:05	Hero accepts the job of watching over the Mentor.
9	0:18:08	Shapeshifters get Hero to break rules and test his integrity [lends book from the library reserve; sees friends setup trap to vandalize Herald's Jaguar]
10	0:20:08	Shapeshifters' trap is sprung putting Hero in a precarious position to either tell the truth (be a rat) or hold integrity.
11	0:22:10	Trial 2: Herald confronts Hero about inciting incident. Threatens to ruin his future if he does not rat out the inciters.
12	0:26:06	Hero crosses 1st Threshold in the school world. [Headmaster: "You take the weekend to think about it Mr. Simms."]
13	0:28:35	Hero begins his time with the mentor. Isolation music shifts to Hero. Fear of the unknown at school and work.

Figure 1.2. Excerpt from my full monomyth description from *Scent of a Woman*.

The Campbellian monomyth identifies a seventeen-stage process that most protagonists must traverse in order to be narratively redeemed at the end of a story.

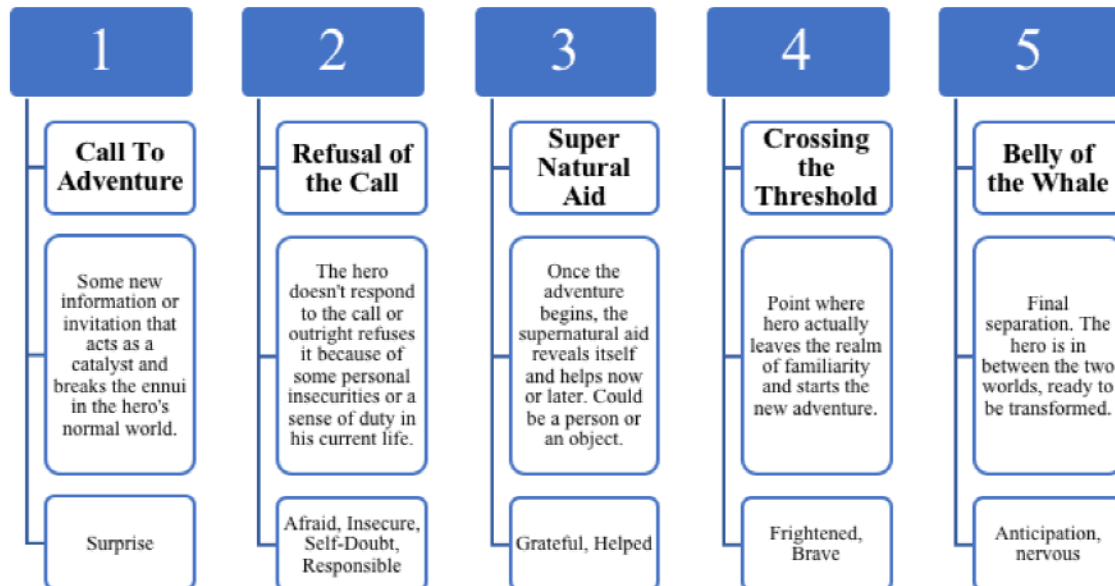
Figure 1.3 outlines the monomyth following clockwise steps throughout the character's development. Figure 1.4 provides action and emotional descriptors for each monomyth event:



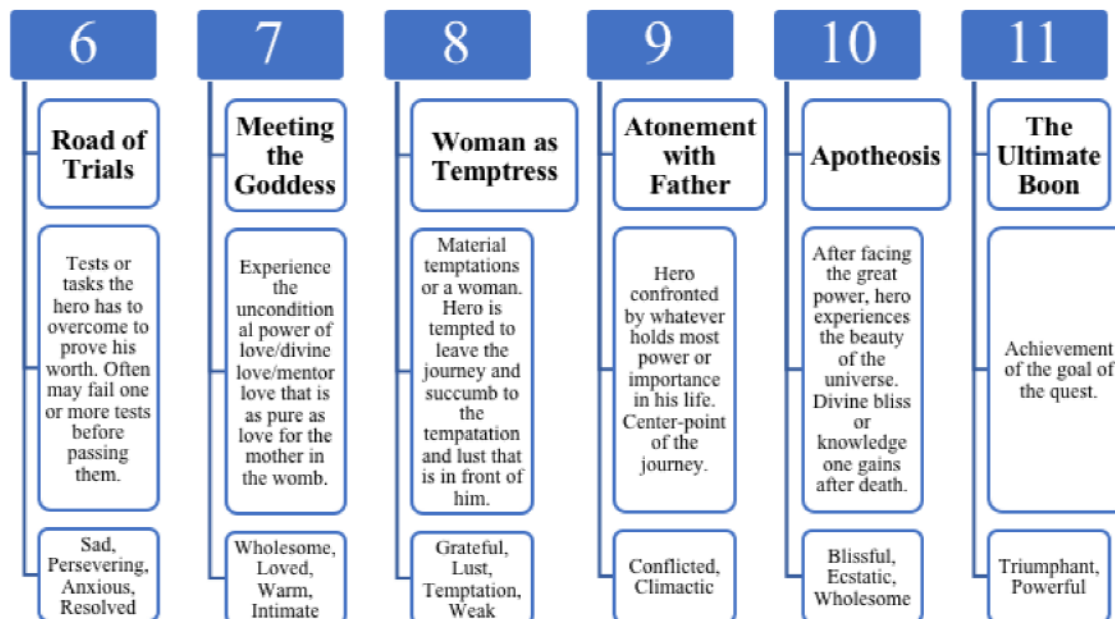
Figure 1.3. Clockwise graph of Joseph Campbell's Monomyth.²⁷

²⁷ Shikha Subramaniam, "Shikha Subramaniam-System Design," <https://shikha.myportforlio.com/system-design>, accessed August 28, 2018.

Departure



Initiation



Return

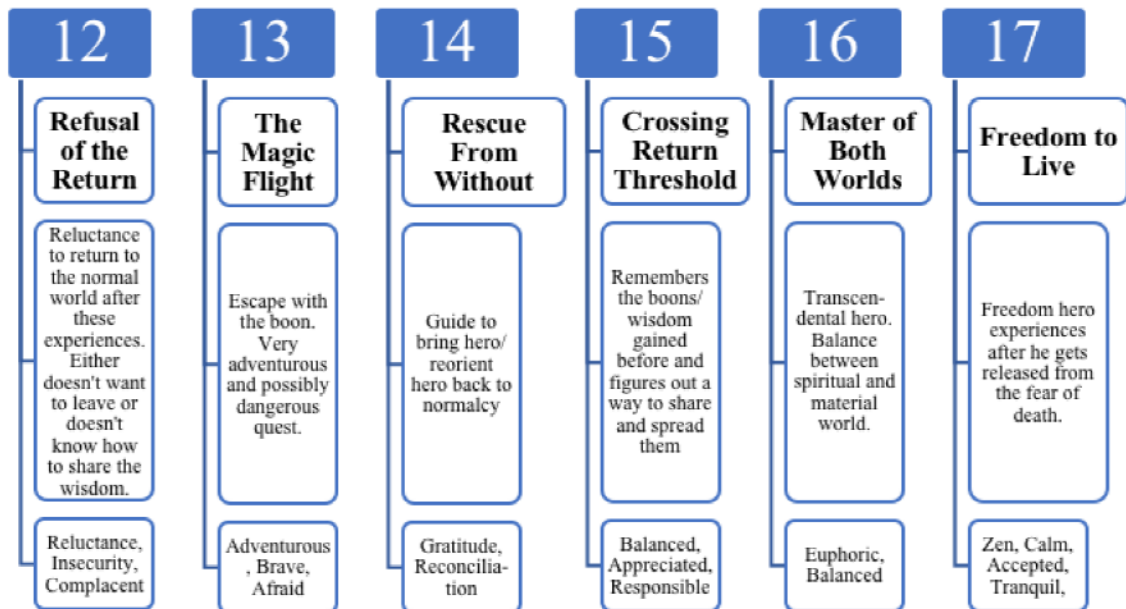


Figure 1.4. Action and emotion signifiers for each stage of Campbell's Monomyth.²⁸

Not every hero travels through each step, nor do they necessarily follow each step chronologically. Exceptions and omissions have been made in my analysis for both the monomyth steps and character archetypes (e.g., there is no “woman as temptress” in *Shawshank Redemption*; Ricky in *American Beauty* can be read as a “shapeshifter trying to supplant the phallus” instead of my distinction of him as the “mentor”). In turn, Campbell's monomyth events can have liberal designations and are utilized here as a launching point for further analysis.

In the appendix, each key character is assigned their own Freytag pyramid following their photograph, outlining their rise and fall from their respective narrative climaxes (Figure 1.5).

²⁸ Subramaniam.

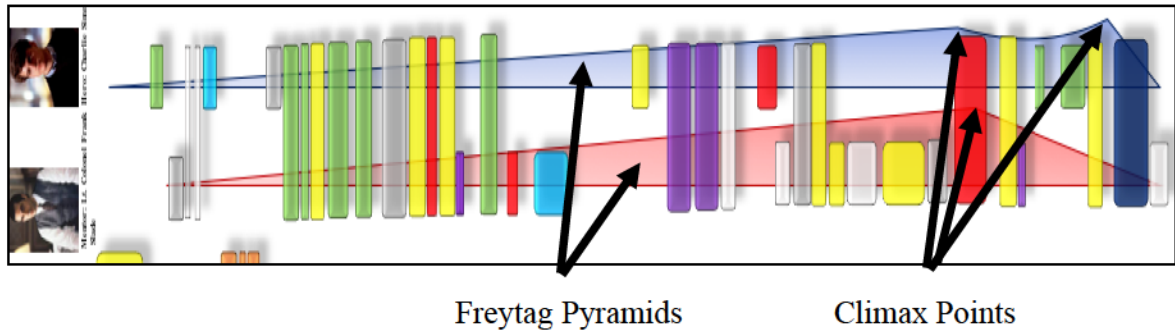


Figure 1.5. Character narrative arcs graphed with Freytag Pyramids (presented horizontally for space).

The cubes placed over the pyramids represent all music cues heard in the film. The cubes are color-coded to represent particular “moods” I interpret in Thomas Newman’s score and source music throughout the soundtrack. Cubes are placed over each character representing ownership of that particular cue. Cubes that span multiple characters represent a shared sonic space. Finally, cubes that exist outside of the character’s pyramid represent either no ownership from any character or an ownership by a character not given a graph. Each appendix is given a key at the top of the page that outlines the particular “moods” I hear presented over the course of the film (see Figure 1.6).
















	Folk		Genuine Emotion
	Chaos/Cacophony		Ticking/Countdown
	Pastoral		Adventure
	Horror		Scheming
	Diegetic		Diegetic
	Jazzy Themes		Non-Diegetic Source Music
	Pacing/Rhythmic Drive		Isolation/Fear
	Fanfare		Conciliatory/Regret
	Threat		Fantasy

Figure 1.6. Musical “mood” key example found at the top of each appendix.

These color codes align with the cubes placed over each character's pyramid creating a quick reference guide to identify the musical mood structure over Freytag's pyramid and the Campbellian monomyth (see Figure 1.5).

The final component to the appendix is the musical event list to the left of the page. This section is a comprehensive list of every music cue in the film identifying its title, duration, mood, and brief musical descriptors (see Figure 1.7).²⁹

Musical Event	
1. "Main Title"	Bucolic/Pastoral to rhythmic dulcimer over E and D at 1:18 end 3:06
2. "Main Title" B section	Rhythmic dulcimer over E and D end 6:50
3. "A Tour of Pleasures"	Isolation: 3 note piano over drone end 9:00
"Evangeline" by Robbie Robertson sung by Emmylou Harris	Diegetic Radio pause 15:12 resume 15:41, end 15:49
4. "Main Title" B section	Legato Strings over dulcimer-Consiliatory/ Regret. end 17:32
5. "Witnesses" like "Main Title" B sec	Legato Strings over dulcimer-Mischievous end 19:20
6. "Balloons" like "Main Title" B sec	Legato Strings over dulcimer-Mischievous pause 20:25 resume 21:19, end 22:10
7. "A Tour of Pleasures"	Isolation: 3 note piano over drone end 29:21
8. "Tract House Ginch"	Adventure: B maj to B min pulsing under brass and string fanfare pause 34:43, resume 34:56, end 35:02
9. "Beyond Danger"	Bucolic English Horn

Figure 1.7. Musical event excerpt from *Scent of a Woman*.

²⁹ Full analyses of cues pertinent to the thesis are contained in the textual analysis.

The above sections of the appendix unify into a gestalt-focused, musical/narrative model for exploring connections between individual scenes, pacing of the score, and pattern identification between disparate film genres by the same composer.

Tracing the Masculine Archetype in Four Films Scored by Thomas Newman

Thomas Newman's sound and the use of his cues in scenes of character isolation and introspection, I suggest, align with Stella Bruzzi's idea of "masculinity in crisis" presented in 1990s Hollywood films. Men's fears and emotions that were once repressed began to move to the forefront of the narrative and were represented visually through longer shots of character's pensively navigating their inner-thoughts.³⁰ This new cinematic approach to male interiority gave Newman an opportunity to use music to alter the sense of the film's temporality, break through the character's stoic walls, and convey the fractured psyche of the male lead. Considering the importance of Bruzzi's work as it applies to my argument about Newman's music, I will spend the rest of the chapter contextualizing her concept as well as apply it to the four films under discussion.

America at the close of World War II brought with it the spoils of new economic structures that created new behavioral codes and competitive systems in middle-class America. Consumption rivalry (i.e., keeping up with the Joneses) encouraged conformity in America's capitalist model.³¹ The dirty and unsafe streets of the city were no longer part of the economic ideal. Therefore, a new mode of thought oriented toward the happiness and security of the American family developed and the sprawl to the suburbs began. As affluent families migrated away from the cities, businesses soon followed. Shopping malls and drive-in movie theaters replaced the shops and downtown theaters of the city. As Pelkey and Bushard describe in *Anxiety Muted*, cookie cutter houses, white

³⁰ "The diversity and quantity of recent American father films is linked to the dominant idea concerning contemporary masculinity: that men are in 'crisis.' Bruzzi, *Bringing Up Daddy*, 153.

³¹ Pelkey and Bushard, *Anxiety Muted*, 17.

picket fences, and 2.4 children were the panacea of the day to quell the strife of the war, and mass media's outlets—film, television, radio, and advertising—quickly attached itself to the suburban migration narrative under the influence of government and corporate ideologues.³² Central to the depiction of the proper suburban-American family was the father and his dynamic leadership as he navigated his family through a multitude of narrative issues, thus saving them from peril.

Bruzzi describes how the archetypal male figure changed in Hollywood motion pictures since the end of World War II. Much of her analysis stems from Freud's analysis of the father and the Oedipal struggles of the son. In one instance, she describes how Hollywood established settings in which fathers rarely went to war, and those who did were killed in battle; in turn, the sons who went to war that emerged as men at the war's end to propel the image of a secure future for America. This notion of usurping the phallus to enter into manhood, gain the lead position in the family, and, in turn, restore the symbol of the archetypal male was seen—not just in war films—throughout family, crime, and western genres of Hollywood film in the 1940-50s. Themes of war trauma, weakness, and homosexuality were closely guarded secrets in film narratives during this time thus securing the new-male's position to lead his family to their “suburban utopia.”

Bruzzi highlights another absent—though generally acknowledged—truism where “women (on both sides of the Atlantic) had become more financially and politically independent, leading to a steep rise in the rate of divorce and to more vulnerable, less secure images of masculinity.”³³ Bruzzi goes on to explain World War II's influence on the male image:

³² Pelkey and Bushard, 16.

³³ Bruzzi, *Bringing Up Daddy*, x.

...the war...heightened the desire for a return to a more traditional patriarchal image. One compelling reason for this was the Depression of the 1930s, when many fathers found themselves unemployed and so confined to a more domestic role. As fatherhood became less defined by work and more identified with childcare so, some psychologists and sociologists have argued, men felt increasingly emasculated.³⁴

According to Bruzzi, American society as a whole propelled the notion that the country had become a masculine nation with “our boys” ready to assume international control after its victory. She quotes Thomas Schatz’s who argued that “by 1950, ‘Hollywood went into a full-scale retreat from message pictures and prestige-level social problem dramas,’ citing as reasons events from 1949 such as the establishment of HUAC [House Un-American Activities Committee], the trial of Alger Hiss, the Soviet atom-bomb tests and the fall of China to the Communists.”³⁵ As the Cold War continued to take hold of society’s anxiety (1945-1991), a new set of fears drove the narrative of the propaganda machine. McCarthyism left Americans leery of their neighbors’ political intentions and the Hays Code filtered what was seen and heard on the silver screen. Hollywood blacklists ruined careers and lives while anxieties of “science and technology gone wrong” added to fear’s perfect storm. “The id running rampant, machine anxieties, and the Cold War—they are all the same nightmare.”³⁶ Fears of homosexuality, communism, surveillance paranoia, and annihilation permeated the American spirit in spite of tremendous economic growth and the Baby Boom. Hollywood responded to the beginning of the Cold War with several anti-communist films told through the lens of

³⁴ Pelkey and Bushard, 1.

³⁵ Ibid., 26.

³⁶ Pelkey and Bushard, *Anxiety Muted*, 13.

science fiction and horror (e.g., communist takeover merged in the form of invasion from outside forces, as in *The Thing* [1951]).³⁷

As these anxieties washed over America's psyche, Hollywood cinema and television were present to quell society's fears and instill a sense of security by depicting a world of sameness for which all American families should strive. Christine Sprengher describes this historical moment:

...the 1950s was the first decade to represent itself on a mass scale through a *visual* mass medium. While cinema offered windows on other worlds, on how 'other' people lived, television purportedly reflected its audience back to itself through the representation of the 'ordinary', 'average' American family. Of course, this family was narrowly defined as white, middle-class, usually suburban, God-fearing (typically Protestant), patriotic and enthusiastically capitalist.³⁸

Cinema and television may have had a slight divide from a narrative construct, however one concept remained the same: the 1950s' masculine mystique of the big patriarch and breadwinner was the cornerstone of the American family.

Of course, this portrayal of the male figure and father's status began to waver in the wake of Betty Friedan's illuminating monograph, *The Feminine Mystique* (1963). Friedan's call to "the problem that has no name" attacked the 1950s' model of the American family and brought to light the social and psychological problems associated with America's mass-produced lifestyle. Women's inner-prisons had been finally brought to light forcing a mass retreat in the number of father films produced in the 1960s and 70s compared to the previous decade.³⁹ The 1960s and 70s also saw a dismantling of the

³⁷ Pelkey and Bushard, 12.

³⁸ Christine Sprengher, *Screening Nostalgia: Populuxe Props and Technicolor Aesthetics in Contemporary American Film* (New York: Oxford University Press, 2009), 41.

³⁹ Bruzzi, *Bringing Up Daddy*, 78.

image of archetypal masculinity where “the father must change if he is to survive.”⁴⁰ Bruzzi goes on to explain that, “by 1971, the influential British psychologist R.D. Laing talked of the ‘family’ as merely a fantasy structure. The nuclear family had become a concept instead of a working reality and the late 1960s and 70s saw a burgeoning of the debates around the values, role and validity of the traditional familial unit.”⁴¹ This grim reality forced writers to reconfigure masculinity to work for instead of against feminism (e.g., *Coming Home*). To accomplish this task, the old notion of “the father must change if he is to survive,” became usurped for a new form of exoneration where a father’s madness and eccentricity become the forgivable platform for male survival (e.g., Roy Neary in *Close Encounters of the Third Kind*). The reconstructed male that followed the women’s movement sought to “re-ignite belief in masculinity and patriarchy alongside having the urge to discard traditional masculinity as inadequate,” a paradox that took shape in *Kramer vs. Kramer* (1979).⁴²

As masculinity retrenched, America struggled with the present moral dilemma of the long, drawn-out Vietnam War. American officials fought to *save face* in spite of its losing battle with the North Vietnamese. Society’s trust in their leaders was waning quickly, social unrest was at an all-time high, and the belief in American exceptionalism significantly declined. The early 1970s American propaganda machines knew of nostalgia’s ability to “help society and the individual cope with change, endure loss, deal with alienation and quell feeling of anxiety and uncertainty,”⁴³ and began perpetuating Cold War nuclear fears and capitalist agendas on their state and corporate run airwaves.

⁴⁰ Bruzzi, 79.

⁴¹ Ibid., 94.

⁴² Ibid., 107.

⁴³ Sprengler, *Screening Nostalgia*, 32.

By this time, the television was in nearly every American home and its advertising “only encouraged conformity to material values, and exploited emulative anxieties.”⁴⁴ The conservative ideologues used nostalgia politically to falsify the past with selective embellishments; sever the past from the present; prevent historical continuity; foster disillusionment with the present; hinder attempts to improve present circumstances (Women’s Rights, Gay Rights, etc.); stifle creativity, innovation, and progress; commodify history; and exploit emotions for profit.⁴⁵ By 1980, the dissolve of the nuclear family ideal was in peril as only fifteen percent of American households contained a father that worked and a mother who stayed at home.⁴⁶ The late 1970s into the 1980s looked back to the 1950s as an ideological sanitized template for what the average American family should emulate.⁴⁷ Nostalgia subsumed the ideological ether and became the platform on which Ronald Reagan, himself a 1950s Hollywood icon, was elected president of the United States.

The 1980s saw a rise in marriage rates and the media regarded the “family-man” to be the happiest and healthiest among his bachelor friends. The dominance of the action film also took precedence during this time, supplanting fatherhood narratives for an anti-paternal role model (e.g., *Rambo*, *Terminator*, *Commando*, etc.). The weak father represented as a bumbling symbol of weakness (e.g., Marty McFly in *Back to the Future*) was replaced by characters possessing inhuman physical prowess as described by Bruzzi:

The flaunted presence of the male body in action cinema serves to displace the father, the paternal signifier as the encapsulation of hegemonic

⁴⁴ Pelkey and Bushard, *Anxiety Muted*, 17.

⁴⁵ Sprengler, *Screening Nostalgia*, 31.

⁴⁶ Bruzzi, *Bringing Up Daddy*, 114.

⁴⁷ Sprengler, *Screening Nostalgia*, 41.

masculinity. This male body suggests a masculinity that is not only potent but pre-paternal, still bound up in its own narcissism.⁴⁸

This pre-paternal portrayal of masculinity suggests the notion that action heroes are actually sons who are in need of a father figure themselves leading to a shift in Hollywood's perspective of father narratives being from the son's point of view. The absence of the father (and parenting in general) rose as teen comedies gained a foothold in the cinematic economy—flaunting an independence and wisdom beyond their years—thereby, commodifying youth and exploiting the spending power behind them (e.g., *Weird Science*, *Pretty in Pink*, *Sixteen Candles*, *Breakfast Club*, etc.). Many films leading up to the Indiewood era became a mass-produced engine of conservative ideals that reviled the working mother and sought to restore the fictitious model of the 1950s.

Fatal Attraction draws together various tenets of 1980s conservatism, not only the resurgent belief in 'family values' but also the vilification of the career woman and distrust of the welfare state. *Fatal Attraction* was credited with 'starting a monogamy trend', 'reinvigorating marriages' and 'slowing the adultery rate'.⁴⁹

As the Reagan era began to run its course, the independent film genre—with its atypical narratives and experimental audiovisual treatments—began to seep into mainstream Hollywood. Stephen Soderbergh's *Sex, Lies, and Videotape* (1989) is credited with launching the Indiewood era for its brash honesty and intimate displays of the inner-workings of its characters. The driving force behind defining what constitutes an "Indiewood" film is mostly stemmed from economic factors coupled with artistic integrity. A film like *Sex, Lies, and Videotape* met a middle ground where the normal budget of a Hollywood film was less than a blockbuster, but more than an independent

⁴⁸ Bruzzi, *Bringing Up Daddy*, 134.

⁴⁹ *Ibid.*, 131.

film. Further, the narrative quality was considered more “artistic” than a typical blockbuster, but not as artistic as a conventional independent film. This cinematic middle ground reinvigorated the auteur director (e.g., Quentin Tarrantino and Stephen Soderbergh) allowing more autonomy and a sense of creative identity to form.

This time in history also saw a major shift in masculinity where, most of all, self-doubt became the core combatant to the American male. The fractured male psyche was on full display on talk shows (e.g., Phil Donahue and Oprah Winfrey), discussed in books—Lynn Segal’s *Slow Motion: Changing Masculinities, Changing Men* (1997) and Anthony Clare’s *On Men: Masculinity in Crisis* (2000) for example—and depicted in films such as *Falling Down* (1992).⁵⁰ Feminism moved to the background as the key male rival replaced by something far more threatening: that men’s greatest battles were becoming internal. The male became lost again in a world that began to let go the nostalgia of the 1950s as described by Bruzzi:

the 'warrior/cop' of the 1980s was replaced by the 'more sensitive, nurturing, protective family men of the nineties'...once heroism ceased to be 'a male certainty', the 90s signaled that the 'really heroic struggle is now about facing inner obstacles, owning up to emotions in order to become a less repressed person.⁵¹

The male’s search for identity and meaning, letting go the bonds of repression, and the restoration of the human spirit are materialized in the four films surveyed in this thesis. *The Player* (1992) shows the “grey suited male”—a reconstruction of the 1950s male set in modern day Hollywood—as an emotionally repressed figure who navigates

⁵⁰ Lynn Segal, *Slow Motion: Changing Masculinities, Changing Men* (New Jersey: Rutgers University Press, 1997); Anthony Clare, *On Men: Masculinity in Crisis* (London: Cornerstone Digital, 2010); *Falling Down*. Directed by Joel Schumacher. Los Angeles: Alcor Films, Canal+, Regency Enterprises, 1992.

⁵¹ Bruzzi, *Bringing Up Daddy*, 158.

the capitalist Hollywood machine in pursuit of power. The typified femme fatale of old becomes his love interest, showing as little emotion as the protagonist/anti-hero creating an obvious façade to which neither character is capable of true emotion. The Hollywood paradox of art verses commerce is represented by the power-play male's hunger for dominance within the artistic world he inhabits. Robert Altman's portrayal of this anti-hero who gets away with murder (literally), lends itself to the notion that the "man in the grey suit," who symbolizes 1950s masculinities, is not to be trusted and should be discarded from feminine world of artistry. The film's score personifies the freezing and melting of repression, sounds moments of control, and finally sells the reveal that the protagonist's brand of male is a farce. The male in crisis can be heard in cues that feature music boxes and cues built around a "Benny Goodman-with-a-gun-to-his-head" free-jazz style.⁵²

Scent of a Woman (1992) explores a young man's passage into manhood under the tutelage of a surrogate father-figure whose insolence and militaristic deportment serve to repress his emotion. We are witness to the struggles contained within both men; therefore, abandoning the single point-of-view-from-the-son narrative, prevalent in 1980s Hollywood films. The dual account of a young man who weighs morality and integrity against a blind retired military officer who has lost hope and the will to live show the inner-trials and crises in which male film protagonists of the 1990s must engage. What begins as a tenuous relationship between the two men transforms into an unspoken love for one another as both men discover qualities in the other which they wish to possess. The "male must change if he is to survive" archetype crystallizes as both men reveal their

⁵² Doug Adams, "Thomas Newman's *The Player*," *Film Score Monthly* #72, August 1996. 17.

vulnerability during the life-or-death climactic scene that forces the rigid older man to become the effeminate younger boy he has been mentoring. The young man also transforms during this moment into the righteous man the mentor had been grooming throughout the film. The score captures the inner-ruminations of thought that setup the psychological trials both men face throughout the film. The cues that are situated in each character's "inner-landscape" in *Scent of a Woman* become a sonic template for the male in crisis portrayed in the remaining films studied in this thesis.

Shawshank Redemption (1994) has the most palpable mythic male-archetypal portrayal of the four films discussed. The male lead is, at first, feminized as he navigates a hardened prison world that serves as a literal and metaphorical trial-ridden arena that negotiates the balance between reality and hope.⁵³ The friendship between the protagonist and his mentor shows a meaningful bond between men as opposed to the group of antagonists that harass and rape the male lead are referred to as "the sisters."

Although female characters do not exist in this prison world, they symbolize hope and rebirth to the male lead as the images on his cell wall foretell. The posters of Rita Hayworth, Marilyn Monroe, and Raquel Welch are, at first glance, sex symbols that adorn any typical prisoner's cell walls. However, as the protagonist's escape sequence suggests, it is the final poster of a spread-legged Raquel Welch that becomes the doorway to redemption. It is through Welch's pelvic region (as the warden's hand penetrates to discover the escape tunnel) that the protagonist enters into a (re)-birth sequence through a five-hundred-yard birth canal to freedom. Thus, the image of the female infidel that led

⁵³ "The job of any prison is to take men, who are typically incarcerated because of hyper-masculinized actions, and feminize them...in order to dehumanize inmates and thereby make them more compliant to the state's patriarchal authority." See: Maura Grady and Tony Magistrale, *The Shawshank Experience: Tracking the History of the World's Favorite Movie* (New York: Palgrave MacMillan, 2016), 71.

him to prison becomes transformed—by way of the Welch poster—into the ultimate boon that sets him free, thereby redeeming the female.⁵⁴ The score captures the battle within the literal and inner-prisons represented in *Shawshank Redemption*, and are treated similarly—from a timbral and harmonic sense—to the score heard in *Scent of a Woman*. The score represents a key that slowly encroaches the characters’ psychological prisons, opening a window into the inner-workings of turmoil during the male protagonist’s crisis points. Further, the meditative treatment of the score invites the audience to gaze into the temporal construction of thought where hope and ennui battle for dominance within the human spirit.

American Beauty (1999) calls the integrity of the suburban American father into question by exploring an emasculated husband and father navigating a typical midlife crisis during his final living year. As the protagonist reaches inward to reinvigorate his sense of youth, he establishes a questionable infatuation for his daughter’s best friend—a desire that both awakens his spirit and gradually wreaks havoc on those around him. The film fixates on the protagonist’s carnal desires and fantasies and how the pursuit of such objects leads to the decay of the human spirit. By displaying the male lead’s inner-atrocities, the film delivers an exploitive cautionary message that perpetuated in many suburban-sphere, self-reflexive films prevalent in the 1990s and 2000s.⁵⁵ The popularity of the film suggests that many Americans were in accord with the protagonist’s criticism

⁵⁴ “[The protagonist] becomes a better man as a result of acknowledging his feminine anima.” See: Grady and Magistrale, *Shawshank Experience*, 101.

⁵⁵ *Happiness* (1998), *Far from Heaven* (2002), *Little Children* (2006), and *Revolutionary Road* (2008) represent self-reflexive films that exploit the self-destructive nature of the male psyche.

of traditional American values and moving towards a more satisfying, emotionally fulfilling existence.⁵⁶

The protagonist's transparency unveils a weakness in the patriarchal model prevalent in the years leading up to the 1990s. As masculinity had become equated with emotional lucidity, Bruzzi describes *American Beauty*—along with many other films released around the millennium—closed the 1990s with a suggestive purview of how it may have been the father all along who was the “cause of tragedy and the implosion of the family unit.”⁵⁷ Like *Scent of a Woman* and *Shawshank Redemption*, the score treats the film's core message with similar harmonic and timbral treatments. Ambiguous harmonies over whispering drones capture the fog-ridden inner landscape of the protagonist on his quest for meaning. Finally, the score assists Bruzzi's notion that, “present enlightenment can heal wounds of the past” by providing a sonic imprint of an earlier positive message onto the protagonist at the end of the film.

⁵⁶ China Millman, *American Beauty* (USA: GradeSaver, 2011), 8.

⁵⁷ Bruzzi, *Bringing Up Daddy*, 158.

Chapter Outline

Each of the four films discussed in this thesis focuses on distinct musico-dramatic structures that convey Bruzzi's idea of "masculinity in crisis" in the first decade of the Indiewood era. Chapter Two explores Robert Altman's *The Player* and the ways in which the score vacillates between film music styles of the golden age and modern electro-acoustic treatments, cumulating into the film-within-a-film's fanfare that questions the film's diegetic position of reality. By implementing horror music devices over film noir music, Newman transforms the film's main theme and develops a roadmap that leads the listener to a false image of the preservation of masculinity by vindicating the anti-hero with a grand fanfare at the end of the film.

Chapter Three explores the multigenerational exchange between a blind father figure and young man on the edge of adulthood in Martin Brest's *Scent of a Woman*. Newman exchanges the same ambivalent cues between the two lead characters as a narrative buildup to the redemptive climactic moment for both. All signature aspects of Newman's sound are present: a harmonic treatment of pan-tonal meandering piano chords over floating pedal tones. This sound becomes a beacon to the fragility behind the male stoic guise in future films.

Chapter Four explores the sonic world of hope and reclamation of the human spirit in Frank Darabont's *Shawshank Redemption*. Newman exchanges musical moods from earlier established film music tropes (horror and pastoral) to trace both the disintegration of hope and fight for absolution in the physical and psychological world of

the prison system. The music stands for both the unspoken mental ruminations of a caged spirit and serving as a backdrop to the film's cautionary tales.

Chapter Five brings Newman's music to the suburban sphere where the male crisis is on full display in Sam Mendes' *American Beauty*. Two musical cues underpin the protagonist's search for meaning and the film's core message that beauty can be found everywhere if one "looks closer." These cues rely on the audience's sonic memory of the *mise-en-bande* heard at key crisis points of another male protagonist's cautionary tale.

Unless otherwise noted, all analyses were based on the author's transcriptions from the original soundtrack recordings. Aaron Schoenberg's dissertation contains a handful of primary source scores obtained from the motion picture companies that own the copyrighted music that I will also reference. The titles of Thomas Newman's cues are taken from each original motion picture soundtrack's CD.⁵⁸

⁵⁸ The extended soundtrack recording for *Shawshank Redemption* from LaLaLand Records (2016) was referenced for titles.

Chapter 2

Music That Lies: Celebrating the Anti-Hero in *The Player* (1992)

Director: Robert Altman

Composer: Thomas Newman

Cinematography: Jean Lepine

Sound Editor: Michael Redbourn

Preview: An Open Viewing of the Film in Its Entirety

Griffin Mill: *So, what's the story?*

Walter Stuckel: *Twenty-five words or less? Okay. Movie exec calls writer. Writer's girlfriend says he's at the movies. Exec goes to the movies, meets writer, drinks with writer. Writer gets conked and dies in four inches of dirty water. Movie exec is in deep shit. What do you think?*

Griffin Mill: *That's more than twenty-five words and it's bullshit.*

(00:45:05)

The Player is a self-reflective satire of Hollywood's power structure embodied by a studio executive, Griffin Mill (Tim Robbins), and an anonymous screenwriter whose career he callously derailed. The vengeful screenwriter vows to settle the score on behalf of all scribes left in the wake of Mill's icy disregard. Taking the threats seriously, Mill grows overly suspicious of the many writers who have obsequiously pitched their scripts and he had rejected. Mill not only fears for his life; his ultimate dread lies in his loss of status atop the masculine empire of the Hollywood studio system. He settles on David Kahane (Vincent D'Onofrio), a writer whose magnum opus Mill treated with particular indifference, as the source of the threats. Mill meets Kahane in an attempt to quell the incessant threats by offering him a scriptwriting deal; but Kahane sees through the facade and the two of them tangle physically until Mill accidentally drowns Kahane in a puddle of water. To Mill's surprise, however, the threats continue but now Mill is guilty of

murdering an innocent man. Mill's mounting pressures of corporate ambition, the police investigation into Kahane's death, managing love affairs, and the escalating threats from the mysterious screenwriter leave him an insecure paranoiac. After narrowly passing a suspect lineup at the police station, Mill's life takes an unexpected turn for the better: he lands a promotion at the studio, he marries Kahane's girlfriend, and they are expecting a child—a facetious Hollywood ending that miraculously restores Mill's threatened masculinity. In the closing scene, Mill receives a pitch over the phone from a man who calls himself “the postcard writer.” He pitches an idea about a studio executive who kills a writer and gets away with murder. Mill immediately recognizes the pitch as blackmail and gives the writer a deal. The writer's title for the film is *The Player*—the movie we've just seen.

Griffin Mill's facade is a caricature of the 1950s “man in the grey suit,” with his icy disregard, slicked back hair, and double-breasted suit. This visual cinematic code represents the male-dominated Hollywood machine that perpetuates an image of masculinity that is repressive to the will of emotion and, thus, creativity. Mill becomes a metaphorical guardian of conservatism where the antagonism of the creative world becomes his greatest threat. He thwarts the loving nature of his girlfriend for an undeveloped femme fatale who paradoxically shows no emotion but is an artist—an ideological bridge on which Mill seems to stand in his professional life. The characters in *The Player* are situated on various tenet points along the battle-line between art (the feminine) and commerce (the masculine).

The film is permeated with self-reviling themes depicting Hollywood as a boulevard of broken dreams, cutthroat executives, and inflated egos. The voyeuristic

complexion of the mise-en-scène—riddled with numerous A-list actor cameos and symbolic movie posters from Hollywood’s golden age that prophetically hint at the unfolding narrative shows a war-torn landscape of creative hope where the artist—the feminine—almost always comes out the loser. Altman’s satirical take on film noir delivers its sardonic thesis by utilizing chaotic, overlapping dialogue and abrupt, attention-shifting close-up shots over a soundtrack that is filled with stumbling waltz-like cues played by pianos, music boxes, and uniquely sampled sounds by Thomas Newman. Newman’s score underlines the characters’ psychological battle between moments of fight, flight, and freeze—with wind chimes and music boxes whose tempi imply the freezing and melting of icicles—throughout the battle between creativity (the feminine) and economy (the masculine).

Historical and Cultural Context

The Player’s reflexivity of a less than savory Hollywood is one in a long line of films negatively depicting the motion picture industry. Since the silent film era, films like *Show People* (1928) and *Ella Cinders* (1926) cautioned against the pitfalls of stardom, while “talkie” films like *What Price Hollywood?* (1932) and *A Star is Born* (1937, 1954, 1976, 2018) add more grave consequences to the price of stardom. The “art versus commerce” message in *The Player* also finds its roots in films like *Sunset Boulevard* (1950) and *Whatever Happened to Baby Jane?* (1960). Altman metaphorically uses these themes as a commentary of not just Hollywood, but capitalist Western civilization as a whole. The film’s dualistic architecture shows that good and bad coexist on both sides of

a paradox: repression tends to lead to self-reflexivity uncovering inner-turmoil, image and reality are thinly veiled endeavors, and creativity and commerce—while typically at odds—exist in somewhat mutual tolerance. The film’s awarded-critical success showed how more challenging narratives, masculinity’s inner struggles with repression, and auteurism under the Indiewood umbrella was gaining steam following the unexpected success of Steven Soderbergh’s *Sex, Lies, and Videotape* (1989).

Altman presents the viewer with visual clues that simultaneously exist in the real world (A-list actor and writer cameos) and the fictional world (that even reference some of the cameo actors and films in which fictional characters have actually starred). Such signifiers constantly challenge the audience’s delineation between reality, the film, and the film-within-the-film. This visual inundation is accompanied by overlapping improvised dialogue between fictional characters and cameo actors presenting moments where identifying important narration from inconsequential conversation becomes difficult—an Altmanesque device to depict hyper-reality. Newman’s score functions in a way similar to Altman’s treatment of visual cues. The music helps refine these narrative incongruities with music that is both approachable and purposely off-kilter. The various musical themes underline moments where characters are in control (jazzy cues suggesting growing masculinity and power), devoid of emotion (icy cues identified with the repressed male) and having to react in a genuine, instinctual way (cues inspired by horror devices that free—or melt—the repressed). Tracing the film’s main title track, “Funeral Shark,” will show how the same theme can occupy divergent emotional spaces at once when the film is listened to in its entirety (See appendix).

The best-known scene of the film is the uncut, panning eight-minute opening shot that follows the film's main cast and cameo writers pitching ideas for new films. The scene opens with a clapperboard that reads: *The Player*, a subtle hint that the movie the audience is about to watch is a film-within-a-film (Figure 2.1.):



Figure 2.1 (00:00:26) Opening still.

Throughout this scene we are introduced to the main cast and witness the hustle and bustle of the Hollywood machine as groveling writers cower to the money-men (monomyth events 1-6, see appendix). Altman underlines his narrative with numerous golden age movie posters decorating the office walls (see appendix) while the chief of security (Fred Ward) grumbles about the MTV attention span in films today, “cut-cut-cut-cut, the opening shot of Welles’ *Touch of Evil* was six-and-a-half-minutes long!” Although this scene stretches the bounds of typical lengths—average shot length for movies in the 1990s was 3-6 seconds—Newman’s fast paced percussive cues interspersed with jazzy riffs and lilting waltzes keep the pacing of the shot mobile and

gripping as the camera pans from office windows to the parking lot and back.⁵⁹ The camera pans to a golf cart accident involving a mail room worker sprawled out onto the parking lot with mail strewn about him (00:03:49). The camera settles onto a close-up of the first of many threatening postcards sent to the film’s protagonist Griffin Mill. Newman introduces “Funeral Shark,” a macabre waltz—initiated by a vibraslap stinger—whose lilting glissandi between each note suggests an obsessive madness behind the threats (Figure 2.2).

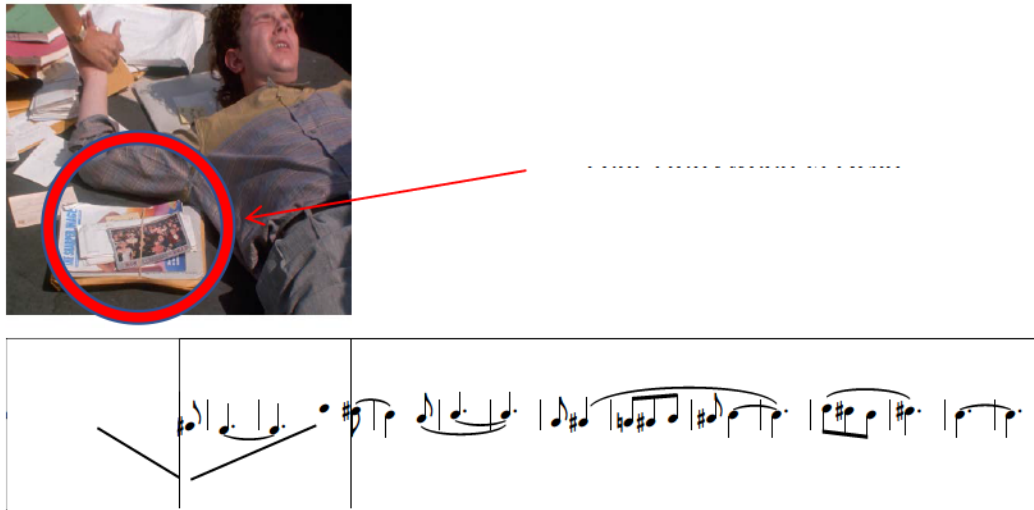


Figure 2.2. “Funeral Shark” melody accompanying first postcard threat. Transcribe author.

The melody revolves around a B minor/major seventh chord (Hitchcock Chord), a potential homage to the horror tradition of the Hitchcock/Herrmann collaboration; indeed, film posters of Hitchcock’s *Notorious* and *Rear Window* are presented at 00:40:42. The opening three measures outline a descending E Major chord whose lilting

⁵⁹ Jeff Smith, “The Sound of Intensified Continuity,” in *The Oxford Handbook of New Audiovisual Aesthetics*, ed. John Richardson, Claudia Gorbman, and Carol Vernallis (New York: Oxford University Press, 2013), 333.

notes transform a once majestic key into a smeared web of eeriness. The chromaticism beginning in measure eight leads to a weak cadence between a C# that sounds as if it is hanging on for dear life, until finally falling back to B. Newman unifies the film's sonic meta-diegesis⁶⁰ by repurposing "Funeral Shark's" melody in eight variations throughout the film leading up to *The Player's* ultimate reveal. Doug Adams describes the melody and its accompaniment as consisting of "an alternation between nervous piano phrases and the twisting waltz melody...layered behind these phrases are odd textural statements on clay marimba, struck water bottles, and prepared guitar among other non-traditional instruments."⁶¹ The repetitive kinetic rhythms played by these unorthodox percussion instruments act as a hypnotic, ticking automaton foiled against the more approachable waltz melody "highlighting and punctuating the film's architectural duality."⁶² Adams expands on the duality of the film and the score's added third dimension:

The theme becomes a musical counterpart for the Hollywood of *The Player*, as well as indicative of the executives' characters—outwardly showy, inwardly turbulent. A theme supporting only one of these two attitudes could have portrayed Mill as an unfortunate Hollywood martyr or a black-hearted scoundrel, but here there's more depth...With Newman, Mill is three-dimensional—even if his depth is his moral ambiguity."⁶³

The theme then returns three more times as a motive of imminent danger accompanying a visual threat. First, the same stinger and theme return when Griffin's secretary hangs up on an angry writer who is insisting Griffin return his call. The camera immediately pans to a movie poster of the 1950 thriller *Highly Dangerous* (Figure 2.3):

⁶⁰ Meta-diegetic sound exists in the inner world of a character. I read *The Player's* film-within-a-film as a character in itself possessing its own thoughts and motives.

⁶¹ Adams, "Thomas Newman's *The Player*," 16.

⁶² *Ibid.*, 16.

⁶³ *Ibid.*, 16-17.



Figure 2.3 (00:09:14) *Highly Dangerous* film poster.

The poster and Newman’s musical theme spell out an obvious threat that develops into an audiovisual placation to the audience.⁶⁴ The same theme then returns with the revelation of the next two postcard threats and cementing “Funeral Shark” as a musical symbol of danger (Figures 2.4 and 2.5):

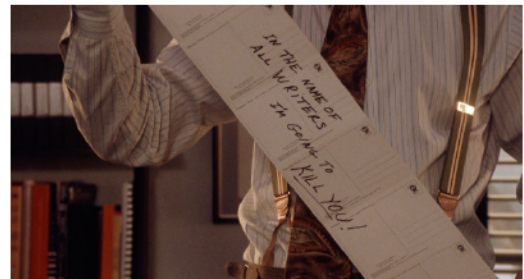
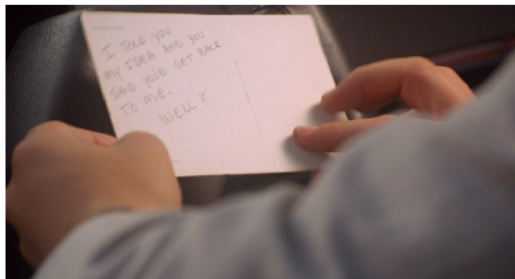


Figure 2.4 (00:13:56) Second postcard threat. Figure 2.5 (00:23:52) Third postcard threat.

The first postcard of the following pair (0:13:56) states “I told you my idea and you said you’d get back to me. Well?” Newman suppresses the melody and brings the accompaniment forward to allow space for the postcard’s question to be posed: what will Mill decide to do? The theme ticks away with improvised piano dissonances as Mill tucks the postcard into a drawer filled with similar threats further repressing his fear and vulnerability maintaining his masculine image. Here, Mill shows us that vulnerability

⁶⁴ The poster sequences show Altman indicting the audience for their part in perpetuating the capitalist/Hollywood agenda—after all, if the public would cease patronizing mindless blockbuster films, Hollywood would cease making them. See: Interview with Robert Altman, Criterion Collection DVD *The Player*.

cannot be tolerated in the masculine world of Hollywood and if the threats require resolution, only his pride will see it through.

Following the third postcard threat—the third appearance of “Funeral Shark’s” theme returns—at 23:52, Mill is called to action physically and musically, beginning the first of many inner-turmoils between the anti-hero’s id and ego (Figure 2.6). Newman’s score builds tension to mirror this narrative development echoing Mill’s resolve to identify his antagonist. During his frantic scouring of old ledgers and computer files, the nervous piano waltz devolves into the theme “Good Dog’s Water”—a theme that features struck water bottles, clay marimba, and manipulated samples of piano strings to sound like wind chimes over a strong C# pedal tone (see Example 1.1).



Example 1.1. “Good Dog’s Water/Six Inches of Dirty Water.” Transcribed by author.

The transformed timbral qualities between “Funeral Shark’s” piano accompaniment into “Good Dog’s Water’s” wind chimes transform the macabre eeriness that accompanied the earlier post card threats into Mill’s descent to the “inmost cave” behind his repression.



Figure 2.6 “Good Dog’s Water” (00:24:46-00:27:20).

The aleatoric rhythms throughout this cue have the indeterminacy of melting icicles, wind chimes, or toy music boxes that are rolled along the floor at varying speeds. Mill’s call to action seems to melt his icy veneer as the soundtrack gives us a glimpse into the fragile man behind his stoic guise. The cue lasts for nearly three minutes under an ominous drone as Mill identifies who he thinks is the perpetrator of the threats, David Kahane (Vincent D’Onofrio). Parked in front of his house, he calls David’s landline from his cell phone—a rarity in 1992 that shows Mill’s affluence. David’s live-in girlfriend June Gudmundsdottir (Greta Scacchi) tells Mill that David has gone to the movies to see *The Bicycle Thief* and they begin a flirtatious conversation as the drone fades. Telephones have a long history in Hollywood as a symbol of terror and harassment for women and Mill’s technological superiority reinforces the “man on the prowl” trope.⁶⁵ Newman’s horror-inspired drone in “Good Dog’s Water” sets up Mill’s dangerous side, foreshadowing the crime he is about to commit.

Mill drives to the theater in an attempt to calm David’s anger and, in turn, stop the threats. David doesn’t concede to Mill’s attempted capitulation and storms out of the

⁶⁵ Michel Chion, “The Cine-Files: The Player (Robert Altman, 1992),” *TheCine-files.com*. Accessed on August 23, 2018. <http://www.thecine-files.com/the-player-robert-altman-1992/>

karaoke bar, as a patron sings “Let’s Begin Again” written by Altman—an ironic tune accompanying their failed meeting. Mill begins walking to his car when the marquee lights for *The Bicycle Thief* go dark—a visual representation of Mill entering the “inmost cave”—to the sound of a thunderous bass stinger followed by the introduction of “Six Inches of Dirty Water,” an embellished restatement of “Good Dog’s Water” with heavier bass stingers, church bells, and increased tempi in the music boxes.

The swirling chimes in “Six Inches of Dirty Water” present a clear point of departure from “Funeral Shark’s” menacing melody—the threats are coming to fruition awakening Mill’s fight or flight response. The cue thrusts Mill into crossing the threshold from his former counterfeit existence of commerce toward the downtrodden art-world that houses the many casualties of writers whose lives his disregard has ruined. His failed diplomacy at the karaoke bar regresses the “man in the grey suit” back to the battlefield of the War where physical force, not words, wins battles. Like bullets slicing the air, Newman’s cue engulfs the sonic space around Mill. The incessantly chiming cue reflects Mill’s surreal loss of control as his repression begins to erase. Low bass stingers match key moments throughout Mill and Kahane’s struggle until the writer is finally drowned in a puddle of water at Mill’s hands: “Six Inches of Dirty Water” has awakened the beast within Mill and put-to-bed “Funeral Shark’s” threatening notions.

“Funeral Shark’s” twisting waltz does return, however, to enter new territory during the scene where Mill—attending Kahane’s funeral—begins courting June at the cemetery, foreshadowing an unfinished resolve on the part of the musical theme. Newman’s lilting waltz—having been firmly imbedded in the audience’s memory as danger—adds meaning by scene-association to show the three dimensions of Griffin Mill

as described by Adams above: The supportive martyr (throughout this scene) adding to the black hearted scoundrel and the morally ambiguous executive established earlier in the film. Here, Newman subtly delivers the melody in the form of plucked harmonics played on a double bass subtly reminding the audience that danger may still be lurking.

After Mill's revelation of killing the wrong writer, the threats continue accompanied by "Six Inches of Dirty Water" instead of "Funeral Shark's" melody. The audience must now reconsider the latter theme's intent while further raising questions as to who the author is behind the threats. The combination of the visual harassment Mill endures with the horror-inspired audio component forms a sympathy between the audience and the anti-hero. The symbiotic bond between the audience and Mill conjures a sense of relief when he is acquitted of his crime, thereby indicting the audience as an accomplice to the murder.⁶⁶ By replacing the danger behind "Funeral Shark" with the swirling chimes in "Six Inches of Dirty Water," the filmmakers are able to setup "Funeral Shark's" melody for the film's ultimate reveal.

The last two sequences of "Funeral Shark's" "cross-eyed waltz" (c.f. Thomas Newman) occur, respectively, as diegetic and metadiegetic end-credit fanfares for the movie *Habeas Corpus* (the film made by the characters) and the ending of *The Player* (the film we just watched). Newman adds a D# (Major 3rd) to lift the melody as he transforms the lilting phrases into triumphant orchestral flourishes decorated with confectionary percussion and ostentatious string runs to signal the all too happy—and unrealistic—Hollywood-endings of both films. Newman abandons the clay marimbas, glass bottles, and improvised piano for the traditional orchestra—an homage to the

⁶⁶ The murder of the writer can be a metaphor for the murder of artistry. Again, Altman is indicting the audience for their part in killing art films and perpetuating the success of the Hollywood blockbuster.

golden age of film scoring. The brash cymbal crashes initiate the regally transformed rhythms signaling the end of danger and, in turn, the end of the creative spirit: The anti-hero has won, the writer of *Habeas Corpus* has sold out, and capitalism has ousted artistic integrity.

Musical score for the ending of *Habeas Corpus*. The score is transcribed for strings 1 and 2, piano, and cymbal. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems. The first system shows the strings playing a melodic line, the piano playing a rhythmic accompaniment, and the cymbal playing a series of crashes. The second system shows the strings playing a more complex melodic line, the piano playing a rhythmic accompaniment, and the cymbal playing a series of crashes. Red lines connect the cymbal crashes to the corresponding notes in the string parts.

Figure 2.7 (01:55:46) Ending of *Habeas Corpus* still. Waltz theme turned to fanfare. Transcribed by author.

Following *Habeas Corpus*' big finale, the score's fanfare begins with the final fragment of "Funeral Shark's" lilting melody as Griffin gets a phone call in his car from the writer who had been threatening him on his commute home. The threatening writer is

finally revealed vocally and musically. He pitches a story about a movie executive who gets threatening postcards from an angry writer who then kills the wrong writer and gets away with it...a film he calls *The Player*. The writer assures Griffin of a “happy ending” if the screenplay gets signed. After agreeing to the terms, Griffin pulls into his cottage where he meets his now pregnant wife Jane and kisses her—the happy ending he was promised. As Griffin embraces Jane, the lilting figure fades into the well-known taunting song: “Nanny, nanny, boo-boo,” or, “He’s a Dirty Robber” (2:00:19)—a collaboration between Newman and Altman as a “thumbing-of-the-nose” taunt to Hollywood—before segueing into the big waltz fanfare.⁶⁷ The “man in the grey suit’s” audio-visual vindication becomes a half-hearted acquittal of Hollywood’s blockbuster regime where artistic expression is again repressed by the traditionalist constraints of capitalism.

Once the credits roll in *The Player*, it becomes evident the transformation of this theme has been delivered in reverse order—an audible reflexivity to the film within a film. As Adams states, “This waltz ends up almost as a theme developed backwards. It finds its roots in the last scene of the film while all the variations and their augmented complexity precede this.”⁶⁸ Newman’s treatment of the waltz throughout the film reveals a borrowing of Charles Ives’ cumulative form where constituent parts coalesce into a fully formed work. Newman’s eight variations of “Funeral Shark” leading up to the finale, combined with four instances of “Good Dog’s Water” and “Six Inches of Dirty Water,”—themes built out of “Funeral Shark’s” accompaniment—capture the physical

⁶⁷ Utilizing children’s poems and songs as a metaphor for tainted innocence was a recurring motif in horror films. See *The Birds* (1963) use of “Risseldy Rosseldy,” the children’s choir in the first scene of *Children of the Corn* (1984), the parody of “One, Two, Buckle My Shoe” in *Nightmare on Elm Street* (1984); “Rosemary’s Lullaby” in *Rosemary’s Baby* (1968), “Twinkle Twinkle Little Star” in *Dead Space* (2013) video game.

⁶⁸ Adams, “Thomas Newman’s *The Player*,” 17.

and internal battle between safety and danger, art versus commerce, and repression versus free will. The final fanfare's repeat of *Habeas Corpus*'s diegetic fanfare detaches us from Griffin's and *The Player*'s sound world to become a metadiegetic sonic indicator of the "film-as-character" through Altman's sarcasm and filmic reveal. In essence, the score, and the film itself, has been lying to us all along as we traversed Mill's "anti-heroic" journey elevating Altman's critical commentary to be all the more meaningful by the end of the film.

Tracing "Funeral Shark" backwards presents many questions about the score's overall diegesis: Does all the music in this film become metadiegetic once the audience realizes the movie they just viewed was a movie-within-a-movie when the film, itself, is a character? If, in turn, *Habeas Corpus* then becomes a movie-within-a-movie-within-a-movie, in what diegetic space does the fanfare arrangement of "Funeral Shark" occupy from a classification standpoint? Because of the film's reflexivity, "Funeral Shark" becomes a theme that seems it could have almost infinite meanings: Like holding two mirrors against one another to get an infinite number of reflections. By manipulating the third in the B Major/Minor scale and orchestrating choices between electronic and acoustic instruments, Newman seamlessly vacillates between the light and dark spaces of the narrative preying on the audience's collective memory of golden age film music. Newman's repetition of the swirling and lifeless music boxes embodies the uncanny by using processed and found sounds to which the ear has no reference or memory. When positioned against traditional orchestral/instrumental sounds, the sampled passages create a suspenseful listening experience underlining the narrative to show masculinity in crisis.

In many ways, Mill represents the 1980s “new male” version of the man in the grey flannel suit whose narcissism disavows compromise. The grey suited male of the 1950s rejected his personal, emotional, and sexual needs to maintain his paternity and maintain an image of control. Mill’s personal need for ambition consumes him and drives the film’s entire narrative. His emotional blueprint is riddled with paranoia, fear, and rage, while his sexuality-as-commodification suggests a mirroring of his throwaway mentality. Newman’s icy score embodies Mill’s lack of sentimentality and emotion—heard in a majority of his other scores—thereby underlining the emotional void of the “man in the grey suit.”

Altman’s caricature of the man “who pulls the levers” of the Hollywood machine reflects the sea change happening between the rise of the independent film in the face of the Hollywood blockbuster juggernaut. *The Player* represents a key moment in the Indiewood genre helping to reconstruct the 1990s male into a figure containing more depth than his predecessor. Guns and physical prowess can no longer conquer the antagonist as the 1990’s inner struggles begin to take shape.

Chapter 3

Alone in the Dark: Survival Through the Convergence of Multi-Generational Masculinities in *Scent of a Woman* (1992)

Director: Marin Brest

Composer: Thomas Newman

Cinematography: Donald E. Thorin

Sound Editor: J. Paul Huntsman

Preview: An Open Viewing of the Film in Its Entirety

Lt. Col. Frank Slade: Then I'm going to lie down on my big beautiful bed and blow my brains out.

Charlie Simms: Did I hear you right, colonel? You said you're going to kill yourself?

Lt. Col. Frank Slade: No. I said I was going to blow my brains out.

Scent of a Woman is a father (figure)-son road film that juxtaposes a flamboyant blind retired Lieutenant Colonel Frank Slade (Al Pacino) with a younger, quieter foil in boarding school student Charlie Simms (Chris O'Donnell). Charlie is hired by the colonel's niece to help him while she and her family get away for Thanksgiving weekend. Promising to be an easy weekend job, Charlie finds out the Colonel, unbeknownst to his niece, is planning a trip to New York City to act out a bucket list of endeavors before ending his life. Badly needing the money and burdened by his own dilemma to snitch on his peers at school, Charlie reluctantly accepts the task of guiding the colonel down his dark path filled with many past regrets in hopes to save him from his personal doom. This multi-generational collision of the repressed male masked by anger and his younger, more unsure counterpart prove to be just what the other needed to survive.

In spite of Slade's blind handicap and gruff exterior, he has earned a great deal of status in the political sphere in which he exploits throughout the film. He is a curmudgeon who carries a sophistication and confidence that makes him the quintessential urbane worldly man. Charlie Simms, a young student of roughly seventeen years, has none of Slade's sophistication but carries a naïve, trusting, optimistic, and honest demeanor that creates tension throughout the film's second act. The polar opposites of these characters come to a head when Charlie finds the colonel dressed in his military garb loading a pistol to end his life. Charlie intervenes and Slade threatens to kill him. Having confronted the precipice of death, they are both transformed by this experience together and find the will to cross the threshold of self-doubt into a life filled with hope. The cynical old Slade who had ridiculed Charlie's naivety and simple honesty becomes inspired by it, in turn, he goes to Charlie's aid by intervening in his disciplinary hearing at school, thus transforming him into a father figure for Charlie.

Historical and Cultural Context

Martin Brest's remake of Dino Risi's *Profumo di donna* (1974) adapted from Giovanni Arpino's novel *Il buio e il miele* was transposed into the American landscape in 1992. The intense chauvinism portrayed in Risi's original version of the film was severely toned down to better show the gruff protagonist more as an admirer of women than the preying lecher portrayed eighteen years earlier—a more convincing role model for a seventeen-year-old young man situated in the “masculinity in crisis” era of the 1990s. Both films present the blind and ill-tempered protagonists as older generation

father figures embittered by their handicap but Newman's score in the remake helps shape a different understanding of the main protagonist.

Brest's remake delves into the fractured psyche of a man "alone in the dark," showing Slade's quiet moments of solitude accompanied by Thomas Newman's non-tonal piano-centric score. Slade's repressive walls he has built around his psyche prove to be an impassable partition that only a woman and the maturation of Charlie can break through. Slade's barriers harken back to the repressive military man of the early 1960s; the era from which he served in high ranks for Lyndon Johnson. Two musical cues setup both the walls of Slade's self-preservation and the razing of those walls: "A Tour of Pleasures/Thin Grey Line" and "Cigars Part Two/Other Plans," respectively.

Musical and Visual Syntax

Newman situates the non-tonal cues around a series of pastoral themes for English horn that provide a moment of repose following a threatening situation, and adventurous brass/string fanfares that propel the narrative to show Charlie's youthful perspective (see appendix). This juxtaposition of cues containing opposing moods further dispirits the atmosphere of the protagonists' moments of isolation and pull the listener deeper into each character's mental landscape. Newman's heavily reverbed piano, free rhythms, and parallel chord voicings alter the temporality of the scene, freezing the listener into the character's mental space. Looking at the appendix, one sees "A Tour of Pleasures/Thin Grey Line" (dark grey cubes) first mapped onto Lt. Frank Slade at Event 6, where we first meet Pacino's gruff character (the Mentor). The isolation cue then shifts to the Hero

at Event 13. At Event 18, the cue is finally shared between both characters showing both men battling their inner thoughts as they await their personal trials. As Slade gets closer to his goal of committing suicide, the isolation theme returns two more times to set up the harrowing climax between Charlie, Slade and his gun (Events 40 and 47).

The first five measures of “A Tour of Pleasures/Thin Grey Line” introduces Lt. Frank Slade sitting alone next to a window in a smoke-filled guest house. A ray of sunshine struggles to enter through the smoke—a visual metaphor for the fog forbidding any good to enter Slade’s life. This first trial for Charlie leaves him in serious doubt about taking the job to aid Slade for the weekend. “A Tour of Pleasures” sets up both Slade’s loneliness and Charlie’s fear of the unknown (Figure 3.1).



00:08:30

Figure 3.1. “A Tour of Pleasures” with accompanying still. Transcribed by author.



The homophonic and heavily reverbed piano voiced with parallel open fifths in the left hand accompanied by the third in the right hand has become a signature harmonic approach for Newman during, what Chelsea Oden calls, “moments of introspection and reflection,” and what I call “isolation.”⁶⁹ “A Tour of Pleasures” is harmonically ambiguous, suggesting B-flat Mixolydian but not adhering to any traditional harmonic

⁶⁹ Chelsea Oden, “Reflection and Introspection in the Film Scores of Thomas Newman,” M.A. thesis, University of Oregon (2016), iv.

treatment. The floating and unresolved nature of the three chords that open this cue intimate the unknown between the two men about to meet for the first time.

Perhaps the most memorable scene where “A Tour of Pleasures” is heard is during a dinner conversation between the two protagonists as Slade reveals his plan to commit suicide (00:47:31). Following Slade’s entrapment of Charlie who misses his flight home, Slade reveals a bucket list of experiences he wishes to embark upon before his imminent suicide (Figure 3.2).

		
Slade: “It’s not really a plan. It’s more like a tour. A little tour of pleasures.	Stay in a first-class hotel. Eat an agreeable meal. Drink a nice glass of wine. See my big brother. Nothing like...	family ya know. And then make love to a terrific woman.



B-Section



After that...I'm gonna lie down on my big beautiful bed at the Waldorf and blow my brains out.

The musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is in 4/4 time and features a mix of eighth and quarter notes with various accidentals. A label 'Ghost Ambient tone' is positioned above the middle staff.

Figure 3.2: “A Tour of Pleasures” full 13 measures transcribed by author.

As Slade utters his last words, “brains out,” Newman ends his second statement of the cue’s B-section with a weak cadence between C-minor and B-flat major. This harmonic “resolution” sounds less like a cadence as it now becomes an ellipsis for Charlie to pour his efforts into saving Slade from his weariness.

Because “A Tour of Pleasures” is so tonally ambiguous, when it is restated in subsequent scenes, its ability to associate with those different narratives quickly takes shape. Like a musical chameleon, the transparency of the six chords swirling in the liminal space between the audience and the screen underlines the interiority of the character. The listener is then invited to make her/his own judgement of the character’s state: melancholy, pensive, peaceful, nostalgic, daydreaming, lonely, etc. Newman uses this technique in many of his scores to enable the listener to read the narrative in a personal way and, thereby, distance himself from placating the audience. Newman describes these types of pared down cues:

I tend to have a three-note piano style. It's probably because you need three notes to really define harmony. I guess it was this whole feeling of wanting to reduce things down. Not wanting to be flowery. Not wanting to say too much. If I use three notes to make harmonic activity, I want to make sure that every note matters. Again, it's trying to find the value of an idea and not be sentimental. In a way, it's a reaction against sentimentality, but toward myself. How I see myself. In a way, I wish not to share myself with others. I think there is a real reason I'm a film composer more than anything else. Because I'm automatically moved to the background...I tend not to share my music with many people, and I think that's why my piano style is so scaled back.⁷⁰

Newman's scaled back piano writing becomes a chameleon to the narrative in which it is associated, thereby raising more musico-dramatic questions than it informs: sentimentality, pensiveness, inner-turmoil, peaceful, ambient, relaxing, horror, reflective, and introspective—can be used to describe the same cue when commutated to a different scene. Scholars like Adam Schoenberg and Chelsea Oden have only begun to create a conversation to identify a unifying theoretical approach with which to analyze Newman's non-traditional compositional oeuvre. Perhaps it is in Newman's Rock and Roll background that we might find a clue into the structure of "A Tour of Pleasures." The root-fifth-third parallel structure of the six chords intimate the way a guitarist might slide between chords up and down the neck of the guitar. While not adhering to the classical rules of Western art music, the natural motion between bar chords on a guitar easily emulates the motion between "A Tour of Pleasures's" chordal structure. As a multi-instrumentalist, it could be entirely possible that Newman composed this piece on the guitar then transcribed it to piano simply due to its chordal motion.

⁷⁰ Adam Schoenberg, "Finding Newman: The Compositional Process and Musical Style of Thomas Newman," Ph.D. diss., Julliard (2010), 36-37.

“Cigars Part Two/Other Plans” (red cubes drawn in appendix) represent horrific musical responses to the sonic isolation heard in “A Tour of Pleasures/Thin Grey Line”—a call to action, so to speak, from the swirling thoughts ruminating in the characters’ minds. These cues are built over a C#-G#-E drone with swelling clarinet cells that answer to horror-inspired piano dissonances (pervasive minor seconds and tritones). Adam Schoenberg describes the piano cells as reflecting Newman’s “chromatic and quartal/quintal nature” heard throughout his career.⁷¹ The voicings heard in the piano, however, present a dissonance reminiscent of the horror music genre—a device Newman utilizes in future films. For example, measures 4-5, 9-10, and 15-16 present both a tritone and minor second over the sustained drone and E in the clarinet creating a deep unease to the listener (See Example 3.1).

The image displays a musical score for the cue "Other Plans." It consists of two systems of staves. The first system includes staves for Piano (right and left hands), Clarinet, and Bass. The second system includes staves for Clarinet and Horn. Red circles are drawn around specific piano chords in measures 4-5, 9-10, and 15-16, highlighting dissonant voicings. The score is in 4/4 time and features a C#-G#-E drone in the bass line. The piano part features chromatic and quartal/quintal voicings, while the clarinet and horn parts provide melodic lines that interact with the piano's dissonances.

Example 3.1: “Other Plans.” Transcribed by author from original score.⁷²

⁷¹ Schoenberg, 64.

⁷² Ibid., 63-64.

The placement of the dissonances between long periods of quiescence adds to the tritone/minor second's power to unsettle the space between character dialogue. As Stan Link points out that, "another strategy especially appropriate to the psychological effect of horror resides in the score's structural relation to narrative when offering misleading rather than reliable musical narration."⁷³ Played following the bucolic English horn in "Beyond Danger," "Other Plans" adds horrific value to heighten the seriousness of Slade's corrective response to Charlie's half-hearted salute underscored with the tritone and minor-second dissonances. Janet Halfyard describes the tritone's deep association with evil:

The tritone's position within the medieval study of music caused it to acquire an interestingly specific musical symbolism. Its numerological characteristics oppose all that is defined as good in Western theology and music: six is the number of the devil, while seven is the perfect number, the divine number. The demonic tritone falls on the sixth semitone above (and below) the tonic as opposed to the perfect fifth, which falls on the seventh semitone. The tritone is the sixth step on the circle of fifths away from the tonic; it is, harmonically speaking, as far from grace as one can fall, associations that led to it being christened the *Diabolus in musica*, the devil in music, and that have always made it exceptionally useful to composers who wish to convey the idea of evil, the Other, or the alien.⁷⁴

The dialogue and the piano become locked in a call and response (Figure 3.3):

⁷³ Stan Link, "Horror and Science Fiction" in *The Cambridge Companion to Film Music*, ed. Mervyn Cooke and Fiona Ford (United Kingdom: Cambridge University Press, 2016), 206.

⁷⁴ Janet K. Halfyard, "Mischief Afoot: Supernatural Horror-comedies and the *Diabolus in Musica* in *Music in the Horror Film: Listening to Fear*, ed. Neil Lerner (New York: Routledge, 2010), 23.











		
<p>00:50:24</p>	<p>00:50:28 Slade: "What was that?" Charlie: "It was nothin'"</p>	<p>00:50:33 Slade: "Next time, snap it out!..."</p>
		
		
<p>00:50:51 Slade: "Too many men far better than you have executed that courtesy."</p>	<p>00:50:56 Slade: "And if you're smart, you won't try it again. This bat has got sharper radar than a nautilus. Don't fuck with me Charlie."</p>	
		

Figure 3.3: "Other Plans" transcribed by author from original score.⁷⁵

The "Beyond Danger" cue returns immediately following the ominous warning by Slade and his music signaling a sense of safety for Charlie. The bookends of "Beyond Danger"—the bucolic English horn theme—imply the seriousness of Slade's lesson

⁷⁵ Schoenberg, 63-64.

coupled with the notion that Charlie's weekend job will be more than simply a monetary venture.

The first ten measures of "Other Plans" returns a half-step lower in "Cigars Part Two" where Slade's antagonizing nephew pushes him over the edge by disrespecting Charlie (01:06:15).⁷⁶ With each snide remark pontificated by Slade's nephew, the dissonant piano over the drone gets louder emulating Slade's anger gaining pace as his blood begins to boil. Following the two statements of the dissonant piano, the drone harmony thickens adding upper voices depicting Slade's inner pain beginning to show through his calm veneer. As the cue comes to a climax, Slade violently grabs his nephew by the throat putting him into a ranger choke hold when the cue fades (Figure 3.4).



Figure 3.4. "Cigars Part Two" (01:06:15).

"Cigars Part Two" firmly plants the dissonant piano theme as Slade's "call to action" sonic identity as it prepares the film's apotheosis.

"Other Plans" is plotted onto Charlie for a brief moment as he contemplates his impending disciplinary hearing upon his return to school (01:31:48). This sets up the climactic scene where "Other Plans" becomes attached to both protagonists in a moment of life or death (01:52:37). Leading into the fourth and final presentation of "Other Plans," "A Tour of Pleasures/Thin Grey Line" gets one last statement as Slade decides to

⁷⁶ "Cigars Part Two" is presented in the original key of "Other Plans" on the soundtrack CD. It is a half-step lower on the DVD (1998 Universal Home Video).

go through with his suicide plans. Slade sends Charlie away to buy him cigars—an animalistic attempt at hiding to die alone. Dressed in his military officer's blues, Slade is loading his gun when Charlie walks into his room accompanied by the drone in C#-G#-E as "Other Plans" begins. As the two protagonists converse, the score attaches itself to key dialogue, emotion, and instinctual listener responses. The tense drone becomes attached to Charlie's fear and trepidation as he tries to win the gun from Slade. Ghost and ambient tones whistle through high registers intimating Slade's inner pain dancing through the transom of his mind. The low bass stinger introduces the dissonant piano like thunder warning the listener of the danger and seriousness of Slade's suicidal intentions. The more Charlie attempts to convince Slade to hand over the gun, the more Slade becomes angry. Slade turns the gun on Charlie, "I'm gonna shoot you too. Your life's finished anyway," as the drone builds volume intensifying the direness of the scene. Newman fades the cue for a brief moment as if the storm may pass. Charlie desperately appeals to Slade, "You're not bad, you're just in pain," inciting Slade's anger. The bass stinger, piano dissonance, and drone return in full force as Slade replies, "What do you know about pain, you little snail dart from the Pacific Northwest?" Charlie slowly approaches Slade pleading for him to surrender the gun. With every verbal exchange the bass stinger and piano dissonance builds volume. The drone voices begin to glissando downwards in horrific fashion as tremolandi strings ascend in pitch and volume as Slade begins a countdown from five. After slowly saying "one," he listlessly says, "fuck it" and draws the gun to his head. Charlie rushes to grab the weapon as Newman begins a loud bass drum banging in quick pace. "Other Plans" has now reached complete chaos as they struggle over the gun. Slade wins the weapon and points the gun at Charlie screaming,

“get outta here!!! I’ll blow your fucking head off!” The pounding bass drum quickly fades and “Other Plans” has had its last attempt to fulfill Slade’s plans when Charlie rebuttals, “then pull the trigger you miserable blind motherfucker!” Slade realizes Charlie has crossed the threshold into manhood. A look of pride subtly washes over Slade’s intense guise. They both begin to cry as the horror has passed signaled by the gentle English horn in “Beyond Danger.”

Slade is now transformed from the mentor to the father figure. Having faced death physically and in the psychological “inmost cave,” Charlie and Slade are able to move forward into manhood and inner-peace respectively. The symbiotic transformation both characters persevered sets up the final trial for both men: the disciplinary hearing for Charlie at his school. It is here that both men return to the ordinary world with the “elixir” to survive their final trial. Charlie wields his newfound integrity, and Slade wields his father figure protectionism. After Slade’s long speech during Charlie’s defense, Charlie is absolved of his accusations and free to live in the ordinary world again. Following a climactic musical fanfare, the film ends with Charlie saying goodbye to Slade with the strong implication of a bond that will last forever.

Newman’s score for *Scent of a Woman* is an early example of his foiling of the pastoral, horror, and isolation styles he employs to deepen the dramatic focus of a film. The pacing between these styles—as shown in the appendix—shows a near even distribution of the moods employed between the three acts of this atypically long film (02:33:20). The non-tonality of “A Tour of Pleasures/Thin Grey Line” allows the listener an interpretive advantage where one could attach multiple meanings to the cue’s ambiguity and, in turn, the male protagonists many swirling emotions. The horror music

devices used in “Other Plans/Cigars Part Two” incite the use of high pitched “pain” signifiers and low pitched “danger” signifiers over traditional horror music dissonances to deepen the direness of the character’s mental state. The stark divide between the moments of horror and calm heard in Newman’s cues intimates a profound complexity in the male archetype signifying a shift of focus toward the interiority of the burgeoning male. These devices, and foils to them, become a recurring stylistic pattern in Newman’s dramatic scores throughout the Indiewood era.

Chapter 4

Repression Redeemed: The Caged Bird that Sings in *Shawshank Redemption* (1994)

Director: Frank Darabont

Composer: Thomas Newman

Cinematography: Roger Deakins

Sound Editor: Bruce Bell

Preview: An Open Viewing of the Film in Its Entirety

Andy Dufresne: That's the beauty of music. They can't get that from you... Haven't you ever felt that way about music?

Red: I played a mean harmonica as a younger man. Lost interest in it though. Didn't make much sense in here.

Andy Dufresne: Here's where it makes the most sense. You need it so you don't forget.

Red: Forget?

Andy Dufresne: Forget that... there are places in this world that aren't made out of stone. That there's something inside... that they can't get to, that they can't touch. That's yours.

Red: What're you talking about?

Andy Dufresne: Hope.

Frank Darabont's *The Shawshank Redemption* centers around Andy Dufresne (Tim Robbins), a banker by trade, who is found guilty and incarcerated for the murder that he did not commit of his wife and her lover. The film spans a near twenty-year period of Andy's stay at Shawshank Prison. Along the way, Andy befriends Red (Morgan Freeman) who mentors him through the maze of prison life. Andy also utilizes his banking skills to win over the prison guards and, eventually, the warden (Bob Gunton). By setting up a complex web of fake names and credentials, Andy helps the warden embezzle funds from construction work performed by the inmates. Now on the side of the warden and his guards, Andy's co-confined enemies are eliminated and Red and his

friends are given certain limited privileges such as the quasi autonomous handling of the library. Brooks Hatlen (James Whitmore), the prison librarian and Andy's close acquaintance, eventually hands over the library to Andy. Under Andy's watch, the library is then transformed into a den of hope where Andy can help other inmates enjoy education, the arts, and a sense of freedom. When Tommy (Gil Bellows), a much younger inmate joins the crew, it comes to light that he met the true murderer of Andy's wife and lover. When Andy urges the warden to reopen his case, the warden pushes back nearly breaking Andy's will and spirit. After months of solitary confinement, Andy emerges with dire determination to "get busy living or get busy dying." Through undying determination, patience, and most of all, hope; Andy tunnels through a wall he dug over the course of nineteen years mounting his escape. He ends up withdrawing all the profited funds the warden had embezzled and reporting the illegal activity at Shawshank Prison to the media leading the warden to commit suicide. Red eventually gets paroled then follows Andy's instructions to join him in Mexico where they embrace what future is left for them.

Historical Context

The Shawshank Redemption is a human drama that weaves hope, friendship, and the human spirit against suffering, solitude, and the desperation of the soul. Based on Stephen King's 1982 novella *Rita Hayworth and Shawshank Redemption*, Darabont's screenplay is an allegory for one's integrity in the face of hopelessness. Andy's road to redemption and Red's path to salvation, both grounded in Christian mysticism, echo

Joseph Campbell's monomyth structure of the Hero's Journey, as indicated in the appendix. Birth and baptismal sequences accompany Andy's entrance to and exit from the prison. Red reclaims his spirit after having repented for his earlier sins manifest in his dialogue as he describes his younger self in the third person during his final parole hearing. Andy's ultimate redemption and escape become visualized as baptismal rain falls on his outstretched pose emulating the crucified Christ figure. The seventeen stages of the Hero's Journey are embellished with moments of repose for the audience to carefully witness the inner-strife swirling through the protagonist's thoughts, having "all the time in the world to think about it." The uncut visual stillness accompanied by Newman's sad lullabies bring the crisis of masculinity to the forefront. The strength of will and indomitable hope rescues the hero, not violence—a departure from the 1980s male hero. Intelligence, cunning, and faith become the weapons needed to free the hero's spirit.

Although the film initially struggled financially upon its release, it went on to garner seven Academy Award nominations, including Thomas Newman's career-first for Best Score. Following the Oscar attention and word-of-mouth popularity, the film became a VHS home-rental hit and is held in esteem as one of the 1990s' greatest films.

Musical and Visual Syntax

Thomas Newman's score for *The Shawshank Redemption* stretches the polarity between jaunty and haunting melodies. A mostly orchestral score with the exception of electronic "ghost" and "ambient" pads, Newman's serious cues—classified as isolation

and horror in the appendix—utilize horror music devices harmonically, rhythmically, and timbrally in the form of eerie piano dissonances, drones, and screeching woodwinds. He returns to his isolation cues in moments of fear and deep pensiveness. His lighthearted cues weave between moments of horror and isolation in the form of pastoral melodies over open voiced harmonies signifying hope and folk violin/guitar during outdoor sequences. In all, Newman’s original score utilizes seventeen pastoral and folk-like cues against seventeen horror/isolation cues (see appendix) reflecting a balanced narrative between opposing idioms. The assignment of the cues—both original score and source music—weighted toward individual characters also highlights the personal nature of each character’s experience in Shawshank Prison (29 cues assigned to individual characters against 13 cues shared between characters; see Figure 4.1).

Character(s)	Cue Count
Andy Dufresne	20
Red	5
Brooks	1
Other Character	3
Red and Andy	7
All Characters	6

Figure 4.1: Cue assignment chart.

The opening cue “Main Title/Courtroom” swells out of the Inkspots’ chillingly cheerful song “If I Didn’t Care” playing from Andy’s car radio. The cue begins with a thunderous low A bass stinger that fades into a quiet drone in A four octaves higher.

Andy's blank, glossed-over stare is frozen in a state of fear—inner-horror—as the drone continues. A delicate F#-F-C# dissonance in the piano falls to an unsettled C#-E-C defining the horror lurking behind his glossy stare—a clear case of music's additive ability to alter a visual narrative. As Andy recounts the night of his wife and her lover's murder, flashback sequences are accompanied by an A-major arpeggiated piano ostinato intimating the nervousness and tension behind every word of his defense. The drone, piano dissonance, and bass stinger return as the scene shifts back to the courtroom. By visual association, the drone now becomes the courtroom itself, the two-chord piano dissonance suggests Andy's terror, and the bass stinger echoes the prosecutor's fervent accusations. The final flashback's ostinato fades into the judge's verdict. As the judge continues his polemic against Andy's supposed revenge, agitato strings swell drowning out the ostinato. Andy's verdict is to serve two life sentences for the double murder. The cacophony builds to chaos as Andy's dread washes over his face. The judge closes with the line, "so be it!" The gavel strikes in a thunderous blow ending the swelling cue and the screen shifts to black. This instance of using horror music applied to unfolding inner-drama becomes a motif in itself throughout the entire film. Figure 4.2 outlines the musical and visual syntax:

00:01:24



“If I Didn’t Care” by the Inkspots played diegetically through car radio.

00:01:35



00:01:56



Cantabile ♩ = 84

Piano

Synthesizer

Bass stinger hits to reveal gun in glove compartment beginning “Main Title/Courtroom.” Transcribed by author.

00:02:43



00:04:01



00:06:05



Pno

Synth.

Piano ostinato depicting flashback sequences and jury.

Figure 4.2: “Main Titles/Courtroom” audiovisual syntax. Transcribed by author.

The bass stinger, drone, and dissonant piano approach to underline horror is an established set of devices in the Hollywood horror genre. John Carpenter’s opening cue for *The Fog* (1980) similarly utilizes synthesized string pads as drones under a

meandering minimalist piano figure to immerse the audience into the opening ghost-story (see Example 4.1).



Example 4.1. *The Fog* “Main Titles” transcribed by author.

Throughout the film’s score, Carpenter utilizes fade-ins and crescendos in the drone voice to define the liminal space between the spectator and the *mise-en-scene* conjuring a sense of imminent threat. Pitch placement and musical busyness has also proven to help to define space where high pitches, counterpoint, and faster rhythms are perceived as nearby. Therefore, Carpenter’s score indicates the proximity of the Fog (threat) through his use of fade, volume, and pitch which become a staple of the horror genre throughout the 1980s and 1990s and a device Thomas Newman frequently implements into his scores as an indicator of approaching danger. The opening scenes of *The Shawshank Redemption* and *The Fog* are musically treated quite similarly. By performing a commutation test between both cues and films, where soundtracks are swapped between films, I argue that both cues fit quite well outside their originally intended scenes as horror music.⁷⁷ The *mise-en-scene* of the courtroom coupled with Newman’s horror music suggests a migration from the “monster without” to the “monster within”—an inner-battlefield between a man and his psychological landscape.

⁷⁷ A commutation test substitutes music to change meaning or to better set a mood or environment. I performed a commutation test by swapping both cues on 2/17/2018. Both scores adapted quite well to the opposing visuals.

Newman's horror-inspired drone cues in *The Shawshank Redemption* serve as a backdrop to Andy's antagonists: The Sisters who rape Andy ("First Rape" 00:31:14) and Elmo Blatch who is the actual murderer of Andy's wife and lover ("Elmo Blatch" 01:29:58). The deep D bass note that rings throughout these cues can conjure a physical reaction of danger in the listener according to Stephen Porges' Polyvagal Theory.⁷⁸ The deep drone acts as far-away thunder triggering an instinctual fear response in the listener during the rape scene. As Andy fights back, the Sisters prevail over him as the drone swells. The narration quiets the music as the camera pans to a time stretch of Andy with fresh bruises and cuts from his fights with the Sisters. When Elmo Blatch is introduced during a flashback, the same low drone returns as the sinister psychopath giggles his way through his confession of Andy's wife and her lover's murder. His hissing laugh weaves through the drone elevating the menacing tone of his words that emanate from his rotten teeth. The electronically processed foreign sounds—ghost and ambient pads—contained in Newman's drones add further discomfort to these shocking scenes. As Karen Collins explains,

Not only do the sound and music impact upon us physically, but, as has been shown, the sound also affects us psychologically and perhaps intellectually through the use of metaphor. The mechanical metaphor gives us suggestions of cause (technology) and effect (hell) in the film. While such metaphors may work on a subconscious level for most viewers... The score and the sound, then, are in a sense carriers of an unannounced narrative, one which works not on a conscious level, but on a subconscious one--the level most disturbed by horror. Perhaps in itself, being unable to distinguish acoustically between the two also carries a particularly disturbing effect.⁷⁹

⁷⁸ Porges' Polyvagal Theory posits that high frequencies suggest pain (like a baby's cry), low frequencies suggest danger (a lion's roar or thunder), and mid-range frequencies suggest safety (like the communication range of a child's mother).

⁷⁹ Karen Collins, "'Like Razors Through Flesh': Hellraiser's Sound Design and Music" in *Terror Tracks: Music, Sound and Horror Cinema*, ed. Philip Hayward (London: Equinox, 2007), 210.

Newman's choice of electro-acoustic timbres for *The Shawshank Redemption* reinforces the uneasy feeling about the prison. As K.J. Donnelly describes, "the horror film is often seen as a coherent atmospheric package that embraces both music and sound effects. In many cases, horror film music follows less the traditional leitmotif symphonic structure of the classical film score than creates a sound architecture combining a concern for ambience with intermittent shock effects."⁸⁰ By borrowing from the horror film music genre, Newman intensifies the dramatic weight of a film. He typically abandons what Donnelly calls "intermittent shock effects" that release tension. Instead, he chooses to foil his horror cues with natural orchestral timbres in the form of the pastoral and further blur the lines between safety and danger.

Unlike the traditional association of pastoral music with nature, Newman utilizes pastoral devices to convey the vast expanse of the human psyche in times of introspection, self-imprisonment and redemption. The first time a pastoral cue is heard in *Shawshank Redemption*, the camera's wide shot of Shawshank Prison shows Andy and the new prisoners ushering into the old stone jail amidst the vast countryside adjacent to the prison. The "Stoic Theme" utilizes open fourths and fifths in the bass moving in contrary motion to the descending melody in the upper voices to highlight convicted felons' last moments outside the prison walls. The descending melody has a choking effect with eight-rests on the "and" of beat four to show the siphoning pressure of the stone walls the prisoners will soon inhabit. The camera's lingering shots of the prison insinuates the invisible prisons the inmates create for themselves (Figure 4.3).

⁸⁰ Neil Lerner, *Music in the Horror Film: Listening to Fear* (New York: Routledge, 2010), 72.

00:08:40



00:08:50



00:09:00



00:09:08



Red's narration: "So when Andy Dufresne came to me in 1949..."

Moderato $\text{♩} = 108$

Flute

Horn in C I

Horn in C II

Timpani

Piano

Violin I

Violin II

Viola

Violoncello

Bass

00:09:13



00:09:20



00:09:30



00:09:41



"...Andy came to Shawshank Prison..."

Fl.

Horn in C I

Horn in C II

Temp.

Pno

Vln I

Vln II

Vla

Vcl.

Bass

00:09:48



00:09:57



00:10:02



00:10:07



...good work for a man as young as he was.”

Fl.

Hn in C I

Hn in C II

Timp.

Pno

Vln I

Vln II

Vla

Vcl.

Bass

00:10:12



00:10:26



Fl.

Hn in C I

Hn in C II

Timp.

Pno

Vln I

Vln II

Vla

Vcl.

Bass

Figure 4.3: “Stoic Theme” audiovisual syntax. Transcribed by author from original score.

Anthony Bushard credits Aaron Copland as the indirect influence behind Newman's pastoral style:

Newman accompanies the helicopter shot (and our first glimpse) of the prison with what Newman called the "Stoic" theme. Newman presents an ostinato in the low strings that outlines a minor seventh and opens with a perfect fourth. The upper strings then answer with a descending perfect fourth. This opening gesture in the "Stoic" theme's bass should call to mind a similar bass progression from Copland's *Quiet City*. In both instances, the strident arpeggiations suggest urban cityscapes whose facades rise ever upward.⁸¹

Bushard builds here on Neil Lerner's description of Copland's influence on Hollywood film music as an influence for Newman.⁸² Lerner describes Copland's "tendency toward an imposed simplicity" of composition that appealed most to Hollywood directors in the late 1930s and 1940s.⁸³ Lerner goes on to describe how Copland's "open" sound strongly reflected the literary genre of the pastoral: "a work that contrasts and romanticizes the simple life with the complicated through a comparison of the rural with the urban."⁸⁴ The pastoral idiom in eighteenth-century instrumental music contained many of the same devices we associate with today: sustained pedal tones, repeated ostinati and simple melodies that represented a connection with nature. Copland utilized those same devices with drones (held pedal tones), sometimes at the fifth, bucolic disjunct melodies set against conjunct bass lines, parallel diatonic harmonies, homophonic textures, slow to moderate tempi, allure for fourths and fifths in harmony and melody, static or slow moving diatonic harmony, repetitive melodic motives, rhythmic ostinatos, and widely

⁸¹ Stanley Pelkey and Anthony Bushard, *Anxiety Muted* (Oxford: Oxford University Press, 2015), 263.

⁸² Thomas Newman studied under David Raksin at USC. David Raksin studied with Aaron Copland.

⁸³ Neil Lerner, "Copland's Music of Wide Open Spaces: Surveying the Pastoral Trope in Hollywood," *The Musical Quarterly* 85, no. 3 (Autumn 2001): 477-478.

⁸⁴ *Ibid.*, 482.

spaced voicings to form his pastoral style. Copland's pastoral style embodied the nostalgic "longing for a place that was no longer," a "music of utopian desire."⁸⁵

Example 4.2 shows Copland's disjunct melodies and harmonic movement in the pastoral style.

The image displays a musical score for 'Ballet for Martha' by Aaron Copland, specifically the 'Appalachian Spring Suite'. The score is written for piano and is marked 'Adagio' with a tempo of 66 beats per minute. It is in the key of D major and 3/4 time. The score is divided into three systems. The first system (measures 1-7) features a piano introduction with a melody in the right hand and a bass line in the left hand, marked with dynamics like *mp* and *p*. The second system (measures 8-15) shows more complex harmonic movement with chords and disjunct lines, marked with *mf* and *p*. The third system (measures 16-23) continues the disjunct harmonic movement with various chordal textures and dynamics like *mf* and *p*.

Example 4.2. Aaron Copland: "Ballet for Martha" *Appalachian Spring Suite*. Transcribed by author.

The "Stoic Theme" returns to alter space and time through a montage sequence of Andy's first two years in prison. This reintroduction of "Stoic Theme" within the cue "Sisters" following his first rape, is a time stretch narrated by Red showing the bruised Andy living through the trauma of the repeated defilement. The cue is scaled down from its full orchestral rendition into a thinner, forlorn sound played by a smaller ensemble. This treatment aligns with the nostalgia and "longing for a place that was no longer." Newman's diluted orchestration has taken what was once "stoic," and broken through

⁸⁵ Lerner, 483.

showing a precipice in Andy's psyche overlooking a chasm of broken spirits. There is no cadence to relieve the listener from this moment of melancholy, only Red's narration and the pastoral cue "May" with guitar and fiddle pulls us out of this introspective moment and lightens the narrative.

Following the "Stoic Theme"'s dissolve, Andy is musically at terms with his reality—his emotional responses heard in the score now reflect his realities in prison: he no longer needs the cue to navigate prison—only to be free from it. The "Stoic Theme"'s four-note motive returns transformed into a repeated climbing phrase to free Andy from his bondage for the film's climax heard in the film's title track, "The Shawshank Redemption." Red narrates Andy's escape in a flashback sequence following a scene of introspection and isolation where Red worries Andy might take his own life. Andy sits quietly in his cell reflecting the film's climactic statement: "Get busy living or get busy dying" as a low D-flat—A-flat—D-flat drone decorated with swelling *agitato* strings hums through the darkened jail cell. A gently rocking piano figure in D-flat entrains the listener to the pulse of the scene followed by a double-time *ostinato* to reveal Andy's tools for escape: emptying chiseled rocks through his pockets from the tunnel he dug through his jail cell's wall and the poster of Raquel Welch covering the escape tunnel. As Andy begins his escape, he enters the tunnel he has carved behind the spread legged poster of Raquel Welch, with a carving of "MOTHER" above her. Loud crashes of thunder allow Andy to puncture a waste pipe with a rock as if God was aiding his escape. After three hammer-strokes the pipe is broken and Andy gazes into the foul pipe accompanied by a screeching clarinet dissonance. He begins to crawl through the five-hundred-yard tunnel of waste emulating a birth canal to his new life. The climbing four-

note motive gains momentum and velocity as Andy's rebirth comes ever closer to fruition. As Andy's head crowns through the sewage pipe the French horns accentuate their two-note phrase repeatedly exposing his gleeful escape with the prison off in the distance. Andy runs through the shallow river stumbling over his every step as the strings gain fervor and the French horns accentuate a repeated high-E fanfare building up to his baptism into the new world. Andy rips off his clothes and stares into the rainy sky with his arms stretched in a Christ-like pose as the orchestra finally cadences its fanfare. The musical and visual syntax is outlined in Figure 4.4.

01:55:42



01:55:59



01:57:13



and

Larghetto $\text{♩} = 60$

Piano

Drone

The musical score is written for Piano and Drone. The Piano part is in 3/4 time with a tempo of Larghetto (♩ = 60). It begins with a melodic phrase in the right hand and a supporting bass line in the left hand. The melodic phrase is repeated and then develops into a more complex, fanfare-like section. The Drone part consists of sustained chords in the left hand, providing a harmonic foundation for the piano part.

01:57:29



01:57:41



01:58:33



6

Pno

Drone

01:59:28



01:59:36



01:59:40



Largo $\text{♩} = 56$

Violins

Strings

French Horn in C

01:59:54



01:59:59



02:00:11



7

Vlns

Str

F. Hn in C

02:00:17



11

Vlns

Str

F. Hn in C

Figure 4.4: “Shawshank Redemption” audiovisual syntax. Transcribed by author.

The transformation of the pastoral into fanfare has a long tradition in Hollywood’s golden age of film music. However, the nearly two-hour trajectory between Newman’s introduction of a pastoral cue to this fanfare finale coupled with the interspersed horror and isolation cues make Andy’s sonic triumph even more powerful. Newman’s electro-acoustic palette veers toward acoustic sounds to signify humanity and hope in his pastoral

cues and toward electronic timbres for moments of horror and isolation. Electronic timbres offer a less associative correlation to the listener creating a sense of unease due to its “inhumanness.” Newman expands on timbral memory:

Usually the electronics come first. The minute you start putting an orchestra on top, you’re kind of doing that movie thing, which, in a way, is a requirement because, to a degree, people want to sit around as they did way back in the old days, watching their movie while listening to a full symphonic complement as it’s going down. I think that music for movies is so abstract that the orchestra has become a ludicrous ritual in a way, although it’s very effective, and huge orchestral sounds are great in movies. With electronics, the ear often has no reference to decide if a sound is too loud or too soft because you don’t know the source of the sound. Electronics are usually taken at face value. If you hear a loud trumpet, the ear has a reference for what a loud trumpet sounds like. With electronics, that doesn’t happen.⁸⁶

Newman’s non-tonal quiescence heard in *Scent of a Woman* returns to *Shawshank Redemption* to alter the temporality of the film while showcasing the inner-struggles the three-main character must endure in prison. These musical moments of isolation that weave between the horror and pastoral cues serve as warnings, moments of adaptation, and moments of planning performed with synthetic drones under a highly reverberated piano. Like “A Tour of Pleasures” in *Scent of a Woman*, the stillness of two key cues heard in *Shawshank Redemption* suspends the film’s temporality and opens up the sonic space to invite the audience a glimpse into the male in crisis: “New Fish/Carves Names” and “Brooks Was Here,” each analyzed below. Although the topline narrative in these cues contain individual points of meaning along the film’s overall arc, the common catalyst that drives each of these cues is fear—fear of Andy’s new world in Shawshank Prison, fear of Brooks’ release into his new world, fear of carrying out Andy’s plans of escape, and fear of Red’s imminent release into his new world. Newman alters the film’s

⁸⁶ Schelle and Barry, *The Score*, 272.

temporality during these moments by utilizing whispering drones that meander around three-note piano motives that displace or remove the third of the chord to create tonal ambiguity. The drones and lack of harmonic weight suspend time and lift the listener into each character's mental landscape. As with "A Tour of Pleasures" in *Scent of a Woman*, the listener is able to attach multiple meanings to each character's fear.

"New Fish/Carves Names" is first heard following the new prisoners' introduction into Shawshank Prison. Andy is ushered into a shower room where he is sprayed by a fire hose and deloused. This baptismal sequence begins his life in the new prison world accompanied by a slow rocking piano dyad between B—F# and B—F. The piano motive acts as a clock that has been slowed to an eternal pace gently interrupted by a single voice in the right-hand meandering around a B-lydian mode with a flat seventh. The melody seems to search for a home never quite finding enough comfort on the F-natural on which it attempts to rest its weariness. The utter loneliness heard in the cue mirrors the macabre decorum of the prison accompanied by Red's narration: "The first night's the toughest," Red proclaims, "Somebody always breaks down crying." The nightmarish breakdown of masculinity through this sequence's realism shows men crying for their mother, obscuring hope, and having to accept the traumatic reality of the rest of their lives being spent behind these cold walls. The musical and visual syntax is outlined in Figure 4.5.

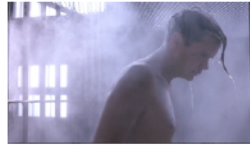
00:14:18



00:14:26



00:14:31



00:14:40



Larghetto $\text{♩} = 60$

Piano

00:14:47



00:14:54



00:14:60



00:15:06



Piano

23

Red: "The first night's always the toughest. No doubt about it..."

They march you in, naked as the day you were born. Skin burning and half blind from that...

delousing shit they throw on you. And when they put you in that cell, and those bars slam home, that's when you know it's for real.

00:15:08



00:15:15



00:15:22



00:15:29



Piano


27

Whole life blown away in the blink of an eye.



Nothing left but all the time in the world to think about it. Most new fish come close to madness the first night.

Somebody always breaks down crying. Happens every time.

00:15:37



00:15:46

Piano

<p>The only question is, ‘who’s it gonna be?’ It’s as good a thing to bet on as any I guess.</p>	<p>I had my money on Andy Dufresne.”</p>	<p>Guard: “Lights out!”</p>
--	--	-----------------------------

Figure 4.5: “New Fish/Carves Names” audiovisual syntax. Transcribed by author.

The eerie and unsettled melody reflects a child-like innocence and vulnerability hovering around these hardened criminals. Stan Link’s analysis of *Don’t Look Now* (1973) describes simple music like that heard in “New Fish/Carves Names:”

Simple music plays innocence, deepening our experience of it. The piece can be heard as a performance, both musical and symbolic, of youthful vulnerability. Such naive music makes defenselessness sensible—concretized in becoming audible. In its hesitancy, this music sounds inexperienced not only in its unassuming material, but in its execution, foregrounding the very notion of performance by way of uncertain dexterity. Bearing marks of developing ability, the music forces awareness of being played rather than presented, as a flawless performance might. Through its motoric immaturity, the beginners’ piece makes clear that musical simplicity encodes physiology. Leaving its trail in narrow melodic ranges hewing to the singing voice, in the reach of small hands in “five finger exercises,” and in regular rhythms affirming a palpable pulse, the young body imprints itself in childhood music. A sounding incarnation of her youth, musical simplicity fleshes out the girl’s body. Audibly embodied, innocence now lies further exposed, amplifying potential dangers.⁸⁷

⁸⁷ Link, *Music in the Horror Film*, 40-41.

Newman's strategy to implant such simple and ambient melodies early in the narrative allows the listener to visualize the blank canvas of Andy's new world experience, like a child experiencing their first rite of passage. Andy's sonic vulnerability and divorced masculinity allows the audience to now experience every detail along his path to redemption.

Along with the "Stoic Theme," "Brooks Was Here" has received some scholarly attention for its ambiguous harmonic approach and atmospheric quality emblematic of Newman's style. Like "A Tour of Pleasures," "Brooks Was Here" (See Example 4.3) is a simple three-note passage that doesn't function in a traditional western theoretical way. The cue hovers between A-major and A-minor with resting cadences on B-minor, F-major first-inversion, A/E dyads, G-major, and A-major. By omitting and manipulating the third (C/C#) and adding diatonic harmonies around A-major/minor, we hear a staggering passage that struggles to find a home on which to rest peacefully. Again, the child-like piano serves as a backdrop to the bedrock of fear that fills Brooks—an inmate that has become institutionalized by his near half-century spent at Shawshank Prison. This side story is narrated by Brooks following his parole from prison and serves as a cautionary tale about hope, adaptation, and the world of rejection that awaits all men who leave the bittersweet confines of jail—a metaphor for the human spirit. The institutionalization Brooks relies upon can be read as a corollary to the repressed male archetype that, when faced with true emotions and a free spirit, he cannot cope.

Adagietto ♩ = 72

The image shows a musical score for a piano piece. It consists of four systems of music. The first system is labeled 'Piano' and shows the beginning of the piece with a tempo marking of 'Adagietto' and a metronome marking of '♩ = 72'. The second system is labeled 'Pno' and starts at measure 13. The third system is also labeled 'Pno' and starts at measure 21. The fourth system is labeled 'Pno' and starts at measure 25, with the word 'Strings' written above the staff. The score is written in treble and bass clefs with various time signatures and musical notations including notes, rests, and dynamic markings.

Example 4.3: “Brooks Was Here.” Reduction of full cue transcribed by author.

The scene begins with Brooks grasping a seat on the bus with both hands like a child off to school for the first time. As he is ushered into his new world, he sees a humanity with a pace that’s passed him by: “I saw an automobile once when I was a kid, now they’re everywhere...the world’s got itself in a big damn hurry.” He struggles to sleep in the halfway house provided to him and fumbles to keep up with his job bagging groceries. Being free, but utterly alone, Brooks decides the outside world is not his home and he takes his own life. As Andy finishes Brooks’ last line of his letter to their friends, a look of reflection and sadness washes over their faces as Red proclaims, “He shoulda died in here...they send you here for life and that’s exactly what they take.”

Brooks’ suicide by hanging comes as a surprise as there is no musical buildup to indicate any danger. Newman’s cue lasts over five minutes at such a slow pace as to

entrain the listener into the sluggish tempo adding dramatic effect for when Brooks finally ends his life.⁸⁸ Newman explains his approach to this scene:

The hardest thing about that scene was whether I should give away the fact that something bad was going to happen. Did the audience know by then that something bad was going to happen? Ultimately, I think I should have played the ending a little more. When I listen back, I wonder if I should've had a low, tremoloing bass drum... But I remember wanting to remain neutral because, well, he's on the chair and you cut to his feet and you know he's going to hang himself.⁸⁹

Newman's neutral approach to this scene with ambiguous tonality and intimate piano adds to the shock of Brooks' finality. The element of surprise following the subtle entrainment of pulse is a common device used in the horror genre and one that works on the dramatic level as I suggest in this cue. Newman's treatment of the subtext is also heard in this scene. With fear as the basis of the cue, Newman adds subtle musical comments to the mise-en-scene in Brooks' world that add narrative value instead of placating to the audience. Newman adds:

I like subtext, and I like dimensionalizing a scene as opposed to commenting on it or making sure you get it as it's going down. I have worked with directors who say, "At this point, it's a little more hopeful, so the music should change and be a little more hopeful right there..." I hate that, because I think it demeans the actors to a degree. It also patronizes the audience—they're not going to get it, so you'd better tell them."⁹⁰

Newman's approach to scoring intimate moments of isolation acts as a "fly-on-the-wall" by subtly weaving in and out of the scene serving the internal conflict of

⁸⁸ Music's exploitation of the human capacity for entrainment allows participants to experience a sense of 'shared intentionality', whilst under-specifying goals in ways that permit individuals to interact even while holding to personal meanings and goals that may actually be in conflict. See Ian Cross, "Music and Meaning, Ambiguity and Evolution" in *Musical Communication*, ed. D Miell, R MacDonald and D Hargreaves (Oxford: Oxford University Press, 2005), 27-43.

⁸⁹ Schelle and Barry, *The Score*, 287.

⁹⁰ *Ibid.*, 283.

“masculinity in crisis.” He reveals the essence of the “man behind the curtain,” who pulls the levers that lead the masquerade that hides his true self. He opens the door into the fragile psyche behind a stoicism that a place like prison perpetuates. By exploring the inner complexity of these characters, music adds a narrative layer that dwells heavily on the human spirit. The trials in which Andy, Red, and Brooks engage are treated similarly from a scoring perspective. However, only Andy and Red become sonically redeemed with longer life. Brooks’ inability to cope with freedom leaves him musically frozen in abeyance—trapped in Newman’s “isolated” sonic space.

Chapter 5

The Fallen Patriarch: Sonic Memory's Forgiveness in *American Beauty* (1999)

Director: Sam Mendes

Composer: Thomas Newman

Cinematography: Conrad L. Hall

Sound Editor: Scot Martin Gershin

Preview: An Open Viewing of the Film in Its Entirety

Lester Burnham: [narrating] Janie's a pretty typical teenager. Angry, insecure, confused. I wish I could tell her that's all going to pass, but I don't want to lie to her.

Sam Mendes' film tells the story of a corner of suburbia plagued by the pursuit of happiness. *American Beauty* centers on the Burnham family, whose crises propel each family member's pursuit to free themselves of the bonds put on them from society, and most of all, from the inner prisons they create for themselves. Lester Burnham (Kevin Spacey) is an atypical paternal figure who is emasculated by his wife Carol (Annette Bening) and daughter Jane (Thora Birch). Lester leads a mundane and repetitive life in a capitalist society that values image over living.⁹¹ He works as a marketing pawn in a company riddled with innuendo and nefarious supervisors that threaten to make financial cutbacks that imply a threat to Lester. He goes home to tense family dinners with his estranged wife and daughter. He plays a secondary role in the family. Carolyn is driven by a false image of success where feelings and pitfalls are repressed to perpetuate the impression that success is correlative with the pursuit of happiness. Jane represents the

⁹¹ "Lester Burnham" is an anagram for "Humbert Learns." A reference to Nabokov's character in *Lolita*.

pervasive teenage angst that goes along with navigating a life around imperfect parents and low self-esteem. She considers breast augmentation and surrounds herself with Angela Hayes (Mena Suvari), the perfect, pretty, yet hollow, mentor she hopes to become.⁹²

Each character's pursuit of happiness becomes a straw man endeavor as Lester blackmails his supervisor, quits his job, then becomes infatuated with Angela's beauty; Carolyn succumbs to her obsession with success and begins an extramarital affair with her real estate competitor; and Jane's freedom comes at the cost of losing her father without ever knowing how much he loved her. Ricky Fitts (Wes Bentley), the seemingly "weird boy next door," navigates the suburban chaos as an unassuming mentor to those around him with video camera in hand. He provides Lester with the key to unlocking his forgotten youth: the courage to quit his job and marijuana; he provides Jane, his romantic interest, her path to freedom: she finds inner beauty and can let go of her chaotic world; and he provides his father Colonel Fitts (Chris Cooper) a proverbial mirror to his abusive latent homosexuality. Ricky enlightens Jane with the notion that beauty can be found in every corner of the world if one just "looks closer."⁹³ He finds personal enlightenment by filming seemingly mundane moments—a dead bird, a grocery bag floating in the wind—that he deems profoundly beautiful.

As Lester frees himself from the chains of his unfulfilled life, he masks his fractured identity by acquiring symbols of youth: he gets a job with "the least amount of responsibility" at a burger joint, he purchases a classic Firebird, he begins working out to

⁹² "Angela Hayes" is a respelling of *Lolita*'s main character's real name, "Dolores HAZE."

⁹³ As Jane and Ricky appear as the only true enlightened characters in the story, writer Alan Ball's reference to past literature may have chosen these names after the series *Fun with Dick and Jane*.

impress Angela, he smokes pot incessantly, and he masturbates frequently to the thought of Angela. As China Millman notes, “While this transformation could be dismissed as a run-of-the-mill mid-life crisis, Mendes conveys to the audience that the true crisis was Lester's life: these odd new habits and beliefs are his redemption.”⁹⁴ As Lester’s carefree actions further antagonize his wife, daughter and neighbor, they begin to see a man who needs put out of his misery. Carolyn becomes hateful and threatens divorce, Jane is disgusted by his infatuation with Angela, and Colonel Fitts suspects him of sexually engaging his son, Ricky.

After an argument with Jane, Angela finally reveals the hollow void behind her perfect veneer. She looks to Lester for reassurance and they begin to consummate their attraction toward each other. Just before Lester engages her sexually, she states, “It’s my first time.” This statement propels Lester out of his childish world to reassess his paternal obligations and true meaning to life. Mendes gives Lester a sublime moment to revel in a family picture taken years past. A look of peace and contentment washes over Lester’s face as a gun slowly propels toward the back of his head. The camera pans to the blank wall in front of Lester when a loud gunshot accompanies an explosion of brain matter onto the wall. The “man in crisis” has finally found peace in an afterworld told through Lester’s narration: “I guess I could be pretty pissed off about what happened to me. But it’s hard to stay mad when there’s so much beauty in the world.”

⁹⁴ China Millman and Jordan Reid Berkow, *American Beauty* (USA: GradeSaver LLC, 2011), 3.

Historical Context

“It’s 1999, the year showbiz will remember for having an onslaught of films that attacked the office cubicle and encourage anti-capitalism,” proclaims Michael Jolls.⁹⁵ Themes of non-conformity have been pervasive in Hollywood since the golden era, but the Indiewood era—and particularly *American Beauty*—complicated the moral complexity behind conformity as opposed to simply a “good verses bad” trope. Jolls goes on to state, “Mendes’ directorial debut was merely one of many films released in the late 90’s that addressed the themes of a suburban nightmare, hatred of corporate America, and teenagers.”⁹⁶ Stella Bruzzi explains that, “in the 1990s, masculinity and fatherhood became topics for discussion, as they never had been before.”⁹⁷ Lester represents the “archetypal parable of how present enlightenment can heal the wounds of the past”—that by discovering his enlightenment by way of a paternal meaning, the audience forgives his transgressions at film’s end.⁹⁸ Lester’s sexual awakening and search for youth through his crisis aligns with the dissipation of the traditional paternal role model pervasive at the turn of the century. “Men’s greatest battles were now the internal rather than the external ones,” Bruzzi explains. Lester’s crisis is on full display throughout the film, mirroring the self-reviling attitudes prevalent during the Indiewood era. Bruzzi sums up this period in motion picture history:

...after the victory in World War II, through the Cold War and the space race, an idea(l) of masculinity was formed in which men became the masters of the universe, the conquering heroes and in which fathers bequeathed to

⁹⁵ Michael Jolls, *The Films of Sam Mendes Under One Hour* (Not Identified: Under One Hour, LLC, 2016), 20.

⁹⁶ *Ibid.*, 21.

⁹⁷ Bruzzi, *Bringing Up Daddy*, 156.

⁹⁸ *Ibid.*, 143.

their sons a sense of certainty and purpose. However, when that image was, in the latter half of the twentieth century, quashed, men discovered they had nothing to put in its place, so, Faludi concludes, both fathers and sons were 'buffeted by the collapse of society's promise' and modern-day America proved to be a society 'deeded by the fathers, inhabited by the sons, but belonging in the end to neither'. Men, she concluded, had no idea how to 'mobilize for their own—or their society's—liberation' once feminism had precipitated them into crisis. This [is an] image of flailing men who belatedly discovered that society had changed around them and who no longer knew what their role in life was. Susan Jeffords believed in 1993, that the 'warrior/cop' of the 1980s was replaced by the 'more sensitive, nurturing, protective family men of the nineties'...once heroism ceased to be 'a male certainty', the 90s signaled that the 'really heroic struggle is now about facing inner obstacles, owning up to emotions in order to become a less repressed person.'⁹⁹

These masculine challenges have become a common thread throughout these analyses, however, *American Beauty*'s narrative ferociously clamors the notion that the father is the cause of tragedy leading to the implosion of the family unit.

Musical and Visual Syntax

Thomas Newman's score for *American Beauty* was his fourth Academy Award nominated score for Best Music, Original Score. The highly memorable percussive quirkiness of the score has become musical shorthand for suburban life, and the problems that exist behind the manicured lawns and white picket fences in cinema. Jon Burlingame's interview with Newman describes the inspiration behind the score's sound:

[The] initial inspiration for the sound of *American Beauty* came from director Sam Mendes. "Sam wanted things that hammered and thwacked a bit," Newman says. "He was interested in percussion and mallet instruments, so I started working on various ideas that involved xylophones and marimbas." The percussion (tablas, bongos, cymbals and more) plus guitars, piano, flute and various world-music instruments, helped to propel

⁹⁹ Bruzzi, 154-158.

the film along without disturbing the “moral ambiguity” that Newman found so fascinating in Alan Ball’s script. “It was a real delicate balancing act in terms of what music worked to preserve that ambiguity.”

The “balancing act” Newman describes is outlined on the graph with musical-mood placement on Freytag’s pyramids located in the appendix. Seventeen source cues subdivide the original score while the gamut of emotional opposites create a sine wave of variant moods throughout the narrative. Newman decorates the percussive elements with an array of varied string instruments—dulcimer, slide guitar, banjo, ukulele, and detuned mandolins (to name a few)—and electronic sounds to navigate Lester’s transitions between reality and his dissociative dream world.¹⁰⁰ Newman’s shift between repetitive rhythmic cells and ambient “isolation” cues create an atmosphere ripe for trancing: “A process characterized by a diminished orientation to consensual reality, a diminished critical faculty, a selective internal or external focus, together with a changed sensory awareness and—potentially—a changed sense of self.”¹⁰¹ The pervasive circular marimba throughout the score acts as a ticking clocking winding down to Lester’s death. Under the

¹⁰⁰ While dissociation is often associated with pathological conditions such as post-traumatic stress disorder (PTSD), there is an increasing body of evidence pointing towards the presence of non-pathological dissociation in everyday life, functioning to provide temporary escape from internal and external pressures. See: Ruth Herbert, “Consciousness and everyday music listening: trancing, dissociation, and absorption” in *Music and Consciousness: Philosophical, Psychological, and Cultural Perspectives*, ed. David Clarke and Eric Clarke (New York: Oxford University Press, 2011), 302.

¹⁰¹ “Trancing can focus on acoustic attributes of the music, such as repetitive loops, timbres, a pronounced repetitive beat, slow rate of change, layered / polyphonic texture, that is, overtly ‘trancey’ features, often leading to a reduction in thought. Trancing can focus on associations/memories. These might be triggered by extra-musical references in the music (words or non-musical sounds) or the social and cultural sources that the music specifies. This type of trancing often features an inward focus and rich imagery. Trancing can focus on emotion induced by the music. This mode can also blend with the two scenarios above. Trancing can focus on a fusion of modalities (aural, visual, kinaesthetic), for example composites of: music and movement (e.g. repetitive activity such as walking/running/dancing/doing craftwork); music and movement of other objects (e.g. blurred, changing views on a train); music and external surroundings (blending, heightened sensory effect).” See *Ibid.*, 297.

umbrella of Lester's narration from the afterworld, the entire soundtrack unfolds and exists in his memory raising questions of ownership for cues that exist outside of Lester's world: To whom does this music belong? Is it character? Is it landscape? Lester's fantasies and daydreams, featuring string glissandi and ambient tones, become situated in a "dream within a memory" state where the temporal shift of the film's teleology is most dramatic. Peter Rothbart describes the structure of the film's score as follows:

Leitmotifs are more oriented toward texture and color than melody. Newman is able to create an overall musical ambience, a signature sound that becomes identifiable with the movie as a whole. In this sense, he creates a monothematic atmosphere, a singular, omnipresent air that permeates the entire film. Balancing these two seemingly opposite approaches to film music composition, a leitmotif-based approach and an atmospheric-based gestalt, is difficult, but Newman is able to accomplish it through his choice of instruments for the score and his compositional approach.¹⁰²

Perhaps the entire film's narrated umbrella from Lester's afterworld ties this "monothematic" notion together; however, Filippo Faustini hears three represented layers of musical material: the Americana landscape, Lester's dream world, and the blurred space between the two.¹⁰³ Faustini's argument situates the score as a parody of capitalist society with Newman's minimalist musical features operating as music heard in advertising where repetition is a core function. Chelsea Oden identifies the "American Beauty" cue as a statement of reflection and memory based on the alignment of the music and dialogue represented in both instances of the cue's performance.¹⁰⁴ I argue that

¹⁰² Peter Rothbart, *The Synergy of Film and Music: Sight and Sound in Five Hollywood Films* (Lanham: Scarecrow Press, 2013), 79.

¹⁰³ Filippo Faustini, "American Beauty: Three Levels of Representation in Thomas Newman's Score". *Filippofaustini.com*. May 15, 2015. Accessed August 16, 2018. <https://www.filippofaustini.com/single-post/2015/05/13/Film-Music-American-Beauty-Analysis>.

¹⁰⁴ Oden, "Reflection and Introspection in the Film Scores of Thomas Newman, 70.

Newman's original score serves as a subtext between the character, landscape, and audience due to the pervasive source music¹⁰⁵ that defines each character's sonic identity throughout the film; a musical plane that does not serve a particular character, but for the atmosphere of the film itself.¹⁰⁶

Two cues, "Mental Boy/Angela Undress" and "American Beauty/Any Other Name"—each given an additional visual treatment later in the film—are emblematic of this mysterious liminal space that pulls the audience into a hypnagogic—and possibly oneiric—state.¹⁰⁷ These slower isolation cues (similar to those heard in *Shawshank Redemption*) serve as cautionary tales under narration (like "Brooks Was Here") and the turmoil hidden behind the façade of what is considered "normal." In the case of "Mental Boy/Angela Undress," Newman scores the non-dialogue action with three-note piano containing a left-hand harmony accompanied by an unassuming melody in the right-hand; whereas, "American Beauty/Any Other Name" is scored under narration with non-tonal homophonic triads. This may be a pragmatic choice to avoid clashing with dialogue, but its origins in "A Tour of Pleasures" from *Scent of a Woman* through "Brooks Was Here" in *Shawshank Redemption*, and now in *American Beauty* shows a continuity in Newman's "isolation" cues that shows a pattern that is indicative of an

¹⁰⁵ Lester's music is typified by various 1960-70s classic rock songs that would have been heard during his teenage years. Carolyn's soundtrack contains many Bobby Darin songs with lyrics emulating her denial. Jane and Angela's music is more contemporary with bands like Eels and Gomez. For a full source cue list, reference the appendix.

¹⁰⁶ As I argued earlier in *The Player's* analysis, because of the unique plane on which the film itself exists, we must consider the diegetic space of the score differently.


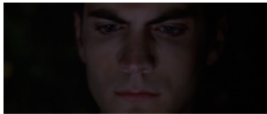

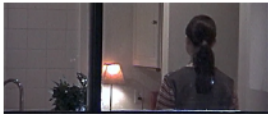

¹⁰⁷ Hypnagogic states occur when the reality of the cinematic theater and the reality of the filmic space is blurred. Oneiric sounds alter audiences' states of consciousness, a bridge between the audience and cinematic space is bridged. "The audience have entered the 'immersive' space of the film that utilises the senses in much the same way as they are used outside of cinema going, and allows them to suspend their disbelief and alter their state of consciousness." See Beth Carroll, "Sound Space" in *Feeling Film: A Spatial Approach*, ed. K.J. Donnelly (London: Palgrave Macmillan, 2016), 1516.

auteur's musical treatment of a "hero/man in crisis." I've categorized these cues under the "isolation" heading in the appendix.

"Mental Boy" is first heard when we meet the future "mentor" to Lester: Ricky Fitts, the eccentric boy-next-door whose maladjusted guise hides an enlightened spirit that sees beauty all around him. Ricky's hobby is to film moments as they unfold to aesthetically recall and better understand them in the future. He uses the camera lens as a window to safely keep him from bursting with emotion as these beautiful events transpire before him. In this first visual of Ricky, we see him standing outside in the dark holding a video camera as he films Lester and his daughter Jane following an argument they had regarding their dissolving relationship. After Jane storms away, Lester remains at the kitchen sink ardently washing the dishes from dinner. Ricky's point of view is from outside the house, filming into the picture window as a look of disgust washes over Lester's face followed by his vacuous stare depicted as a portrait of a man imploding from the world's pressures. The window serves as a picture frame capturing a reality riddled with hollowness and despair behind the house's perfect exterior. Newman's cue whispers into the scene with its childlike melody triangulated between Ricky, Lester, and the audience bearing an atmospheric quality as the subtle drones whirl through the ether. Lester and Jane appear in the frame separated by a muntin in the window frame and an American Beauty rose is situated between them (Figure 5.1. Still 1.).¹⁰⁸ The shot shifts to Ricky staring into the viewfinder on his camcorder identifying the point of view from the grainy shot of Lester and Jane's altercation (Figure 5.1. Still 2.). "Mental Boy" is heard

¹⁰⁸ The American Beauty rose signifies the false, hollow, surface beauty omnipresent in the film's *mise-en-scenes*. These roses are considered a status symbol as they are expensive and sought after, yet very commonplace (i.e. the capitalist/suburban agenda itself). *American Beauty* utilizes the rose to signify what beauty isn't and this is manifest in Lester's pursuit of the wrong endeavors before his epiphany.

with the bowing sounds of crickets establishing the cue from Ricky’s perspective but then veers into Lester’s sonic space as we hear running water from him washing the dishes and the quality of the video shifts back into the representation of reality (Figure 5.1. Still 5.). The string accompaniment grows louder as the video shifts back to Ricky’s perspective as a look of deep interest washes over Ricky’s face. His furrowed eyebrows indicate there is more here than meets the eye: Lester and Jane have now piqued his aesthetic attention. Ricky walks away and the scene shifts back to Lester’s sonic world where he pauses his domestic duty to direct his gaze into the dark foliage outside his window (Figure 5.1. Stills 7-8). The scene shifts from the outside point of view once again as we see Lester cock his head, looking deeper into the dark to see if someone is there. Ricky has left, it is only us—the audience—voyeuristically looking into Lester’s life (Figure 5.1. Still 9.). He dries his hands with a dishtowel then arbitrarily throws it onto a countertop in front of an old family picture that shows a genuinely happy moment captured between Lester, Carolyn, and Jane. This happiness is forgotten and is as meaningless as the soiled towel situated next to it. The camera pans in to show that this family wasn’t always this way (Figure 5.1. Stills 10-11.). Something has been lost, forgotten, or taken for granted. What was once beautiful has been stained by the ennui and false ambition of suburban life. Figure 5.1 outlines the musical and visual syntax.

00:09:12 Video	00:09:22 Reality	00:09:31 Reality	00:09:36 Video
			
			

00:09:43 Reality 00:09:49 Video 00:09:56 Reality 00:10:03 Reality

00:10:06 Reality 00:10:09 Reality 00:10:17 Reality

Figure 5.1. “Mental Boy” audiovisual syntax. Transcribed by author.

The sparse harmonic information in “Mental Boy” suggests E-minor, but the half cadence on D (in G-major) in measure four pulls the listener out of E-minor for a brief moment before finally landing on an open E in measure eight. Measure seven’s cadential setup built on a B-minor-add-6 anticipates an E-minor-add-2 on beat two building ambiguous harmonic tension before thinning to parallel notes B to E, thus releasing the uneasy, child-like melody that descends through the first eight bars. The simple ABA form (8mm-4mm-8mm) under the simple melody plays an innocence lost within the

imploding family unit. The cue can be heard as Jane's broken connection with her father, Lester's loss of his youth, and/or a warning to the audience of an impending peril.¹⁰⁹ Newman's "studied frivolity" establishes a deep impression that each of the three characters portrayed throughout this one-minute sequence bares some kind of inner-horror blocking them from the freedom touted by the American dream. Newman's eerie descending melody reminds us that tainted youth and loss of innocence, in the end, blocks us from enlightenment and true happiness—an extension of Lester's "man in crisis" motif.


"Mental Boy" returns, renamed "Angela Undress," as a tension building device accompanying Lester and Angela's near consummation. All of Lester's fantasies throughout the film of Angela and her sexual prowess have finally come to fruition at this vulnerable moment. In the Burnham's dimly lit living room lies a wide-eyed Angela as Lester slowly slithers his head forward toward her like a snake attacking unassuming prey. He gently slides his hand down her torso grabbing her waistband and slowly pulls off her pants. His hands guide their way up her legs resting on her porcelain face as she looks up in a stoic pose. His aged hand over her small face shows the stark division of age and foul awkwardness behind his infatuation. The scene shifts to Ricky and Jane lying in bed staring at the ceiling discussing their plans to escape the confines of suburbia and move to New York City. Jane asks Ricky, "Are you scared?" Ricky replies, "I don't get scared." Jane retorts, "My parents will try to find me." Ricky assuredly replies, "Mine

¹⁰⁹ Stan Link describes the banality of evil in horror films that setup tragedy. "Happy Birthday" in *The Omen* pretends not to notice the nanny plunging to her death to the anempathetic music box similar to "Muffin Man's" prelude to death in *Jaws*. "The juvenile piano in *Don't Look Now*, and most directly to the lullaby beginning *Rosemary's Baby*, music deliberately looks away as tragedy approaches. It is not that the musical narration doesn't know, but rather that it *does* know and won't tell. "Studied frivolity" cannot be completely innocent." See: Stan Link, "The Monster and the Music Box: Children and the Soundtrack of Horror" in *Music in the Horror Film: Listening to Fear*, ed. Neil Lerner (New York: Routledge, 2010), 46.


won't." Ricky's unanimated determination shows an unflinching resolve and wisdom as the only adjusted character in this messy corner of suburbia. The scene shifts back to a close-lipped Angela restraining her fear as Lester begins to unbutton her shirt. Lester's weathered 42-year-old face stares back at Angela as she gulps her breath trying to keep her composure. As Lester begins his descent to her chest, she quickly states, "This is my first time," freezing Lester's downward motion. Newman resolves on the E and the drone fades as Lester laughs with disbelief stating, "You're kidding." Angela innocently replies, "I'm sorry, I still wanna do it. I just thought I should tell you in case you wondered why I wasn't...better." Angela's words thrust Lester back to reality where he realizes the gravity of his lecherous behavior prompting him to enshroud her body. Newman's cue fades to allow the audience a moment of realism between Lester and Angela, therefore, giving us a chance to process Lester's enlightenment and, in turn, forgive his past transgressions. Figure 5.2 outlines how an ambiguous cue can take on additional characteristics based on a visual/narrative change:

01:46:05	01:46:11	01:46:18	01:46:22
			
			

01:46:30 01:46:35 01:46:47




21




Extended

Jane: "Are you scared?"
Ricky: "I don't get scared."

01:47:02 01:47:09 01:47:14



20



Jane: "My parents will try to find me."
Ricky: "Mine won't."

Angela: "This is my first time."

Figure 5.2. "Angela Undress" audiovisual syntax. Transcribed by author.


In this example, measure six is extended to line up Newman's B-section with the scene shift to Jane and Ricky. Although the melody is not perfectly aligned with the visual action (a process known as Mickey Mousing), the melody's pace seems to cascade along with Lester's hands dragging along Angela's body. The simple melody again highlights a loss of innocence and impending doom. In this scene, the parallel is clear: Angela is on the precipice of losing her innocence (virginity), while Lester stops himself


from enacting the ultimate perversion of youth. The cue doesn't continue into horrific territory—it stops just shy of the point of no return. For Lester now sees the line between being youthful and being childish, and his healing can now begin.


The film's apotheosis and exhortations are delivered during two scenes that share the "American Beauty" theme. We hear the cue's first delivery during an intimate exchange between Ricky and Jane where Ricky's strange demeanor is vindicated through his enunciation of how he sees beauty all around him. The scene is set up with Ricky asking Jane, "You want to see the most beautiful thing I ever filmed?" The scene shifts to a two-shot of the backs of Ricky and Jane's heads staring at a TV screen. On the screen is a brick wall with fall leaves on the foreground and a plastic bag dancing in the wind. The camera gently chases the bag's erratic rise and fall as Ricky begins his narration. Newman's delicate grace notes in the piano melody resemble the wind ushering the bag in wild directions. Ricky personifies the bag's intentions: "Like a little kid begging me to play with it," as an allegory for "an entire life behind things." He goes on to explain how a God-like "benevolent force" wants him to know there's "no reason to be afraid." He explains that filming this moment helps him to remember there's so much beauty in the world. The video camera serves as a filter between these moments of beauty and Ricky's vulnerability: "Sometimes I feel like I can't take it, that my heart is going to cave in." Jane quietly listens then gently grabs his hand to console him. She now sees the beauty within him giving her the perspective to also look inward. Realizing the poor self-image was a fruitless endeavor, Jane leans in to kiss Ricky in this delicate moment.

The Romantic image of seeing a person staring at an object or landscape becomes a motif in Sam Mendes' films and a recurring theme in the two scenes featuring the


“American Beauty” theme.¹¹⁰ In the scene above, the audience is situated behind Ricky and Jane as if they were part of this intimate moment. Newman’s delicate homophonic piano over sweeping drones pulls the listener into this aesthetic moment, again, possibly forcing the listener into a hypnogogic or oneiric state. The subtle grace notes in the melody tap at the listener’s psyche like a hypnotist’s stopwatch as the carefree bag wisps through the air. Figure 5.3 outlines the musical, visual, and narration syntax:

01:02:09



01:02:19



01:02:26



Andante ♩ = 80




Ricky: “It was one of those days where it’s a minute away from snowing. And there was this electricity in the air...”

01:02:33


01:02:40


01:02:49




... You could almost hear it...

... and this bag was just dancing with me...

... like a little kid begging me to play with it...

¹¹⁰ Michael Sullivan stares through a window before he is shot in the back in *Road to Perdition* (2002), Swofford looks back on the war and the desert through his living room window in *Jarhead* (2005), and April Wheeler stares through a window before she dies from a self-inflicted abortion in *Revolutionary Road* (2008).

01:02:57



01:03:03



01:03:11



...for fifteen minutes...

...that's the day I realized there was this entire life behind things...

...and this incredibly benevolent force

01:03:20



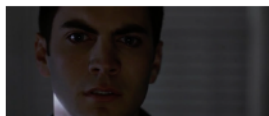
01:03:25



...that wanted me to know that there was no reason to be afraid...ever...

...the video's a poor excuse, I know. But it helps me remember. I need to remember...

01:03:45



...Sometimes there's so much beauty in the world. I feel like I can't take it...

...and my heart...

01:04:16 01:04:25 01:04:31



42



...is just gonna cave
in...

01:04:38 01:04:42 01:04:51



51



Figure 5.3. “American Beauty” audiovisual syntax. Transcribed by author.

Newman whispers into the scene with a delicate airy drone on a high C. The drone slowly crescendos and decrescendos intimating the wind’s control over the bag as it glissandos between the weaker notes of an F-Mixolydian scale using synthesized pads. At 01:02:33 when Ricky talks about the electricity in the air and how, “you can almost hear it;” Newman amplifies a louder, more steely sounding drone patch to respond to Ricky’s dialogue. The drone transforms to strings when Ricky’s dialogue personifies the bag “like a little kid begging me to play with it”—another example of Newman using acoustic instruments to signify humanity. Newman raises the drone to its highest point in a stepwise pattern when Ricky describes “this entire life behind things”—a reference to

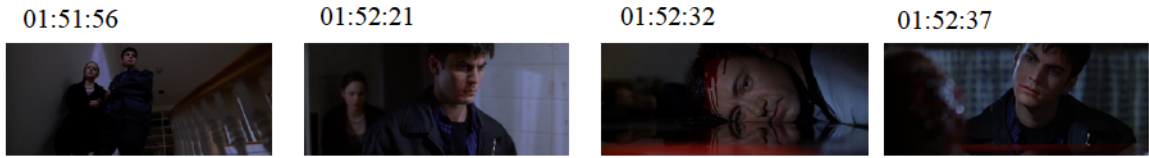
God. Low string drones accompany the piano and high drones as Ricky continues to describe the benevolent force that assures him there's nothing to be afraid of. The thunderous low frequencies that intimate danger become washed away by Ricky's dialogue and the benevolent force of which he speaks. The piano drifts away to give the strings a moment to provide catharsis for Ricky's "poor excuse" to use the video as a spiritual tool. He reassures himself that it helps him to "remember...I need to remember." The piano returns for a brief moment to give Ricky a chance to catch his breath then subtly backs away to the cathartic strings to provide one last moment of support. Ricky begins to choke over his words as he describes his vulnerability to the beauty around him: "Sometimes there's so much beauty in the world, I feel like I can't take it." Newman reintroduces the piano in its fullest force to reflect the gravity of Ricky's feeling that his heart will cave in. The grace notes become pronounced as Ricky and Jane's fingers interlock and Jane rescues him from mental sanctuary.

The near three-minute "American Beauty" cue represents a clear break in the film's pace and temporality, giving the audience a chance to regroup from all that has unfolded in the film and be read the cautionary tale by Ricky like a bedtime story. The rhythmic instability coupled with the ambiguity of Newman's treatment of the tonic and dominant gives a sense of a chordal line constantly looking for a home on which to rest—like humanity's search for true beauty. By rarely giving the dominant (C-minor) its third (E-flat), the C/G dyad floats as a passing chord climbing its way to a lost plane, encountering the flat-seventh dyad (E-flat—B/flat) on its way to finally meet F-major on weak beats—as if the tonic were another passing chord along the search for a center (mm. 3-4; 10-11; 16-17; 21-22; 34; 48). Newman adds sixths and seconds to his "tonic" to

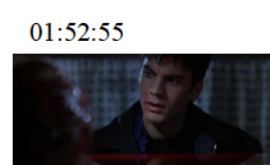
further blur the lines of stability and tonality (mm. 19; 24; 42; 44; 56-57). When he does rest on the “tonic,” he incorporates ticking grace notes (B-natural to C) to imply elements of a dominant chord searching for a window of strength (mm. 26-27; 53-54). He also treats these restful moments with quintal harmony to add to the floating unrest of Ricky’s narration (mm. 22; 31; 34; 36-40). Newman’s hypnotic cue seeps into the audience’s liminal space allowing Ricky’s narration to Jane to shift to the audience. The audience, in turn, can begin to “look closer” into their own lives to understand beauty’s omnipresence.

When the “American Beauty” theme returns slightly modified into “Any Other Name,” Lester has just been shot. Ricky and Jane slowly enter the kitchen to see the pools of blood on the table and floor. Jane quietly utters, “Oh my God” as Ricky approaches Lester’s corpse. He kneels down to “look closer” at the smiling Lester which he mirrors on his own face. He tilts his head to change his point of view at the beauty in Lester’s fate. He sees the hero who found the meaning of beauty before his ultimate demise. Lester’s narration from the afterworld begins as a montage of past reflections. The camera slides between each character’s perspective of the gun shot sound and Lester’s past reflections. The editing follows Newman’s slow and reflective cue with only the sound of the gunshots disrupting the rhythm. The montage reveals the murderer as Ricky’s father, Frank Fitts, wearing a blood-stained shirt that he anxiously removes. A new ostinato begins in the piano as Lester reflects on the beauty and insignificance of his life. The camera rises to an aerial shot of his suburban town as his last words utter, “You have no idea what I’m talking about, I’m sure. But don’t worry, you will someday.” Lester’s past, present, and afterworld become coalesced in this one moment to reiterate

the film’s apotheosis: Beauty can be found everywhere if you just “look closer.” Figure 5.4 outlines the musical, visual, and narration syntax.

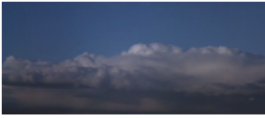


Jane: “Oh my god.”



Ricky: “Wow.”
 Lester: “I’d always heard your entire life flashes in front of your eyes the second before you die...”

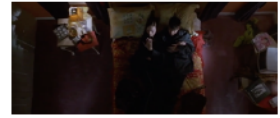
01:53:06



01:53:22



01:53:29



26

8tr strings Piano

...First of all, that one second isn't a second at all. It stretches on forever. Like an ocean of time...

...for me, it was lying on my back at boy scout camp watching falling stars...

(gunshot)

01:53:37



01:53:44



01:53:49



29

...and yellow leaves from maple trees that lined our street...

(gunshot)

...or my grandmother's hands and how her skin seemed like paper...

01:53:58



01:54:03



01:54:12



01:54:20



37

(gunshot)

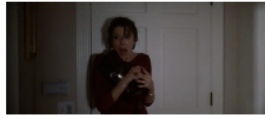
...and the first time I saw my cousin Tony's brand-new Firebird.

...and Janie...

01:54:23



01:54:29



01:54:49



...and Janie...

(Carolyn crying)

01:54:58



...and Carolyn...

01:55:04



01:55:21



...I guess I could be pretty pissed off about what happened to me. But it's hard to stay mad when there's so much beauty in the world...

...sometimes I feel like I'm seeing it all at once and it's too much. My heart fills up like a balloon that's about to burst...

01:55:24



01:55:35



...and then I remember to relax and stop trying to hold on to it. And then it flows through me like rain. And I can't feel anything but gratitude...

01:55:46



01:55:50



...for every moment of my stupid little life...

...you have no idea what I'm talking about, I'm sure. But don't worry, you will someday."

Figure 5.4. "Any Other Name" audiovisual context. Transcribed by author.

The ostinato not contained in "American Beauty" shows up in "Any Other Name" as a setup to Lester's afterlife when he describes how one second feels like "an ocean of time" in mm. 17-22. This is our first glimpse of Lester's afterworld depicted as a sea of clouds that stretch for an eternity. His loss of temporality matches Newman's chiming ostinato as it rises from the confines of its homophonic predecessor. Newman's use of the ostinato to mark a temporal shift can be heard in *Shawshank Redemption's* "Main Titles/Courtroom" and "Brooks Was Here" where the audience is shifted from one

dreamscape to another—most often in a flashback sequence. The apotheosis-driven cue reminds us of the plastic bag scene sonically and visually before becoming transformed to sadness during Lester’s narrated memories. With each memory he describes, the audience becomes propelled to forgive our morally ambiguous hero before looking at our own lives and the important memories we’ve compiled. Newman’s harmonically ambiguous scoring triangulates this forgiveness and sadness with the audience’s personal reflection, further dogmatizing our need to “look closer” at the beauty that surrounds each of us.

It is through Lester sharing his deepest inroads of crisis that allows us to forgive him in the end and resurrect his status as a “hero,” perpetuating the archetype that “the father must change if he is to survive.”¹¹¹ The fact that *American Beauty*’s perspective is from Lester’s point of view breaks with the Hollywood tradition that, “The vast majority of Hollywood films about fathers are from the point of view of the younger generation.”¹¹² This intimacy shared by Lester, and not the perspective of his family whose imperfections are also on display throughout the film, forces the audience to pick from the lesser evils; and because Lester carries the most narrative weight, we are forced to side with the “martyr” whose bloody end is neatly wrapped in narration from the afterlife. The sonic imprint of “Any Other Name” under Lester’s narration from the afterworld reminds us there is a “benevolent force” behind his words further raising his “hero” status. Had Newman scored Lester’s narration with an unassociated cue that didn’t carry the film’s deep apotheosis, Lester’s words would lack the gravity the

¹¹¹ Stella Bruzzi, *Bringing Up Daddy: Fatherhood and Masculinity in Post-War Hollywood* (London: BFI, 2005), 79.

¹¹² *Ibid.*, 51.

audience feels when the screen turns black and he proclaims, “You have no idea what I’m talking about, I’m sure. But don’t worry, you will someday.”

Chapter 6

Conclusion

Hollywood's constructions of "masculinity in crisis" during the Indiewood era (1990-2008) coincided with the height of Thomas Newman's film scoring career. Newman scored forty-five feature length motion pictures during the Indiewood era, and thirty-one of those films were released in the 1990s.¹¹³ The "Newman-esque" sound became a vital part of the film scoring ethos during the Indiewood era inspiring directors to use Newman's scores as temp-tracks at a profound rate.¹¹⁴ The subtle piano over whispering drones that constitute Newman's signature sound found its way into other composers' works throughout film and television.¹¹⁵ Newman has seemed to move on from this signature sound into more electronic based scores and continues to stretch his harmonic language and timbral palette to include world music in his scores for films that take place in foreign settings.¹¹⁶

Throughout Newman's early career in the 1980s, he seemed to avoid the action hero that conquered the silver screen, instead searching for his voice in character dramas and teen comedies thereby sharpening his studio and electronic sound skills. His scores cheered on the "little guy" or the "outcast" in films like *Revenge of the Nerds* (1984),

¹¹³ These numbers do not count the numerous short films, documentaries, and television films and shows he had done.

¹¹⁴ Temp-tracks are existing scores placed over a new film to add cohesion to the film while informing the composer the type of music the director would like in the film.

¹¹⁵ See: Howard Shore's *Nobody's Fool* (1994), John Powell's *I Am Sam* (2001), Mark Isham's *The Majestic* (2001), James Newton Howard's *King Kong* (2005), *Signs* (2002), *Emperor's Club* (2002); Jeff Beal's *Carnivale* (2003-05); Mark Adler's *Bottle Shock* (2008); Mychael Danna's *Girl, Interrupted* (1999); and Christopher Young's *An Unfinished Life* (2005).

¹¹⁶ See *The Debt* (2011), *The Adjustment Bureau* (2011), and *Unsane* (2018) for highly electronic scores. See *The Best Exotic Marigold Hotel* (2012), *The Second Best Exotic Marigold Hotel* (2015), and *Victoria and Abdul* (2017) for foreign setting films.

Real Genius (1985), *The Man with One Red Shoe* (1985), *Gung Ho* (1986), and *The Great Outdoors* (1988). It was this “little guy” who would begin to show audiences in the 1990s a more multidimensional male figure who experienced a variety of emotions, heartbreak, loss, inner-struggles, and identity crises. As Newman’s musical language was evolving, so was the male figure, placing the two at a convergent point where one informed the other creating a distinctive moment in film scoring history.

The four scores researched in this thesis show an interesting progression in the depictions of the male figure throughout the 1990s. The repressed then redeemed “male in crisis” endured in these four films align with Stella Bruzzi’s description of the 1990s male archetype. Whether he was an executive bachelor, a father figure, a caged spirit, or an actual father, each male figure was given ample attention to his inner-crises both visually and sonically. *The Player* represented a reminder of the repressed male who embodied the Hollywood studio system that jettisoned any impedance to financial gain (emotion, artistry, creativity, etc.). The only change Griffin Mill welcomed was his own upward mobility toward power in his executive world. The film showed us that a change was overdue: the blockbuster had grown tired as did the old male figure at its helm. Newman’s score reflected this sentiment as well by incorporating new sounds under a vast umbrella of musical topics. Altman’s derisive tale of the capitalist male becomes transformed into a fearful creature under Newman’s spiraling and repetitive metadiegetic score. Newman’s twisted waltz melody seems presented in reverse order to show the anti-hero’s redemption, during the Golden Age inspired fanfare at the end of the film, as a perpetual plague that continues to poison the Hollywood system. *Scent of a Woman* showed a changing of the guard between generations. By reaching a common ground on

which both the young and old male could coexist, a better life awaited both. Frank Slade showed us that the father figure no longer had all the answers; while Charlie Simms' integrity allowed us to witness the father figure's faults without rebellion. *Scent of a Woman* prompts us to cheer for the new diplomacy between young and old where tolerance is achieved through respect and listening. Possibly due to the length of the film, Newman's score is given an opportunity to underline moments that show the protagonist's inner-strife. By sharing the "A Tour of Pleasures" cue, both Frank and Charlie present their inner-turmoil to the audience, allowing us a more profound glimpse into each character's development and challenges. The isolation cues heard in *Scent of a Woman*—like "A Tour of Pleasures"—become a sonic template for the male protagonist in crisis in Newman's future films. *Shawshank Redemption* depicts how hope can free the caged spirit as the protagonist, Andy Dufresne, navigates the real prison and his psychological prison. Andy fights the urges of institutionalization that confines all people in prison and the outside world. Following Andy's escape, his outstretched arms suggest that all men can shed the bonds of repression to live a meaningful life. Newman provides each protagonist moments of stillness as they traverse through their various trials. Andy and Red's sonic worlds become vindicated from that stillness, while Brooks becomes trapped in the infinite abyss of Newman's ambiguous pan-tonality. By combining electronic drones under a pan-tonal piano figure, Newman creates a haunting sound space that seems to create a sonic precipice on which each key character must traverse if they are to survive. Red and Andy are able to cross this escarpment celebrated by grandiose orchestral fanfares, while others, like Brooks, succumb to their trials, trapped forevermore in a musical purgatory. Finally, *American Beauty* displays a gamut of inner-

struggles imposed on the suburban male/father. The film urges viewers to “look closer” to find beauty in the world and to never squander our short time being alive. Lester’s imperfections bring us closer to our own images of ourselves as he perpetuates Bruzzi’s notion that “So often, in life as well as in movies, the real father is a disappointment.”¹¹⁷ Newman weaves through one of his most source cued soundtracks to provide a sonic imprint in the audience to allow us to forgive this father who is a “disappointment. Again, Newman delivers a haunting sound space that lacks resolve to reflect the inner-ambiguity of a struggling mind.

The eight years between *The Player* (1992) and *American Beauty* (1999) chronicle the change in Hollywood’s depiction of the 1990s father and male figure.

Bruzzi describes this evolution:

[Narratives that revolve around masculinity and...] Fatherhood became viewed as a process of personal development, the vehicle for teaching a man how to feel. Because of the need in the 1990s to equate masculinity with feelings and emotional articulacy, it became apparent why the male whose very role is defined by nurturing, sensitivity and expressiveness, became so central to these discussions.¹¹⁸

The reconstruction of the male figure permeated all forms of media in the 1990s. Newman’s task to score this “new” male engaged with the zeitgeist of the self-deprecating male figure in popular songs like “Loser” by Beck (1994), “Creep” by Radiohead (1993), “Novocain for the Soul” by Eels (1996), “Nothingman” by Pearl Jam (1994), “Man in the Box” by Alice in Chains (1990), “Geek USA” by Smashing Pumpkins (1993), “Teenage Dirtbag” by Wheatus (2000), “Another No One” by Suede (1996), etc. Self-help books like *I’m Dysfunctional, You’re Dysfunctional* (1992) by

¹¹⁷ Bruzzi, *Bringing Up Daddy*, viii.

¹¹⁸ *Ibid.*, 157.

Wendy Kaminer, *The Power of Now: A Guide to Spiritual Enlightenment* (1997) by Eckhart Tolle, *Men Are from Mars, Women Are from Venus* (1992) by John Gray, *Rich Dad, Poor Dad* (1997) by Robert T. Kiyosaki, *The Monk Who Sold His Ferrari* (1996) by Robin S. Sharma, etc., joined the “reconstruction of the male” narrative during the 1990s. Like Frank Slade and Charlie Simms in *Scent of a Woman*, the Baby-Boomers had begun a dialogue with Generation X and Y to carve a path for the new male.

It seems Thomas Newman’s timely arrival to score the evolution of the “new” male becomes a “right man at the right time” ideal. His quiet demeanor, respect for the process of filmmaking, and sensitive nature embodies the transformed male figure for which he composes. It is an interesting coincidence that *The Player*’s soundtrack was used as the temp-score for *American Beauty*—two films with very few common threads. Another interesting coincidence is Bruzzi’s Oedipal weight she attaches to the image of the dying father: “...the father’s death [Lester Burnham in *American Beauty*] either signals closure or a new beginning;”¹¹⁹ hence the closure of this thesis, or possibilities for future research.

Further research could examine how Thomas Newman scores “femininity in crisis” as a point of departure from this study. His scores for *Little Women* (1994), *Fried Green Tomatoes* (1999), and *How to Make an American Quilt* (1999) present all female casts whose moments of inner-struggle embody a soundscape of their own. Further, like Bruzzi’s chronological study of the male/father in Hollywood films, further research could uncover how film scores adapted to these male figures throughout Hollywood history as well. Finally, Newman’s scores for *In the Bedroom* (2001), *Road to Perdition*

¹¹⁹ Bruzzi, 62.

(2002), *Little Children* (2006), and *Revolutionary Road* (2008) continue the thread of the “masculinity in crisis” narrative that is beyond the scope of this project. Because Newman’s chameleon-like scoring is so adaptable to multiple narratives and moods, his music lends itself to numerous research opportunities.

The Player 1992



Anti-Hero: Griffin Mill

Folk	Genuine Emotion
Chaos/Cacophony	Tricking/Countdown
Pastoral	Adventure
Horror	Scheming
Diagetic	Diagetic
Jazzy Themes	Non Diagetic Source Music
Pacing/Rhythmic Drive	Isolation/Fear
Fantasy	Conciliatory/Regret
Threat	Fantasy

Musical Event	Time	Event
1. "Main Theme" Singer to Bass Orliss Driving Rhythm	0:00:30	1. Monomyth Event Clapper board introduces "The Player" Ordinary world; a fast paced business vs. creative environment
2. "The Graduate, Pt. 2" Jazzy Clarinet after 1:00 Driving Rhythm after 0:0:10 end 2:13 Scattered percussion to introduction of lilting waltz end 4:27	0:01:27	2. Meet "anti-hero" Griffin Mill Status established as movie executive with writers groveling to him.
3. "Funeral Shark" Waltz melodic played with double bass harmonies and vln. end 5:45 Descending church bells over driving rhythm end 7:29	0:01:42	3. Meet Threshold Guardian Walter Stuekel [Head of security for the movie studio] speaking to lack of integrity in films
4. "Opening 3:" Lilting waltz returns end 8:38 Lilting waltz returns end 9:42	0:03:45	4. Introduce 1st Call to Adventure: Threatening postcard ["Y our Hollywood is Dead"]
5. "Funeral Shark" Lilting waltz returns end 8:38 Lilting waltz returns end 9:42	0:04:51	5. Meet the father figure: Head of studio Joel Levinson [Griffin's Boss]
6. "Funeral Shark" Lilting waltz returns end 8:38 Lilting waltz returns end 9:42	0:06:32	6. Threshold Guardian continues his rant on filmic integrity with a writer.
7. St. James" Brisk paced piano ostinato between B minor and B dim. end 11:51	0:08:15	7. "Anti-hero" receives 1st Call to Adventure [postcard]
8. "Funeral Shark" Lilting waltz returns end 8:38 Lilting waltz returns end 9:42	0:09:06	8. Foreshadow of the Road of Trials: Movie poster of <i>Highly Dangerous</i> about an undercover agent whose cover is blown.
9. "Silent Night" played by Jack Lemmon Lounge piano end 19:00	0:10:02	9. Foreshadow of the Road of Trials: Movie poster of <i>Niagara</i> about suspicions leading to infidelity. [Father figure meeting with competitor of anti-hero] Foreshadow of Atonement with Father: Barging into a closed-door meeting.
10. "Funeral Shark" Lilting waltz returns end 8:38 Lilting waltz returns end 9:42	0:11:06	10. Meeting father figure's lieutenant (Levinson's secretary): Anti-hero establishes concern about losing status in ordinary world.
11. "Good Dog's Water" like "Six Inches of Dirty Water" Music box-Horror over CV Drone end 24:07	0:12:38	11. Meet Shapeshifter: Larry Levy is seen as a competitor for Anti-hero's status.
12. "Funeral Shark" Lilting waltz returns end 8:38 Lilting waltz returns end 9:42	0:13:44	12. 2nd Call to Adventure: Threatening postcard ["I told you my idea and you said you'd get back to me. Well?"] A dinner full of seven postcards reveals multiple calls to adventure over the course of two weeks.
13. "Silent Night" played by Jack Lemmon Lounge piano end 19:00	0:15:14	13. Refusal to the Call: Anti-hero fears revealing the calls to adventure to the Threshold Guardian will jeopardize status.
14. "Funeral Shark" Lilting waltz returns end 8:38 Lilting waltz returns end 9:42	0:22:26	14. Meeting the Mentor: Dick Mellon (anti-hero's attorney): a party at the Mentor's home with "movie stars and power-players" Anti-hero reveals the calls of adventure to the Mentor.
15. "Funeral Shark" Lilting waltz returns end 8:38 Lilting waltz returns end 9:42	0:23:39	15. Atonement with the Father: Anti-hero tells the father figure if he loses his status he will quit his job. Father figure threatens to sue him if he does.
16. "Funeral Shark" Lilting waltz returns end 8:38 Lilting waltz returns end 9:42	0:24:45	16. 3rd Call to Adventure: Threatening postcard ["In the name of all writers I'm going to KILL YOU!"]
17. "Funeral Shark" Lilting waltz returns end 8:38 Lilting waltz returns end 9:42	0:25:14	17. Anti-hero Crossing the Threshold: Accepting the Calls to Adventure by identifying (who he thinks) is the Antagonist. Foreshadow of the Road of Trials: Movie poster of <i>They Made Me a Criminal</i> about an accidental murder and change of identity.
18. "Funeral Shark" Lilting waltz returns end 8:38 Lilting waltz returns end 9:42	0:26:29	18. Meet Woman as Temptress dressed in white surrounded by icy hues: Anti-hero is drawn to writer's girlfriend.
19. "Funeral Shark" Lilting waltz returns end 8:38 Lilting waltz returns end 9:42	0:30:02	19. Foreshadow of the Road of Trials: <i>The Bicycle Thief</i> about a young boy whose bicycle is stolen threatening his new job/upward status
20. "Funeral Shark" Lilting waltz returns end 8:38 Lilting waltz returns end 9:42	0:31:36	20. Meet the (false) Shadow: Writer David K. Abame [Anti-hero suspects is behind the threats] Foreshadow of the Road of Trials: Movie poster of <i>Men on a Mission</i> (My American Uncle) about the fight, fight, freeze responses in the developed brain.
21. "Rose's Call" karaoke by Aiko Ushikubo end 33:20 "Let's Begin Again" by Robert Altman end 35:09	0:32:38	21. Foreshadow of the Road of Trials: Movie poster of <i>The Dark Side of the Moon</i> about evil incarnating a crew member from a spaceship that was lost in the Bermuda triangle then discovered in space.
	0:33:36	22. 1st Trial: Anti-hero attempts to make peace with the (false) Shadow to no avail.

Appendix

12. "Six Inches of Dirty Water"
Music: box-Horror over C# Drone
pause 37:03
resume 38:27
end 39:55

13. Unknown cue
(in Anti-Hero's head)
Low stinger followed by pulsing church bells between E and D
pause 43:48
resume 44:06
end 44:13

14. "That's All He Wrote"
Low stinger followed by high drone to pulsing rhythm.
end 48:32

15. "Funeral Shaak"
Lilting theme played by string harmonics plucked
end 52:48

16. "Icy Theme"
Slow high strings ascending. Eerie
end 55:56

17. "St. James"
Brisk paced piano ostinato between B minor and B dim.
end 1:01:45

18. end of "That's All He Wrote"
Loungey cocktail piano to ominous drone at 1:02:55-1:03:03. Back to loungey cocktail piano. Back to ominous drone at 1:03:42-1:03:50. To jazzy film noir saxophone.
end 1:04:18
Low stinger followed by music box
Tempo quickens becomes more percussive.

19. "Six Inches of Dirty Water"
Free jazz saxophone added.
Drone under music box
end 1:11:33
Drone under slow ascending strings-Eerie
end 1:16:00. Returns 1:16:40-1:16:47

20. "Good Dog's Water"
like "Six Inches of Dirty Water"
21. "Icy Theme"

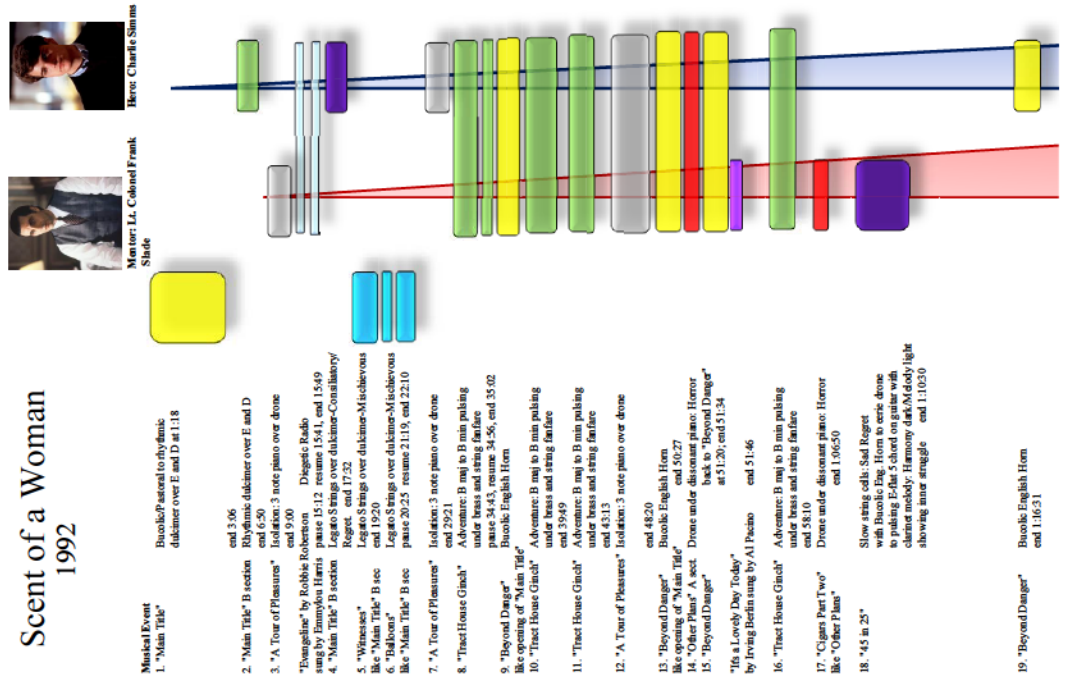
22. "Griffin's Plan"
like "St. James"
Brisk paced piano ostinato between B minor and B dim.
end 1:20:19
Puls the gala inside the movie with

23	035:19	Approach to the Inmost Cave: Anti-Hero inadvertently follows The (false) Shadow out of the bar.
24	035:42	The Ordeal (Rebirth through Death): The Anti-hero and Shadow argue until the Anti-hero kills the (false) Shadow.
25	039:55	Transformation complete: Anti-Hero destroys evidence of the writer's accidental murder
26	040:22	Threshold Guardian discusses suspicious Anti-hero with Father Figure ["Remember that film D.O.A.? I think we have the same situation here."] D.O.A. is about a doomed man's quest to find out who's poisoned him and why.
27	040:42	Shapeshifter established: Movie posters for <i>Northern</i> and <i>Female are Core</i> (Rear Window) over his shoulders. Both films revolve around three people involved in an espionage tale. Shapeshifter and murder of the Shadow become Anti-Hero's truncheon of paranoia.
28	041:32	Foreshadow of the Attonment with the Father: Movie poster of <i>Bonlevard du Crepuscule</i> (Sunset Boulevard) over the shoulder of the Father Figure. Movie about an aging actress refusing to accept her career has ended.
29	043:17	Foreshadow of the Road of Trials: Newspaper article describing the murder.
30	044:06	Threshold Guardian confronts Anti-Hero about the murder.
31	044:13	Foreshadow of the Freedom to Live: Movie poster of <i>Hollywood Story</i> about an unsolved murder of a director.
32	044:25	Foreshadow of the Road of Trials: Movie poster of <i>Laura</i> is situated between them. Movie about the investigation of a Madison Avenue murder of an executive.
33	047:32	4th Call to Adventure: Anti-Hero receives fax from the true Shadow.
34	047:50	Symbolic flashback to The Ordeal. Scene cuts to a dead fish floating in a pond with two flowers growing on lily pads above.
35	048:32	Introduce Shapeshifter writer who is the ACTUAL Shadow. The film never overtly gives this away—only by matching the sound of his voice do you discover this fact.
36	052:01	Woman as Tempress: False Shadow's girlfriend invites Anti-Hero to her home.
37	055:50	Anti-Hero and Tempress discuss their "y veners": "Icelandic hero—he's a thief and he's made of fire"
38	056:21	Meet the Trickster: Detective Delongre taunts the Anti-Hero throughout her investigation. Foreshadow of Trickster's agenda. Movie poster for <i>Der Blaue Engel</i> (The Blue Angel). Movie about a professor driven mad by jealousy and paranoia.
39	056:53	Trial: Trickster, her lieutenant, and Anti-Hero meet. The lieutenant is situated next to movie poster from <i>Prison Break</i> , a film about a fisherman who took the blame for a murder he did not commit who then searches for the real killer after winning his parole. The Trickster is situated under a poster for <i>Murder in the Big House</i> , about a reporter and his colleagues who work together to solve the murder of a death-row inmate.
40	1:00:51	<i>The Anti-Hero is situated under a movie poster for King Kong</i> , a film about beauty killing the beast
41	1:01:45	Second Approach to the Inmost Cave: Anti-Hero attempts to meet true Shadow.
42	1:02:55	Interrupted by future boon [writers who pitch a film that ultimately saves Anti-Hero's career.] Trickster's 2nd lieutenant is stalking Anti-Hero. Anti-Hero begins deal to receive Ultimate Boon.
43	1:08:50	5th Call to Adventure: Postcard reading "I said to come alone" with a picture of a rattlesnake on the cover (foreshadow of next Trial)
44	1:10:12	Trial begins with a fax printing in Anti-Hero's car reading "Look under your raincoat" revealing a rattlesnake in a box on the floor of the passenger seat.
45	1:11:18	Anti-Hero passes Trial by killing the rattlesnake.
46	1:11:22	Tempress consoles Anti-Hero then spurns his advances.
47	1:13:33	Anti-Hero attempts to bare his soul. Tempress keeps her icy veer, not allowing true feelings to show.
48	1:19:58	Anti-Hero develops his own Trial: Setup Shapeshifter and Father Figure to fail by agreeing to make a poorly written film.
49	1:23:53	Power struggles on display at gala event

Lounge music played by big band	narration from ET anchor.	50	1:27:01	6th Call to Adventure: Postcard reading "I'll get back to you!"
23. "Detective Delongpre" like "Funeral Shark"	end 1:27:52 Lifting theme with bass harmonics	51	1:28:59	Traxter's 2nd lieutenant brings Anti-Hero to the Traxter for his next Trial
24. "Scheater Bros."	end 1:29:50 Ominous strings alternating E and C# pause 1:36:50 resume 1:37:58 end 1:38:20	52	1:35:43	Traxter taunts and baes Anti-Hero to attempt to break his icy veneer. Threshold Guardian warning of the future Road to Trials
25. "Desert Drive"	Fast paced percussion and piano fragments	53	1:39:16	Anti-Hero and Temptress journey to consummate their relationship
"Tema Para John" by Joyce Nascimento and Milton Nascimento	end 1:40:00 Brazilian lounge music	54	1:40:00	Anti-Hero and Temptress dance before consummation.
26. "Sex"	end 1:42:22 Fragments of percussion polyrhythms	55	1:44:04	Anti-Hero and Temptress consummate. Transformation complete. Anti-Hero attempts to confess to the murder during lovemaking. Temptress will not allow him.
27. "St. James"	end 1:47:00 Brisk paced piano ostinato between B minor and B dim.	56	1:47:25	Anti-Hero (in mudbat) crawls out of mud to receive direction from the Mentor. Mentor provides sword (attorney) to help him through the next Trial.
28. "Opening 3" to Unknown cue. Variation of waltz.	end 1:49:50 Descending church bells to vindicating strings to suspense strings at 1:52:28	57	1:48:37	Trial: Anti-Hero takes part in a police lineup [The witness misidentifies the murderer. Anti-Hero is free]
29. "The Player" fanfare	end 1:56:18 Fanfare of lilting waltz mirroring happy ending.	58	1:52:04	Anti-Hero passes the final Trial from the Traxter. Anti-Hero crosses the first Threshold.
30. Unknown cue	end 1:57:30 electronically processed bells	59	1:52:28	The Road Back: Time Stretch: One year later. Ultimate Boon: Movie within a movie begins. <i>Habers Corpus</i> is a success raising Anti-Hero's status replacing the Father Figure.
31. "The Player"	Waltz theme turned to fanfare	60	1:55:46	<i>Habers Corpus</i> happy "Hollywood" ending. Anti-Hero is the Master of Both Worlds. Now hold highest status at work.
		61	1:56:40	Anti-Hero's former love interest/work assistant is terminated from her employment.
		62	1:58:58	True Shadow blackmails Anti-Hero. Anti-Hero succumbs to The Shadow to stop further Trials. Anti-Hero crosses Final Threshold.
			2:00:33	End Credits

Scent of a Woman

1992



Time	Event
0:00:24	Fade in opening credits
0:01:18	Fade in to Bard School for Boys. Images of 19th century graduating class memorabilia to establish long history.
0:02:29	Introduce Hero. Charlie Simms, student at Bard School. Looking at weekend job opportunities, finds future boss job where he will meet his mentor.
0:02:57	Introduce Shape-shifters, a group of friends that will make the incident that will draw Hero out of his old world.
0:03:19	Mentor the Herd! Headmaster Trask, whose status is shown by driving a new Jaguar given to him by the Board of Trustees. Hero traveling to meet the mentor. Trial with the Mentor.
0:06:16	
0:08:30	Meet the Mentor: Lt. Colonel Frank Slide, a bitter and blind retired military man. Sitting alone in a grand house. Mentor summons Hero to size him up.
0:14:49	Trial 1: Mentor turns on radio to allow Hero to leave after being betrayed. Hero pauses trial.
0:17:05	
0:18:08	Shape-shifters get Hero to break rules and test his integrity [reads book from the library reserve; see friends setup trap to vandalize Herd's Jaguar]
0:20:08	Shape-shifters trap is sprung, putting Hero in a precarious position to either tell the truth (be a rat) or hold integrity.
0:22:10	Trial 2: Mentor tests Hero's integrity by asking him to go to the store and buy a specific brand of milk.
0:26:06	Hero crosses his Threshold in the school world. [Headmaster: "You take the weekend to think about Lt. Colonel Simms."]
0:28:35	Hero begins his time with the mentor. Isolation music shifts to Hero. Fear of the unknown at school and work.
0:33:40	Hero and Mentor cross 2nd Threshold. Travel to New York City to the Hero's dissatisfaction.
0:38:39	Mentor shares his passions and tells Hero, "this is just the start of your education son"
0:39:08	Mentor and Hero arrive at the Innmost Cave; New York City Mentor pauses fulfillment [Stay at a first class hotel (Waldorf Astoria)]
0:42:40	Trial 3: Refusal to the Call: Mentor doesn't allow Hero to leave forcing him to dinner.
0:47:31	Foreshadow to Road of Trials for Hero; Foreshadow: The Ordeal for Mentor: Mentor reveals his plans for Atonement with fulfillments along the way: Stay in a first class hotel, eat an agreeable meal, drink a nice glass of wine, visit family, make love to a terrific woman, lie down on bed at the Waldorf and blow my brains out.
0:49:47	Hero realizes he must mentor The Mentor Mentor pauses and asks for fulfillment
0:50:29	Mentor: Hero asks for fulfillment Hero sees the man behind the rough facade.
0:51:39	Taylor is fitting Mentor for a suit early in the morning. Showing discipline to Hero who is sleeping.
0:57:34	Mentor gives Hero the Apobolus: "There are two kinds of people in this world...those who stand up and face the music and those who run for cover. Cover is better."
0:57:44	Trial 4: Refusal to the Call: Mentor doesn't allow Hero to leave forcing him to visit Hero's family. Mentor's Atonement with the Father-figure (brother). Mentor pauses 4th fulfillment.
1:06:15	Mentor leaves central and takes out on family member after being ridiculed for blinding himself [juggling grenades].
1:06:50	Begin clocking stopwatch.
1:07:14	Mentor collects his composure, tells his brother goodbye, then leaves.
1:08:16	Hero walks the blind Mentor to the car seeing deeper into the man.
1:08:50	Foreshadow of Mentor's Ordeal; Mentor loads gun and has Hero time him.
1:13:39	Apobolus for Mentor: "I can't blow the teacher anymore so why should I share the tribe's provisions"
1:14:10	Trial 5: Refusal to the Call: Mentor doesn't allow Hero to leave. Hero agrees if Mentor surrenders his bullets. Foreshadow to the end of the film: you give a gift for...about whether I blow my brains out or not?" "Because I have a conscience?" "You have a conscience? I forgot, the Charlie conscience...do we still, do we still, do we follow the rich boys code or not? Do we let this blind asshole die? ...Grow up!"
1:15:25	Hero passes Trial 5.
1:17:46	Hero relinquishes final Refusal to the Call: Tells mentor everything about the school trials. [about trials to get into Harvard]

Folk
Chaos/Cacophony
Pastoral
Horror
Diegetic
Jazzy Theme
Pacing/Rhythmic Drive
Isolation
Threat

Genuine Emotion
Ticking/Countdown
Adventure
Scheming
Diegetic
Non Diegetic Source Music
Isolation/ear
Conciliatory/Regret
Family

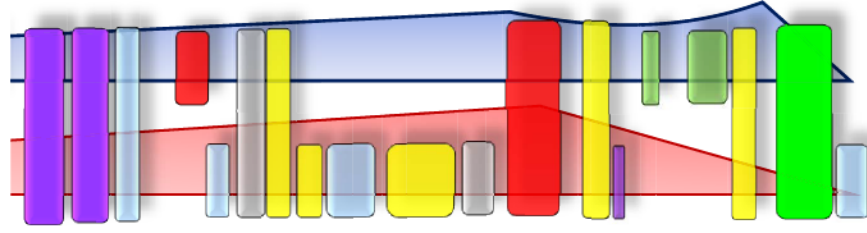
Monomyth Event

1. Hero's Call to Adventure
2. Refusal to the Call
3. Acceptance of the Call
4. Crossing the Threshold
5. The Road of Trials
6. Reaching the Cave
7. The Ordeal
8. The Reward
9. The Resurrection
10. The Final Atonement
11. The Final Victory
12. The Final Homecoming

Mentor: Lt. Colonel Frank Slide

Hero: Charlie Simms

- Musical Event**
1. "Main Title"
Bucoic/pastoral to rhythmic dulcimer over E and D at 1:18
end 3:06
Rhythmic dulcimer over E and D
Isolation: 3 note piano over drone end 9:00
 2. "Main Title" B section
Isolation: 3 note piano over drone end 9:00
 3. "A Tour of Pleasures"
Diegetic Radio
Diegetic Radio
pause 15:12 resume 15:41, end 15:49
Legato Strings over dulcimer-Conciliatory/Regret, end 17:32
 4. "Main Title" B section
Legato Strings over dulcimer-Mischiefvous like "Main Title" B sec end 19:20
Legato Strings over dulcimer-Mischiefvous like "Main Title" B sec pause 20:25 resume 21:19, end 22:10
 5. "Witnesses"
Legato Strings over dulcimer-Mischiefvous like "Main Title" B sec end 19:20
 6. "Baldern"
Legato Strings over dulcimer-Mischiefvous like "Main Title" B sec end 19:20
 7. "A Tour of Pleasures"
Isolation: 3 note piano over drone end 29:21
 8. "Tract House Glitch"
A: Advance: B maj to B min pulsing under brass and string fanfare
Bucoic: English Horn
 9. "Beyond Danger"
pause 34:43, resume 34:56, end 35:02
Bucoic: English Horn
 10. "Tract House Glitch"
Advance: B maj to B min pulsing under brass and string fanfare end 39:49
 11. "Tract House Glitch"
Advance: B maj to B min pulsing under brass and string fanfare end 43:13
 12. "A Tour of Pleasures"
Isolation: 3 note piano over drone end 48:20
 13. "Beyond Danger"
Bucoic: English Horn end 50:27
 14. "Baldern"
Drone under piano: Horn end 51:20, end 51:34
 15. "Beyond Danger"
back to "Beyond Danger" at 51:20; end 51:34
"It's a Lovely Day Today" by Irving Berlin sung by Al Pacino end 51:46
 16. "Tract House Glitch"
Advance: B maj to B min pulsing under brass and string fanfare end 58:10
Drone under dulcimer piano: Horn end 1:06:50
 17. "Clean Per Two"
Drone under dulcimer piano: Horn end 1:06:50
 18. "45 in 2"
Slow string solo: Sad Regret with Bucoic Eng. Horn to eerie drone to pulsing E-flat 5 chord on guitar with clarinet melody: Harmony dark/doddy light showing inner struggle end 1:10:20
 19. "Beyond Danger"
Bucoic: English Horn end 1:16:21



20. "Other Plans"	Drone under dissonant piano. Horror Clarinet somewhat calms distress to performed by Jose Padilla and 1:20:48	Diego	1:20:48	Trial 6: Mentor tells Hero by giving opposite advice. Hero and Mentor celebrate Hero's passing. Trial 6: Lunch where Mentor dances with The Goddess.
"Por un cazador" by Carlos Gardel and Alfredo Le Pera	Performed by The Tango Project and 1:27:17	Diego	1:27:17	Mentor dances the tango with The Goddess
"Adios muchachos" by Julio Sankers and Cesar Felipe Vedani. Performed by The Tango Project	and 1:29:03		1:29:03	Goddess is taken away by her love interest.
21. "A Tour of Pleasures"	Isolation: 3 note piano over drone	Diego	1:29:45	Mentor completes 5th fulfillment: Make love to an escort.
22. "Beyond Danger"	Isolation: 3 note piano over drone	Diego	1:31:41	Shapeshifters reveal their lack of loyalty to the Hero. Use their financial prowess for their gain where the Hero lacks that sword.
23. "Park Avenue"	Isolation: 3 note piano over drone	Diego	1:31:48	Hero contemplates future trials while waiting for Mentor to return.
"La Violera" by Jose Padilla	Meta Diegetic		1:32:01	Mentor emerges from her fulfillment.
"B Realceño" by Jose Padilla	and 1:40:18		1:35:39	Trial 6: Hero discovers Mentor is dead. Mentor now attempts to abandon Hero.
24. "Park Avenue"	Isolation: 3 note piano over drone	Diego	1:40:27	Hero rises to the challenge and motivates Mentor to an additional fulfillment: Test drive Ferrari
25. "Thin Grey Line"	Isolation: 3 note piano over drone	Diego	1:43:21	Additional fulfillment begins: Test drive car
26. "Other Plans"	Drone under dissonant piano. Horror	Diego	1:46:27	Mentor (A blind man) takes the wheel. Music represents the sublime.
27. "Beyond Danger"	song over "Beyond Danger"	Diego	1:49:38	Mentor speeds up making Hero afraid
28. "Assembly"	B section Rhythmic dialogue over E and D	Diego	1:50:40	Mentor realizes there are no more fulfillments after getting pulled over by the police ["No driving anymore"]
29. "Assembly"	Rhythmic dialogue over E and D	Diego	1:51:26	Hero is abandoned by shapeshifters.
30. "Beyond Danger"	B section Rhythmic dialogue over E and D	Diego	1:52:32	Mentor sends Hero on a false quest so he can Approach his Innermost Cave that begins the 1st Ordeal.
31. "Plano De Rosalia"	Full re-entrant baritone in D major	Diego	1:52:37	Hero abandons false quest to face The Ordeal
32. "End Credits"	E-flat 5 guitar chord with spritz strings	Diego	1:58:20	The 1st Ordeal: Hero enters Mentor's Innermost Cave. Finds Mentor loading his gun.
			2:00:48	Trial 6: Mentor tells Hero to get on the Hero's side from his hands. Mentor turns gun back onto the Hero.
			2:08:16	Mentor says "I have no life! Do in the dark here!" Hero conspires to let the Mentor kill him realizing he has no life either. A moment with Father Figure complete (Mentor and Hero are now on the same level).
			2:09:16	Crossing the Return Threshold: Mentor surrenders the gun to the Hero.
			2:10:14	Return with Elixir: Foreshadow Trial 7: Hero journeys back to school to attend a hearing from the disciplinary committee.
			2:12:08	Hero arrives at the 2nd Innermost Cave: School
			2:12:38	Church bells warn of the Hero's 2nd and final Ordeal.
			2:12:58	Hero bids farewell to Mentor
			2:27:48	Trial 7: Herald enters the stage to hold trial in front of student body.
			2:28:55	Mentor appears at the Trial as an ally to The Hero.
			2:30:34	Mentor comes to the Hero's aid with a speech about the Hero's integrity.
			2:31:37	Herald's Lad: Herald tells Hero the truth. Hero crosses the Return Threshold, is Master of Both Worlds and given the Freedom To Live.
			2:33:20	Mentor meets future romantic partner from the disciplinary committee
				Mentor crosses Return Threshold as Master of Both Worlds with Freedom To Live.
				Mentor bids Hero farewell.
				End Credits

Shawshank Redemption 1994



ALLY MENTOR: Brooks
MENTOR: Red
HERO: Andy

	Folk		Genuine Emotion
	Chaos/Cacophony		Ticking/Countdown
	Pastoral		Adventure
	Horror		Scheming
	Diegetic		Diegetic
	Jazzy Themes		Non Diegetic Source Music
	Pacing/Rhythmic Drive		Isolation/Fear
	Fantasy		Conciliatory/Regret
	Threat		Fantasy

Musical Event	Event	Time	Monomyth Event
"If I Didn't Care" Inkspots end 0:01:53	1	0:00:02	FADE IN: opening music indicates era the story is set in.
1. "Main Titles/Courtroom" Horror 0:00:23 overlap end 0:06:26	2	0:01:30	Introduce Hero (Andy Dufresne) and the Romantic Challenge [his wife is having an affair].
	3	0:01:54	Development of Hero's character and the Romantic Challenge [the court hearing, details of his wife's murder, did he kill her?]
	4	0:06:20	Call to Adventure. Hero forced out of his Ordinary World by Herald [the judge sentences Andy to two life sentences].
	5	0:06:40	Meeting the Supernatural Aid (Mentor) and his challenge (Morgan Freeman playing "Red.") [Red faces the parole board and is rejected].
	6	0:08:07	Mentor's status [other inmates rush after and walk behind Red]. Mentor is comfortable in this World [Red walks comfortably and stands tall in this World].
	7	0:08:20	Mentor's capabilities [narration tells us that Red can "get anything," he's a regular Sears and Roebuck].
2. "Stoic Theme" Pastoral end 0:10:30	8	0:08:42	Hero enters the First Threshold - Red's World [the bus brings in Andy].
	9	0:09:07	Overview of the New World Hero in entering [overview of the prison].
	10	0:09:40	Hero's status in his Ordinary World [Red narrates that Andy was a VP of a bank - good work for a man his age].
	11	0:10:22	Meeting the Antagonist's Lieutenant / Shape Shifter (Captain Hadley) and his nature [he's a vicious bully].
	12	0:10:45	Hero's status in the New World is low [they're "maggot shit" and "new fish"]. Meeting the Threshold Guardian/Shape Shifter (Heywood).
	13	0:11:04	Hero uncomfortable in this New World [Andy walking outside the bus].
3. "Prison Entrance" Suspense end 0:12:36	14	0:11:48	Strange creatures in the New World [from Andy's POV, the prisoners are strange and unfamiliar]. Mentor sizes up Hero.
	15	0:12:30	Hero crosses Second Threshold to the Inner Cave
	16	0:12:57	An authority figure dictates the rules of this place; meeting the antagonist [Norton tells them the way it is].
	17	0:13:40	Antagonists demonstrate their nature [Hadley truncheon's a prisoner in the stomach].
4. "New Fish" Isolation/Fear end 0:16:20	18	0:14:06	Transformation begins; Hero begins to shed his Old Self [Andy showered and powdered].
	19	0:15:20	Warnings of the danger of the Journey, the Inner Cave and the First Threshold ["somebody always breaks down crying the first night."]. Hero enters the Inner Cave [Andy enters his cell].
	20	0:16:20	Confronting the shadows, demons and ghosts of the Inner Cave [the voices of the inmates].
	21	0:18:27	Near Death experience [Hadley kills the fat inmate, but Red hid his money on Andy getting beaten].
	22	0:19:39	Hero survives the Near Death experience. The Mentor learns not to underestimate him ["on his first night, Andy cost me ten cigarettes - he never made a sound."].
	23	0:20:07	Hero investigates his New World [Andy looks around the following morning].
	24	0:20:44	Foreshadow of the Road of Trials [Bogs notices Andy].
	25	0:21:13	Hero meets allies [Brooks asks for the maggot for Jake, the crow].
	26	0:21:40	Tangible symbol of this phase of the Journey (Jake, the crow). Symbolic of the transformation ["I'm gonna look after him until he's big enough to fly"].
5. "Bogs' Shower" Ominous Isolation end 0:24:24	27	0:23:15	Conflict with a Shape Shifter (Heywood) ["what the fuck do you care New Fish!"].
	28	0:23:40	Foreshadow of the Road of Trials [Bogs hits on Andy].
	29	0:24:24	Physical Separation from the Old World [Andy keeps to himself for a month before talking to Red].
	30	0:26:27	Mentor warns hero of the coming Trials [Red warns Andy about Bogs and the Sisters].
	31	0:27:30	Mentor agrees to provide the Hero with a Magical Aid. Mentor / Hero relationship established [Red agrees to get Andy a rock hammer].
6. "Rock Hammer" Pastoral B Section Scheming/Pizz end 0:30:02	32	0:28:16	Mentor reflects on the Hero [Red comments on Andy's manner and narrates that he likes him].
	33	0:28:49	Mentor secures the Magical Aid [Red secures the rock hammer].
	34	0:30:02	Allies assist in the delivery of the Magical Aid [Brooks helps deliver the rock hammer].
7. "First Rape" Horror/Drone in D end 0:32:05	35	0:31:14	Transformation. Trial 1. Resistance [Andy fights off Bog et al]. Trial 1. Andy gets gang raped.
8. "Sisters" return of "Stoic Theme" end 0:33:00	36	0:32:05	Time Stretch ["things went on like that for a while... the sisters kept at him"].
9. "May" Folk Fiddle/Guitar in D Major end 0:33:52	37	0:33:00	Time Stretch. Preparing for Trial 2 [red arranges for the allies to repair the roof].
	38	0:37:05	Trial 2. Andy arranges to take care of Capt. Hadley's taxes.
10. "Suds on the Roof" Pastoral end 0:38:42	39	0:37:09	Celebrating the passing of Trial 2. The boys drink beer on the rooftop.
	40	0:39:24	Character development, Mentor's backstory [Andy and Red talk chess; Red is the "only guilty man in Shawshank."]

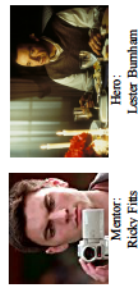
11. "Carves Names" return of "New Fish"	Isolation/Fear end 0:40:28		41	0:40:02	Foreshadow of the Final Conflict [Andy carves chess pieces with the rock hammer; Andy starts scratching the wall].
12. "An Inch of His Life"	Horror Drone in D/A-flat/B Thins to B at 0:44:00 W/Eng. Horn end 0:45:34		42	0:42:00	Second Magical Aid [Andy requests a poster of Rita Hayworth from Mentor]
13. "Horse Apple" return of "May"	Folk Fiddle/Guitar in D Major end 0:48:02		43	0:42:56	Resisting Trial 3 [Andy resists Bogs et al again]. Trial 3 (Bogs et al rape Andy again and put him in the infirmary). Hero's capabilities demonstrated [Andy prevents having to give oral sex]. Hero's Transformation demonstrated [Andy stands up to Bogs].
14. "Bible"	Pastoral end 0:51:27		44	0:44:49	Separating from the World of the Trials [Capt. Hadley (playing a Shape Shifter) takes care of Bogs].
15. "Letter/Taxes"	Pastoral to B Section Scheming Pizz return to "Rock Hammer" end 0:57:08		45	0:46:01	Celebrating the Passing of the Trials [Red et al secure some rocks for Andy second Magical Aid. Rita Hayworth poster].
16. "Brooks Was Here"	Isolation/Fear end 1:05:34		46	0:49:17	Meeting with the Oracle [Norton sizes Andy up for the Journey to the Sword].
"Duetino" still 'Aria from <i>The Marriage of Figaro</i>	end 1:10:50		47	0:50:43	Oracle guides Hero toward the Sword [Norton assigns Andy a job in the library].
17. "Hope/Gift Exchange"	Ominous Pastoral Pause 1:12:50 Resume 1:14:52 adding Eng. Horn end 1:16:09 Red blows harm.		48	0:51:53	Tangible symbol of growth [We meet a grown up Jake].
"Lovescik Blu Hank William"	1:17:38 end 1:18:57		49	0:52:09	Mentor guides Hero around the World of the Sword [Brooks shows Andy around].
"Willie and the Hand Jive"	Johnny Otis end 1:24:23		50	0:53:23	Foreshadow of the journey to the Sword [Andy does accounts for a prison guard].
18. "Lovely Raquel"	Scheming Pizz return to "Rock Hammer"/"Letter/Taxes" end 1:28:12		51	0:55:24	Developing the Ideal [Andy wants to develop the library for altruistic purposes]. Writing Letters to State Senate for funds.
19. "Elmo Blotch"	Horror/Drone in D end 1:31:55		52	0:56:05	Journey to the Sword with allies [Andy becomes the prison accountant; Mentor becomes a staff member]. Time Stretch: Completing taxes for prison guards over years.
20. "Kid Passed/Wild Injuns"	Pastoral to Horror ascending line pause 1:36:0; resume 1:39:20 end 1:40:25		53	0:57:14	Resistance to the Return to the Old World; Foreshadow of the Freedom to Live [Brooks upset at getting parole].
21. "Zluztensejo"	Isolation/Fear return of "New Fish" end 1:47:11		55	0:58:57	Reasons to fear the Return to the Ordinary World [Brooks is institutionalised].
22. "Longest Night" return of "Gift Exchange"	Ominous pastoral/Horror Eng. Horn end 1:50:37		56	1:00:16	Journey back to the Ordinary World [Brooks lets Jake go].
23. "And That Right Soon"	Spry/Folk Strings end 1:55:00		57	1:00:43	Danger of the Ordinary World [Brooks returns and eventually commits suicide].
24. "Escape"	Drone w/sound effects		58	1:05:34	Seizing the Sword [Andy gets the funds for the library].
25. "Shawshank Redemption"	Eerie Piano Ostinato		59	1:07:34	Celebrating the Seizing of the Sword; pursued by the Antagonist; separating from the World of the Sword [Andy plays the Mozart record].
hints of "Stoic Theme"	Determined Pastoral 3 hammer strikes to open waste pipe end 2:01:31		60	1:10:52	Rebirth through Death [Andy survives two weeks in the hole; when he returns he takes centre seat at the table; "easiest time I ever did."]
26. "His Judgement Cometh"	Pulsing strings in		61	1:12:04	Warnings about the Atonement and Apotheosis "hope is a dangerous thing."
			62	1:13:00	Reminder of the Mentor's challenge [Red refused parole again].
			63	1:14:52	Resistance to the Warnings [Andy gives Red a harmonica – hope is a good thing].
			64	1:15:22	Time Stretch Replacement of 2nd Magical Aid to show time: Marilyn Monroe poster, [Red thinks about the harmonica].
			65	1:16:25	Transformation complete [The State awards Andy full funding for a library]; change of clothing and new glasses.
			66	1:18:11	Build up to the Final Conflict; expanding the character of the antagonist [Norton puts the prisoners to work on "community projects."]
			67	1:19:50	Foreshadow of the Atonement [Andy doing Warden Norton's books].
			68	1:21:00	Foreshadow of the Master of Two Worlds [Andy tells Red about the forged identities].
			69	1:23:47	Arrival of the Joker – build up to the Atonement [Tommy arrives].
			70	1:24:23	Joker's backstory [Tommy's done time].
			71	1:26:40	Time Stretch: Hero mentors the Joker [Andy teaches Tommy]; Replacement of 2nd Magical Aid to show time: Raquel Welch poster].
			72	1:29:58	Setting up the Atonement with the Father [Tommy tells Red and Andy that he met the true murderer of Andy's wife confirming the Hero's innocence].
			73	1:31:59	Atonement with the Father [Andy confronts Norton; "how can you be so obtuse..."; solitary for a month].
			74	1:37:58	Time Stretch: Norton has Tommy shot; Norton threatens to put Andy in with the sodomites and burn the library].
			75	1:42:37	Apotheosis: "you either get bust living or you get busy dying."
			76	1:47:11	Ultimate Boon: Synergy [Red et al are concerned about Andy and will keep an eye on him]. Hero receives 3rd Magical Aid. Roop from Heywood
			77	1:49:00	Ultimate Boon: Reward [Andy gets the warden's accounts], replaces the Father [puts on Norton's shoes] and escapes.
			78	1:51:50	Refusal of the Return [Norton et al can't believe Andy has escaped].
			79	1:54:01	Magic Flight [Andy's escape developed with flashbacks].
			80	1:55:00	Flashback reveals how Magical Aids were utilized
			81	1:56:31	Flashback reveals the Hero acquiring Ultimate Boon: Switching out accounting records
			82	1:57:41	Hero crosses the Return Threshold
			83	2:01:31	Master of the Two Worlds [Andy cleans out Norton's bank accounts and sends in the incriminating evidence].
			84	2:01:51	Norton and Capt. Hadley pursued by police. Hadley commits suicide.

end 2:03:42 6/8 Ominous
 27. "Pacific Graveyard" Rising eerie pastoral strings
 to peaceful to
 return of "New Fish" Isolation/Fear
 end 2:05:43
 28. "Compass and Guns" Isolation/Fear
 return of "Brooks was Here" Pastoral Strings interrupt
 Isolation/Fear
 Pastoral Strings interrupt
 end 2:13:35
 29. "So Was Red" Harmonica
 Pastoral with
 Eng. Horn
 30. "End Title" Orchestral Fanfare
 end 2:22:13

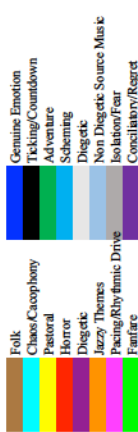
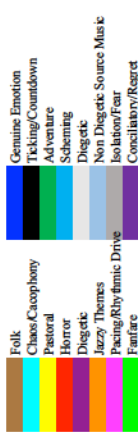


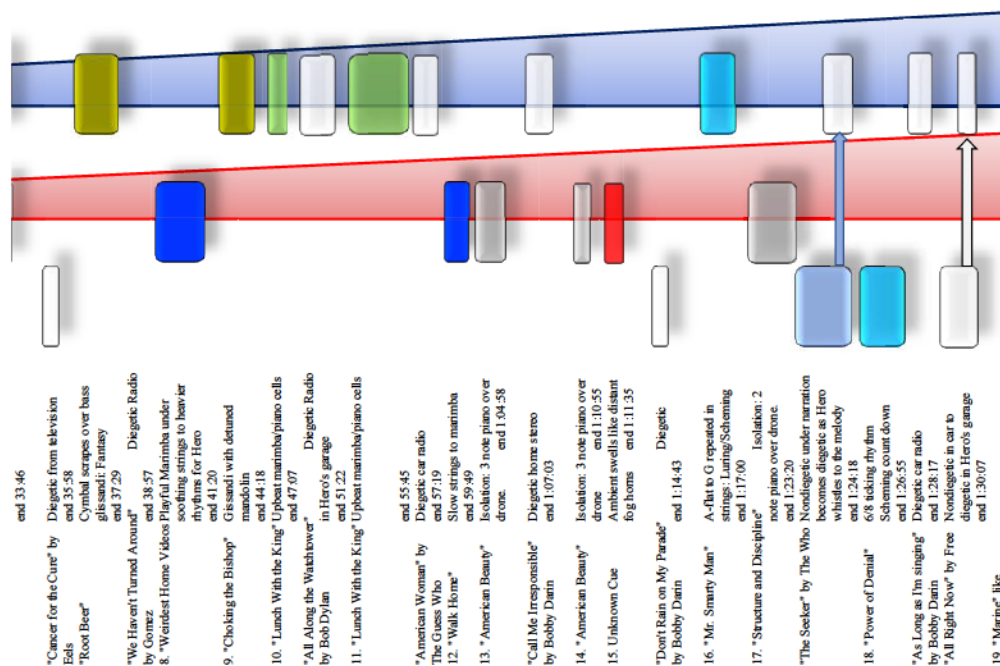
85 2:03:46 Foreshadow of the Freedom to Live [the postcard].
 86 2:05:08 Mentor reflects on Hero.
 87 2:08:15 Rescue from Without / Mentor's Challenge [Red gets released]. Crossing the Return Threshold
 [Red out in the Ordinary World].
 89 2:15:30 Freedom to Live [Mentor finds the directions to Mexico and joins Hero].
 Mentor repeats the Apotheosis: "Get busy living or get busy dying"
 2:18:11 End Titles begin

American Beauty 1999



Musical Event	Time	Monomyth Event	Event
1. "Dead Already" Ticking Marimba end 8:39	0:00:29	Fade In: Meet Threshold Guardian [Daughter of Hero: Jane Burnham] Expresses disgust for the Hero. Aounesmetre (Mentor: Ricky Fitts) asks, "want me to kill him for you?" She replies, "YES."	1
"Bali Hai!" by Peggy Lee end 8:39 3 note piano-isolation beauty in the eye of the beholder. end 10:18	0:01:12	Introduce Hero: Hero identifies his Ordinary World. Suburbia. "I'm 42 years old and in less than a year, I'll be dead" Misturbing in shower: "This will be the highlight of my day. But in a way, I'm dead already."	2
2. "Mental Boy" Fast paced marimba Adventure end 12:21	0:02:21	Introduce Herald: Wife Carolyn Burnham. Consumed with financial ambition and keeping the façade of perfection. Pruning RED American Beauty Roses. RED symbolizing passion, sacrifice, or disorder.	3
3. "Bloodless Freak"	0:02:47	Introduce the Outsides: Homosexual neighbors greet the Herald.	4
"On Broadway" by Paul Lavender end 16:17 Fast bells over Glass. Bass whistles. Fantasy	0:03:18	Introduce the Threshold Guardian: Daughter of Hero: Jane Burnham. "a pretty typical teenager: angry, insecure, confused." Looking at breast augmentation website confused by what is considered BEAUTY (self image is her mental jail) and daughter think "I'm this gigantic loser, and their right." [Hero controlled by The Shadow (self-deprecation)].	5
"On Broadway" by Paul Lavender end 17:17 Marimba over ghost drone Fantasy end 20:04	0:03:50	Herald mocks and degrades Threshold Guardian and Hero. Threshold Guardian then mocks Hero. "Both my wife and I've lost something, I don't know what it is. But it's never too late to get it back."	6
"Use Me" by Bill Withers Diegetic from car radio end 21:15	0:05:01	Meet Father Figure: Brad Durnce. Hero's boss. Camera angles look down on Hero making his small compared to Father Figure. Father Figure threatens Hero's job from cutbacks; Hero begins his Atonement by threatening to blackmail Father Figure.	7
"Open the Door" by Betty Carter end 23:24 6. "Wardet: Home Videos Playful Marimba under soothing strings end 23:51	0:06:20	Herald pushes Hero to maintain the status quo.	8
"Battle Hymn of the Republic" sung by Chris Cooper (Col. Fitts) end 26:26 Diegetic band at cocktail party playing rhumba beat and lounge music	0:06:50	Family Dinner: Portrait of Family on the wall looking heartily happy (Herald is dressed in RED). Music is described as "Elevator Music." RED American Beauty Roses are situated between all three characters on the dinner table.	9
"On Broadway" by Paul Lavender end 17:17 Marimba over ghost drone Fantasy end 20:04	0:09:13	Meet Mentor: Teenage neighbor Ricky Fitts filming argument between Hero and Threshold Guardian.	10
"Use Me" by Bill Withers Diegetic from car radio end 21:15	0:10:45	Herald cleaning a house she is trying to sell. Narrating out loud positive motivations: "I will sell this house today!"	11
"On Broadway" by Paul Lavender end 16:17 Fast bells over Glass. Bass whistles. Fantasy	0:12:46	Herald fails at selling the house. Closes the vertical blinds symbolizing bars in a (mental) jail cell [ambition is her mental jail].	12
"On Broadway" by Paul Lavender end 16:17 Fast bells over Glass. Bass whistles. Fantasy	0:14:03	Meet Tempress: Threshold Guardian's best friend Angela Hayes.	13
"On Broadway" by Paul Lavender end 16:17 Fast bells over Glass. Bass whistles. Fantasy	0:15:11	Hero first sees Tempress during halftime dance.	14
"On Broadway" by Paul Lavender end 16:17 Fast bells over Glass. Bass whistles. Fantasy	0:16:17	Hero looks eyes onto tempress. Temporality shifts. Hero is thrust into fantasy. Lights focus on Tempress.	15
"On Broadway" by Paul Lavender end 16:17 Fast bells over Glass. Bass whistles. Fantasy	0:17:08	Hero and Tempress become the only people in the gymnasium. Tempress lums Hero deeper into fantasy.	16
"On Broadway" by Paul Lavender end 16:17 Fast bells over Glass. Bass whistles. Fantasy	0:17:13	Tempress unzips her dress as RED American Beauty Roses pour out of her breasts.	17
"On Broadway" by Paul Lavender end 16:17 Fast bells over Glass. Bass whistles. Fantasy	0:19:04	Fantasy ends as halftime dance continues	18
"Use Me" by Bill Withers Diegetic from car radio end 21:15	0:19:04	Hero fantasizes about Tempress: Rose petals falling from the ceiling. "I feel like I've been in a coma for 20 years, and I'm just now waking up."	19
"Open the Door" by Betty Carter end 23:24 6. "Wardet: Home Videos Playful Marimba under soothing strings end 23:51	0:20:04	Tempress and Threshold Guardian getting high in car. Tempress discusses her need to be wanted sexually [sex for beauty is her mental jail].	20
"On Broadway" by Paul Lavender end 16:17 Fast bells over Glass. Bass whistles. Fantasy	0:21:15	Mentor filming Threshold Guardian who becomes the object of his affection.	21
"On Broadway" by Paul Lavender end 16:17 Fast bells over Glass. Bass whistles. Fantasy	0:22:27	Retusal of the Call: Hero gets Tempress' phone number from Guardian's phone book and calls but doesn't speak.	22
"On Broadway" by Paul Lavender end 16:17 Fast bells over Glass. Bass whistles. Fantasy	0:23:24	Mentor filming Threshold Guardian. Music implies a less creepy obsession...more genuine infatuation.	23
"On Broadway" by Paul Lavender end 16:17 Fast bells over Glass. Bass whistles. Fantasy	0:24:08	Meet Shapeshifter: Col. Frank Fitts (Mentor's Father). A staunchly disciplined, homophobic, retired military man.	24
"On Broadway" by Paul Lavender end 16:17 Fast bells over Glass. Bass whistles. Fantasy	0:26:23	Shapeshifter sings victory after thinking he steered The Mentor to the path of homophobia	25
"On Broadway" by Paul Lavender end 16:17 Fast bells over Glass. Bass whistles. Fantasy	0:29:56	Hero and Herald attend cocktail party where Hero meets Mentor and Herald meets her competitor/future love interest	26
"On Broadway" by Paul Lavender end 16:17 Fast bells over Glass. Bass whistles. Fantasy	0:32:09	Hero meets Mentor. Mentor (working as a waiter) offers Hero Ultimate Boon: Marijuana. "Do you party? Do you get high?"	27





27	03346	1st Call to Action: Mentor established: Hero and Mentor smoke marijuana. Mentor quits his job after his boss threatens his job. Hero: "I think you just became my personal hero." Herald summons Hero to leave party.
28	03558	Tempress suggests she will trifle with the Hero to the Threshold Guardian.
29	03630	Hero's fantasy: Tempress enters Hero with her youth and exterior beauty. They kiss then Hero pulls a RED rose petal from his mouth.
30	03749	2nd Call to Action: Hero stands outside Guardian's door to hear Tempress talking about him: If he'd just work out a little, I bet he'd be hot.
31	03920	Mentor filming Threshold Guardian's reflection in a mirror. Foreshadow to Crossing Threshold: Hero finds his weights in the garage to begin working out. Mentor begins filming Hero as he strips naked to assess his lack of BEAUTY. Mentor narrates to himself about: "Welcome to America's weirdest home videos." Hero enters dream state. Sees Tempress in a bathtub immersed in RED rose petals. Reaches hand into the bath symbolically "deflowering" Tempress.
32	04230	Hero enters dream state. Sees Tempress in a bathtub immersed in RED rose petals. Reaches hand into the bath symbolically "deflowering" Tempress.
33	04418	Crossing the Threshold: Back to reality: Hero is caught masturbating in bed by The Herald. Stands up to Herald.
34	04602	Acquiring Allies: Begins jogging with homosexual neighbor couple.
35	04707	Hero acquires additional Boon (marijuana). Consults mentor.
36	05015	Hero training for the Road of Trials: Lifting weights to music of his youth (midlife crisis). Hero stands up to the Herald when confronted again.
37	05254	Atonement with the Father Figure: Hero stands up to supervisor at work then blackmails him. Camera angles show Hero in a position of strength. Herald meets competitor for lunch. Their empty romance begins. Fake Apotheosis: "In order to be successful, one must project an image of success."
38	05432	Mentor filming a decapitated bird "because it's beautiful."
39	05555	Herald and competitor consummate their fake romance.
40	05834	Hero celebrates passing the Atonement: Smoking joint in car listening to music of his youth (midlife crisis) Mentor and Threshold Guardian establishing romance: Mentor explaining how beauty is everywhere—even in death.
41	10157	Apotheosis (Spoken by Mentor): "...there's this entire life behind things. And this incredibly benevolent force that wanted me to know that there's no reason to be afraid. Sometimes there's so much beauty in the world, I feel like I can't take it. And my heart is just going to cave in." Mentor and Threshold Guardian kiss.
42	10501	Transformation complete: Hero is fully empowered to combat the Herald.
43	10930	Threshold Guardian separates from The Herald (Mother slaps daughter in the face). Mentor is filming through the incident.
44	11055	Threshold Guardian removes her top to reveal her breasts to Mentor. Mentor is beaten by Shapeshifter (his father) for invading his privacy. Both the Mentor and Threshold Guardian are physically struck by their Herald/Shapeshifters.
45	11326	Fake Foreshadow to Crossing Return Threshold: Herald is shooting a gun at firing range. Herald builds fake confidence.
46	11443	Herald returns home to find Hero's seized sword in driveway. RED sports car. Hero and Herald alternate separated by a vase of RED American Beauty Roses.
47	11545	Hero makes final attempt at inviting Herald on his journey as an ally: "This isn't life this is just stuff. And its become more important to you than living." She refuses: resolving to be the enemy.
48	11747	Fake Foreshadow to Crossing Return Threshold (expanded opening scene): Threshold Guardian and Mentor discussing parental issues while filming each other.
49	12320	Hero training for Trials: Running then making health shake.
50	12518	Shapeshifter (Mentor's father) investigates Mentor's video tapes and plays a scene where the Hero is working out naked in his garage. He suspects the Mentor is gay.
51	12658	Hero discovers Herald and her new love interest kissing in her car at the drive-thru at the fast food restaurant in which he works. Hero is fully empowered: "you don't get to tell me what to do ever again."
52	12933	Herald lets out a primal scream realizing her strawman life is crumbling. Hero continues his training: Lifting weights in garage. Admires his physical prowess in the window's reflection. Sends message to Mentor seeking Boon (Marijuana)
53	13108	Setup to Crossing Return Threshold: Shapeshifter (Mentor's father) watches Mentor and Hero from a window.

<p>"Power of Denial" 20. Unknown cue to "Structure and Discipline"</p>	<p>Hero drone to isolation: 2 note piano pause 1:41:21 with kiss. resume 1:41:55 end 1:42:26 Diegetic home stereo end 1:45:47 Isolation lullaby: 3 note piano pause 1:47:25 resume 1:48:47 end 1:50:06 3 note skewed ticking: isolation end 1:51:40 Drones to 3 note piano</p>	<p>54</p>	<p>1:33:35</p>	<p>Approach to the Inmost Cave: Shapeshifter (Mentor's father) confronts Mentor about his transgressions with the Hero in a dark room. Shapeshifter will not accept the truth so Mentor falsely admits guilt: "I suck dick for money." Shapeshifter throws Mentor out. Herald sits in car with her loaded gun. "I refuse to be a victim!" Threshold Guardian and Tempress argue then dissolve their friendship. Shapeshifter confronts the Hero. Thinking he's homosexual, he kisses him. Hero stops him leaving him rejected. His latent homosexuality must be kept secret... Inmost Cave: Hero finds Tempress listening to stereo alone in the dark. Separated by RED rose vase. Hero crosses into the Cave explaining his infatuation with The Tempress. Trial: Hero begins undressing Tempress. Passing Trial: Hero stops consummation when Tempress says, "It's my first time." Crossing Return Threshold: Hero realizes his place as a father by asking Tempress about Threshold Guardian. Hero reflects on his journey with content. Camera pans to the wall. His brain matter is sprayed onto the wall in front of a vase of RED American Beauty Roses. Mentor and Threshold Guardian find Hero's dead body. Mentor smiles in awe. Crossing Return Threshold Complete: Hero narrates reflection of his life. Temporality changed: "One second feels like an entire lifetime." The gunshot is replayed from each character's perspective. We discover the Shapeshifter as the murderer. Apotheosis resisted: "I guess I could be pretty pissed off about what happened to me. But it's hard to stay mad when there's so much beauty in the world. Sometimes I feel like I'm seeing it all at once and it's too much. My heart fills up like a balloon that's going to burst"</p>
<p>21. "Angela Underdressed"</p>	<p>Hero drone to isolation: 2 note piano</p>	<p>55</p>	<p>1:42:38</p>	<p>Inmost Cave: Hero finds Tempress listening to stereo alone in the dark. Separated by RED rose vase. Hero crosses into the Cave explaining his infatuation with The Tempress.</p>
<p>22. "Blood Red"</p>	<p>Hero drone to isolation: 2 note piano</p>	<p>56</p>	<p>1:45:59</p>	<p>Trial: Hero begins undressing Tempress.</p>
<p>23. "Any Other Name" like "American Beauty"</p>	<p>Hero drone to isolation: 2 note piano</p>	<p>57</p>	<p>1:47:25</p>	<p>Passing Trial: Hero stops consummation when Tempress says, "It's my first time."</p>
		<p>58</p>	<p>1:48:47</p>	<p>Crossing Return Threshold: Hero realizes his place as a father by asking Tempress about Threshold Guardian.</p>
		<p>59</p>	<p>1:51:03</p>	<p>Hero reflects on his journey with content. Camera pans to the wall. His brain matter is sprayed onto the wall in front of a vase of RED American Beauty Roses.</p>
		<p>60</p>	<p>1:51:53</p>	<p>Mentor and Threshold Guardian find Hero's dead body. Mentor smiles in awe.</p>
		<p>61</p>	<p>1:53:05</p>	<p>Crossing Return Threshold Complete: Hero narrates reflection of his life. Temporality changed: "One second feels like an entire lifetime." The gunshot is replayed from each character's perspective. We discover the Shapeshifter as the murderer. Apotheosis resisted: "I guess I could be pretty pissed off about what happened to me. But it's hard to stay mad when there's so much beauty in the world. Sometimes I feel like I'm seeing it all at once and it's too much. My heart fills up like a balloon that's going to burst"</p>
			<p>1:55:52</p>	<p>Fade to black. End Credits</p>

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