Deleuze and Film Music:
Building a methodological bridge between film theory and music

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Submitted by Gregg Pierce Redner, to the University of Exeter as a thesis for the degree of Doctor of Philosophy in Film Studies, 16 January 2009.

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Abstract
This thesis grows from the premise that film music analysis is currently at an impasse. The reason for this impasse is the inability of film theory and music theory to relate to one another because of their lack of a common theoretical language. It is my contention that a large percentage of the scholarly writing on film music is less than successful, because of the inability of these two disciplines to relate to each other theoretically. Therefore, it is the intention of this thesis to construct a methodological bridge which will allow music theory and film theory to relate to each other on a common analytical plane. I am primarily concerned with just how the film score functions once it enters into the mise-en-scène and is able to exist on an equal theoretical plane with the other elements of the filmic universe. In order to facilitate this, I will apply philosophical concepts drawn from the philosophy of Gilles Deleuze to the analysis of six individual film/score(s): *L’Atalante* (Jean Vigo, 1934), *Things to Come* (William Cameron Menzies, 1936), *Scott of the Antarctic* (Charles Frend, 1948), *East of Eden* (Elia Kazan, 1955), *Hamlet* (Grigori Kozintsev, 1964) and *Blue* (Krzysztof Kieslowski, 1993). Each of these scores provides a specific theoretical challenge which can not be overcome through the use of traditional analytical methodologies. By adapting specific Deleuzian philosophical concepts (sensation, nomadology, the refrain, the eternal refrain, becoming, utopia, smooth space, and duration) to the individual scores in question I will demonstrate that it is possible to create a flexible analytical methodology which draws the various elements of the film into a deep relationship with the score, thereby revealing the score’s actual function in each instance.
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Chapter One: Introduction

In his 1942 book *The Film Sense*, the Soviet filmmaker Sergei Eisenstein carries out an engaging discussion and analysis of the technique of vertical montage which he developed for use in his film, *Alexander Nevsky* (1948). For our purposes, one of the more interesting chapters in the book involves an analysis of a brief segment of film drawn from the ‘Dawn of Anxious Waiting’, which precedes the famous ‘Battle on the Ice’. In this analysis, Eisenstein juxtaposes seventeen measures of Sergei Prokofiev’s score with twelve frames from the film, creating what for me is the most complete and successful analysis of a segment of film music ever conducted. In an analysis of overwhelming complexity, Eisenstein manages to achieve a rich synthesis of music and mise-en-scène, one that has arguably not been surpassed in fifty-six years.

What makes Eisenstein’s analysis so exciting is that he does not discuss the music in a traditional theoretical manner, a practice which often results in an analysis which is at best only partially successful. He does not make use of the traditional tools of music theory, but instead draws the music into a dialogue with the film’s rhythmic, visual, kinetic and graphic elements, thereby freeing himself to explore these on a non-privileged basis. I am not suggesting that a traditional musical analysis is not helpful and illustrative. Indeed, there have been a number of excellent analyses of Prokofiev’s score for the film, but these analyses concentrate on the music, often times to the complete avoidance of the mise-en-scène. Clearly, if one wants to understand a score from a ‘music only’ perspective, then a purely musical analysis is the appropriate way to go. However, what Eisenstein accomplishes runs much deeper. It is not that Eisenstein is not interested in the music as such, for his own heavy
involvement with Prokofiev during the composition of the score suggests otherwise. Eisenstein is after something completely different, he wants to understand how the score functions as a part of the whole, not as a disconnected and isolated singularity. Regrettably, the relative specificity of Eisenstein’s analytic methodology has prevented its application on a larger scale, yet it remains in the opinion of this author, the most stimulating, thought-provoking and successful example of film musical analysis to date.

During its short life, film music analysis has, as a rule taken one of two paths. The first utilizes an analytic methodology which is appropriated from the discipline of music(ology)/ theory; one which privileges the musical over the filmic. The drawback here is that the score is treated much as any other musical composition might be. It is analyzed for its musical value with little possibility of relating the musical findings to the mise-en-scène of the film. While we may learn something about the way the score functions as music, we learn little about the way that music and film interact. The second approach emphasizes film theory over musicology, again telling us little about the relationship between the music and the film. Both approaches are impeded by a theoretical abyss which prevents either discipline from discoursing effectively with the other, resulting in the subsequent analyses being only marginally successful.

Perhaps this is not that surprising, for by virtue of its various designations, i.e. moving-pictures, movies, issues of sound have until recently been back-grounded in film cultures. We go to see a movie; we do not go to hear one. We speak of silent films, which of course have never truly been silent having been accompanied by music almost from the beginning. Throughout its long association with film, music
has been used to manipulate the spectator, to explicate the internal, and to fill in the blanks of the missing psychological and emotional pieces of a narrative and the mise-en-scène. Indeed, music is important to film both because of its ability to enhance the listener’s experience of the film, to suture them into it if you will, but also to cover sloppy editing or fix a scene that simply doesn’t work. Yet in spite of its importance as one aspect of the totality of the filmic universe, film music has received neither respect nor interest from the academic community until quite recently.

Why is it that so much film music scholarship, which although a reasonably recent addition to the areas of musicology and film studies, still struggles to find a successful voice within the academic canon? It is not that film music scholarship is not firmly fixed as an important part of both areas of study, yet it seems to me that much of what is written is often not particularly helpful or illustrative. In other words, there is writing out there, but little of it gives us any real idea of what is actually happening when the music enters into the mise-en-scène.

As a general rule film music scholarship follows one of three courses. The first is the study of the commodification of film music. Analyses such as these are often discussed in Marxist terms and while useful and interesting, don’t endeavour to explicate or unpick much about the actual interaction between score and mise-en-scène. Because this method of analysis has little to do with an analysis of the music within the context of the film, we leave it and pass on to the other approaches.

The second approach, involves undertaking a thorough musical analysis of a given score. The theorist delves into the harmonic structure of the individual cues, the thematic interwoven-ness of these cues, the orchestration and the oft quoted leitmotif structure of the film. The problem here is that while we learn much about the music
this is all that we learn. This would not be a detriment if film music functioned as other art music does, but it does not. Film music responds to external stimulus, and its final positioning and placement within the film is often altered by someone other than the composer. Unlike art music, film music does not exist in a vacuum. Therefore while traditional musical analysis can tell us a great deal about how the music functions as music, it is not very helpful in explaining how the score relates to the mise-en-scène.

A third approach to film music analysis draws its methodologies from the area of film theory. This approach often concerns itself with the emotional and imitative ways in which the score matches up with the mise-en-scène. The problem with this approach is that the emphasis relies too heavily on the area of film theory. Because few film theorists are adequately prepared or equipped to deal with the rigours of music theory, analyses such as these are often sadly ineffectual. What often results from this are discussions of where the music imitates the mise-en-scène or where it doesn’t. Little else of importance is revealed through this methodology and again while we learn much about film, we learn little about the score.

It is conventional at this point in many theses to conduct what is often and rather tersely called, ‘A Review of the Literature’. The point of this exercise is to place the Thesis’ forthcoming research within the context of a greater body of work. It is not my plan in this chapter to execute ‘A Review of the Literature’ in this traditional manner, because to do so would mean examining a great deal of research that has no direct bearing on my own. Instead, my plan here will be to look at a number of seminal texts, which will be drawn from four distinct periods, each representing a fundamental shift in thought about the way film music was theorized.
First, I will deal with the early literature of film music from the advent of silent film accompaniment until the dawning of sound, a period where the needs were practical and therefore the literature dealt with performance and arranging. Second, I will cover the period 1930 to 1951 the age of monaural sound and the formative years of film music theory. Third, I will cover the period from 1952, the year that marked the advent of stereo sound, until 1986. Finally, I will cover the period 1987 until the present. I have chosen the year 1987 because it marks the appearance of Claudia Gorbman’s seminal text *Unheard Melodies*, a book that in many ways revolutionized the field, lending it great respectability amongst scholars, a position that it retains until this day.

**Early Film Music Literature (1909-1926)**

In spite of its relatively recent addition to the musicological canon of disciplines, the literature of film music is relatively extensive and its beginnings date back to the ends of the first decade of the twentieth century. As we mentioned in the introduction, the primary flaw that exists with the majority of film music literature is that it approaches the discipline from one of two mutually exclusive positions, namely either that of film theory or music theory. Because these two disciplines contain very little, if any common ground, and because few scholars possess training in either one area or the other, the resulting literature tends to be heavily biased in one direction or the other. As such, there is little written that successfully engages film music’s position within the greater filmic universe. Thus, we learn much about the respective functions of film music from either vantage point, but we never truly learn how the music enters into the mise-en-scène and what it accomplishes once we locate it there.
The earliest literature of film music deals unremarkably with the practical issues of performance and arrangement. Of course such a corpus makes perfect sense, for improvised or arranged music was associated with film almost from its advent. Indeed, when the Lumière brothers first screened a selection of their films at the Grand Café, located on the Boulevard des Capucines in Paris on December 28, 1895, they did so with piano accompaniment. The reasons for their choice to do so have intrigued scholars for over a century now. While it is not our intention to enter into that debate here, what is important to note is that from its earliest moments film and music were inextricably linked. The first extant, original film score would not come for another thirteen years, when in 1908 Camille Saint-Saëns was commissioned to compose an original film score for *L’Assassinat du duc de Guise* (Calmettes & Le Bargy). However, the commissioning of original film scores for feature films would not become a regular occurrence until the end of the second decade of the twentieth century. Thus, with the inherent reliance on improvised and arranged accompaniment during the early days of cinema, it was only natural that a literature designed to help cinema musicians would ensue.

Film music literature dates back to the year 1909 and begins with the Edison Company’s series of brief pamphlets entitled, ‘Suggestion for Music.’ These pamphlets came along with the company’s weekly film distributions as part of the Edison Kinetogram. As early as 1910, publishers began to produce collections of cue sheets designed for individual films. This practice was followed quickly by collections of music, both newly composed and appropriated, often indexed according to affect and applicability, which were designed to furnish material for accompanists who were not comfortable improvising one spontaneously during a
film. Important examples of collections such as this were the *Carl Fischer Moving Picture Portfolio* (1913), *Especially Designed for Moving Picture Theatres* (1913); *Joseph Carl Breil’s Original Collection of Dramatic Music for Motion Picture Plays* (1917); Giuseppe Becce’s twelve volume, *Kinothek: Neue Filmmusik* (1918-1927); and Erno Rapee’s *Encyclopedia of Music for Pictures* (1925). What is interesting about this early category of film music literature is that it represents the first early incarnation of parallelism; music designed to match the action on the screen, to reinforce it and underline it musically. There is no attempt to contradict or to conflict with what is seen on the screen in order to cause the spectator to reexamine or rethink. Instead, the goal of parallelism in film music is simply to cooperate, correspond and corroborate.

A secondary category of early film music literature dealt with the arranging, creation and performance of repertoire for accompanying. These texts were more in the vein of self-help texts, designed to equip musicians in smaller markets, or those with no professional training with the tools to succeed as movie house musicians. Examples of this literature include Eugene Ahern’s, *What and How to Play for Pictures* (1913); May Shaw Meeker’s, *The Art of Photoplaying...In Operating Any Photoplayer or Double Tracker Piano Player for Theatres* (1916), which was designed to demonstrate how to accompany a film with player piano roles; T. J. A. Mapp’s, *The Art of Accompanying the Photo-Play* (1917), a sixteen page pamphlet with ‘ideas and suggestions based on the practice of some of the leading New York Theatres’ (p.3); and the most informative of the theatre organ manuals, George Tootell’s *How to Play the Cinema Organ: A Practical Book by a Practical Player* (1927).
The Age of Mono-aural Sound (1927-1956)

With the coming of sound in 1927, the focus surrounding film music and its performance changed. Over the course of a five-year period, the need for improvised accompaniment, for live theatre orchestras, and for highly paid music directors employed to run the music in individual movie palaces disappeared. With the installation of sound systems in theatres, and the complexity of recording the audio tracks for sound films, the earlier extensive reliance upon music took, for a short period of time, a back seat to the dialogue track. However, by the early 1930s music had once again become a viable component within the mise-en-scène. During the early 1930s two concurrent, but aesthetically and theoretically divergent courses began to be defined. These two approaches might be differentiated and enumerated by their respective approach to the place of music within the filmic universe. We have already commented on the first, the parallel school, above. The second, which might be called the counterpoint school, can be traced to the writings of Sergei Eisenstein and Vsevolod Pudovkin, both of whom drew their ideas about film sound and the use of music, from the montage of oppositions which had dominated the pre-sound age of Soviet film. It was their belief that music had to enter into a dynamic interplay with the other elements of the mise-en-scène. We have already discussed Eisenstein’s approach to music and his concept of ‘vertical montage’ above, so we will not discuss his theories any further here. Pudovkin’s approach was unique in that he considered music to be but one instance of a catalogue of film sounds available to the director. Yet such a belief did not prevent him from suggesting that it could play a vital role in creating a rich canvas.
In his 1929 text *Film Technique*, Pudovkin argued for the use of asynchronous sound, calling for the various elements of sound to be used in non-representative and literal ways (Pudovkin, 1958: 172). Pudovkin clearly feared the advent of film sound less than his colleague Eisenstein did, for he no doubt felt that the montage of sound and shot could accomplish the same thing as a montage of attractions was able to. However, he also felt strongly that music should never be allowed simply to accompany a film, but should instead always be used as a separate element in counterpoint with other elements. Pudovkin’s approach was for music to be integrated into the film antithetically, an approach which put him at odds from time to time with Eisenstein, who in spite of advocating for a contrapuntal application to music as sound, none the less often used music to match the affect of a scene, as in *Alexander Nevsky* (1938).

Perhaps the most valuable portion of Pudovkin’s text is his analysis of his own film, *The Deserter* (1933), where he lays out in great detail, the way that sound and music are used within the film. His approach to doing this is interesting in that he first details a conventional approach to the use of sound and music in the film and then demonstrates the manner in which *his* approach to the application of sound differs. Pudovkin’s interest in sound was first enumerated in the famous 1928 ‘Statement on Sound’, which he co-authored jointly with Alexandrov and Eisenstein. This text warned of the dangers of the abandonment of montage and the reliance upon voice to create an almost theatrical character in film. While Pudovkin did not retain these ideas in his own work to the extent that Eisenstein would, he nonetheless pursed elements of them in his first two sound films: *A Simple Chance* (1932) and *The Deserter*. 
Pudovkin’s brief discussion of a preliminary philosophy of sound and music in *Film Technique*, remains along with Eisenstein’s theory of vertical montage, one of the two most creative and to my mind successful attempts to reconcile score and film. Indeed, Pudovkin’s ideas laid the foundation for the counterpoint school of film music and would, as we shall see below eventually influence composers across Europe. Those who showed the influence of Pudovkin included, but where not limited to Hans Eisler, Maurice Jaubert and the English composer Constant Lambert. Lambert concluded a chapter in his 1934 book *Music Ho!*, devoted to the uses of recorded music in cinema by suggesting that musical montage represented the only possibility of future work for what he termed ‘middlebrow composers’. (Lambert, 1934: 268)

The second and concurrent philosophy of film music composition, parallelism, is represented by the writing of Kurt London, a British journalist and composer. London’s book *Film Music* (1936) treated film music more in an experiential vein. Unlike Pudovkin and Eisenstein, London is not interested in his writing in the place of music as part of a cohesive whole which is the cinematic universe. Indeed, he was the first to suggest that film music was heard differently from music of the concert hall. He suggested that the spectator in the movie theatre hears the music unconsciously, while the listener in the concert hall makes a conscious effort to hear what is being played. Such a theoretical platform would eventually find fulfillment in Claudia Gorbman’s 1987 text *Unheard Melodies*.

London suggested that while the role of film music should be to interpret the action and give a sense of dramatic completeness, this work must never merely repeat what the image already made clear. He also believed that music should work to
advance the narrative of the film psychologically. Thus, while believing that music should add its own element of interest to a film, London never suggested that music and film could be understood contrapuntally. For this reason he can be understood as the principal early exponent of parallelism which, while it grew from the accompaniments of pre-sound films, nonetheless found its first great exponent in London.

Film Music is divided into three parts. The first deals with early pre-sound films, including discussions on the origins of film music, the study of musical practices for silent film, and the use of early mechanical reproduction techniques for the sound-film. The middle portion of the book deals with sound-era films and discusses sound technique, music and the sound-film. Included in this is an interesting discussion of the various types and forms of ‘musical films’, as well as methods of composition and the problem of acoustics in recording and reproduction. The section ends with one of the first surveys of a cross section of European film composers and their artistic significance. The final portion of the book deals with issues that arise in the training of future generations of film composers, as well as London’s ideas on the future of music in the sound-film. For all its richness, London never attempts to analyse or theorize; his is a practical exploration.

In many regards, Hans Eisler’s Composing for the Films, which was written with the assistance of Theodor Adorno in 1947, is an outgrowth and elaboration of the theories laid down earlier by Pudovkin and the contrapuntal school of film music composition. The book was written at the request of the New School for Social Research, and was supposed to be an examination of new possibilities for film music. It purported to be a dispassionate and scholarly assessment of the Hollywood film
industry, yet it begins with a scathing indictment of Hollywood films scores and their penchant for overly deliberate illustration, excessive emotional manipulation and reliance upon nineteenth-century musical language. Eisler’s book is divided into seven chapters, which deal with the musical functions and dramaturgy of film music; a call for the employment of new musical resources, i.e. twelve-tone technique, for film music; the sociological aspects of film music; the elements of aesthetics; an exploration of the composer’s role in the creation of the individual film score; and lastly, suggestions for the improvement of standards in Hollywood.

Eisler lambasted Hollywood for its use of wall to wall musical scoring and for adopting the practice of musical parallelism. He suggested that film composers make use of the then new compositional vocabularies of atonality and twelve-tone technique, because these did not carry with them the prior associations that the nineteenth-century style still dominating Hollywood did. He believed that atonality was perfectly suited to the composition of film music because of that genre’s reliance upon cues of shorter duration and more compact forms. This was the exact opposite of the case for the nineteenth-century style then dominating Hollywood, whose long phrases and large formal structures seemed to be at odds with the very nature of film music. Eisler’s belief was that true expression could only arise out of pure musical content and not from pre-exercised emotions.

Where Eisler is at his most interesting is in Chapter 5, where he conducts a detailed discussion of exactly how music and picture interact. While he disagreed with a number of issues that were raised by Pudovkin and Eisenstein, especially the concept of asynchronous sound, he nonetheless endorsed the concept of sound/picture montage. Eisler advocated a type of oppositional scoring, an approach
which attempted to highlight the visual and narrative intention of the film by underscoring a musical affect which was in direction opposition to it. One is reminded here of the musical techniques advocated for by Pudovkin in his discussion of *The Deserter* in the aforementioned *Film Technique*.

Eisler’s brief analyses of several films in his chapter on film music’s function and dramaturgy suggest the possibility of creating an analysis of the interaction between film and music which extends the tenets of Eisenstein’s vertical montage, but the limitations of his purpose prevent him from realizing this. This is perhaps as it should be, for Eisler’s approach is not analytical, it is practical, polemical and subversive. His is not a text about film music analysis, but about the practical nature of revitalizing what he considered a stilted and overly precious Hollywood art form.

It is difficult to find an example drawn from the period of the 1940s of suitable scope to represent the parallel approach to film music. However, Lawrence Morton’s analysis of Franz Waxman’s score for *Objective Burma* (Raoul Walsh, 1945), which appeared in *Hollywood Quarterly* in 1946 is important for a number of reasons and will serve as an acceptable example of parallelist analysis. Morton’s article represents what was by all accounts the first complete analysis of a film score ever published. Morton undertakes an analysis of each of the film’s twenty-four cues relating each of these to the mise-en-scène. The problem with Morton’s analysis is that in spite of his contention that Waxman’s score does not make use of traditional Hollywood scoring techniques, his findings seem to indicate otherwise. After detailing the criteria for writing music for a war/action film, and making much ado about the fact that Waxman’s score does not operate by using a traditional leitmotif procedure, Morton sets about tearing his contention down cue by cue, seemingly
having forgotten that the Wagnerian leitmotif is capable of representing not only people, but also things and situations.

The problem with Morton’s analysis is that he continually describes the manner in which the music parallels the mise-en-scène. He finds value in concordance, and his analysis deals only with this aspect of the score. With the exception of one brief example, the suggestion of a prayer-like invocation by the orchestra as the parachutists jump from the plane, his analysis constructs a musical world whose entire raison d’être is to reinforce what has already been presented by the visuals. Of course in one way he is correct to do so, because that is the aesthetic world inside which Waxman was functioning. Yet by doing so we learn very little about the score except that Waxman is very good at repeating what has already been said.

Morton is at his most effective during a ninety-three measure analysis of the way music functions in the climactic battle scene. The close reading of the individual components allows for patterns of orchestration and melodic figuration to appear, and as a result we begin to believe that Waxman’s score may indeed be functioning on a deeper level than was at first thought. However, this analysis is but one page in length, and as Morton suspends his closer reading, we are left believing that there is more which might have been said.

The Age of Stereo Sound (1957-1986)
The third part of our study of trends in film music analysis begins with a direct descendant of Kurt London’s Film Music, and as such a second generation descendant of the school of parallelism. In spite of its instructionally oriented title, John Manvell and Roger Huntley’s The Technique of Film Music (1957) is more of a
general text, after the style of London’s *Film Music*. The book presents, much as London’s did earlier, the subject from a variety of diverse points including history, theory and criticism. In effect Manvell and Huntley’s book updates and compliments London’s earlier work, concentrating on technical information such as compositional techniques, scoring, recording and mixing. Where the book is of initial interest is in the fact that it presents a wider survey of film genres than London’s earlier book does. Thus, not only traditional narrative film is considered, but also the musical, documentaries, avant-garde films and animated films.

The most interesting aspect of the book is the series of analyses of selected scenes that are undertaken in Chapter Three. In this chapter Huntley and Manville carry out close analyses of a cross-section of films drawn from a wide number of diverse genres. These include *An American in Paris* (Vincent Minnelli, 1951), *Hamlet* (Laurence Olivier, 1948), *The plow that broke the plains* (Pare Lorentz, 1936), *Scott of the Antarctic* (Charles Frend, 1948), and *Citizen Kane* (Orson Welles, 1941), among others. The authors divide their analyses into various segments that demonstrate what they understand to be the different functions of film music. These include, ‘Music and Action’, ‘Scenic and Place Music’, ‘Period and Pageant’, ‘Music for Dramatic Tension’, ‘Comedy Music’, ‘Music for Human Emotion’ and ‘Music in Cartoon and Specialized Films.’ Where Manvell and Huntley’s book represents a large step forward for the parallelism tradition is their employment of a simplistic analytical technique which is drawn from Eisenstein’s vertical montage. By this I mean that they employ a five-line flow chart approach for their analyses which displays at the top, an image drawn from the film which is representative of the segment under consideration, followed from top to bottom, by a line for action,
dialogue, effect and finally an example drawn from the score at the bottom. This approach allows the authors’ to draw deeper connections between the various elements of the filmic universe. I hasten to add that the author’s do not imply that their analyses achieve the dramatic and severe results of Eisenstein’s suggested musico/visual concordance. However, what does result is a much richer analysis of the segments under consideration than we have seen since Eisenstein. Where Huntley and Manville’s analyses fall short is in their continued reliance on the parallelism tradition, and their general insistence on linking the music to its representative uses.

Much as we experienced with the parallel tradition in the mono-aural section, it is difficult to find a great deal of analytical literature in this section which makes use of or expands on the theories laid out by Eisenstein, Pudovkin, and Eisler. Perhaps this is because the majority of analyses which were published during this period dealt with the Hollywood tradition, where parallelism was the order of the day. However, in spite of the difficulty in locating a book length study which utilizes the contrapuntal tradition, there are several short articles which employ this approach. As an example of this we will suggest Leonard Rosenman’s 1968 article ‘Notes from a sub-culture’, which appeared in Perspectives of New Music, and which I will refer to in greater detail in Chapter Four. Rosenman’s article explores the uses of film music, and the place of the art composer in the world of film music. Rosenman studied composition seriously and was a devotee of the use of twelve-tone and atonal technique. Indeed, as we shall see later, he was responsible for introducing atonal technique into Hollywood film music. As such, he advocated a film music that didn’t merely reinforce, but functioned contrapuntally and at times suggested the internal conflicts of his protagonists. While his approach at time seems elitist and
occasionally condescending, Rosenman none the less proposed an approach to film music which reaches into the deeper strata and attempts to draw connections between the unseen, unexpressed and non-parallel.

**Theory Comes to Film Music Literature (1987-1998)**

This last section of our discussion takes as its starting point the publication of Claudia Gorbman’s 1987 book, *Unheard Melodies*. Gorbman’s text focuses on her analysis of what she calls the ‘Classical’ Hollywood film score, which she posits remains largely unheard and unnoticed by the filmgoer. Her thesis draws upon semiological, psychoanalytical and historical methodologies, which after being developed are applied to three films. Gorbman’s text is important because it was the first film music study to be of interest to both film scholars and musicologists, requiring little in the way of musical expertise to be understood. As such it is in many ways the first analytical text to successfully meld the two disciplines in a manner that is useful and applicable to both.

Rather than analysing the entire score, Gorbman constructs a methodology which she uses to examine specific scenes. She concentrates this methodology on the issue of rhythm, both musical and filmic, as well as on style and representation within the scenes considered. Gorbman’s approach begins by establishing the chosen score’s appropriateness as an example of a ‘Classical’ Hollywood film. She does this by examining the composer and director’s approach to, and understanding of, the function of music in film. She then analyses and evaluates the film score’s appropriateness for application to her methodology. Following this Gorbman creates a structural map of the film by first, describing the shot sequence; second, considering shot length and its relative synchronicity with the score; third, conducting
traditional, but simplified musical analysis which establishes key, leitmotifs, melodic & thematic content and harmonic structure; and finally, applying her findings to an analysis of the music’s function as it relates to the narrative. Gorbman next considers the individual score’s instrumentation, attempting to discover from first-hand sources the composer’s reasons for choosing the instrumentation which was used. Next the author examines the composer’s actual instrumentation and analyses the effectiveness of the choices made in light of their relationship to the mise-en-scène. Last of all, Gorbman considers issues of rhythm, examining the music in order to locate its dominant rhythm and the relation that this creates to the editing of both the music and the film.

While Gorbman’s approach suggests a move that is substantially beyond strict adherence to the parallelism tradition, her findings are still nonetheless informed and related to this tradition. As such, the results of her research are less revealing than they might be. This combined with the fact that she denies the audibility of the film score, thus rendering her own research in effect seemingly null and void, diminishes the long term importance and effectiveness of her approach.

Although not strictly a book dealing with music, Michel Chion’s *Audio Vision* (original French, 1990; translated to English 1994), is for our survey a seminal text book because rather than merely focusing on the relationship between the image and the score, Chion analyses the entirety of the audiovisual spectrum, including dialogue, sound effects and ambient sound. While the entire book is fascinating, it is the final chapter, ‘Introduction to Audiovisual Analysis’, which is the most germane to our discussion. Chion’s approach begins by emphasizing descriptive words (plink, thunk, ping, etc), words that emulate the sounds encountered in audiovisual analysis.
He uses this to establish a vocabulary that can be used descriptively in conducting an analysis, adding that the use of such a consistent descriptive vocabulary enables individual analyses to be compared perceptibly (Chion, 1994: 186).

Having established a descriptive vocabulary, Chion moves toward constructing an analytical methodology. He begins by isolating the various audio and visual components of the film in a process he calls ‘masking’ (Chion, 1994: 187). Masking involves watching the film a number of times while paying attention to both the audio and visual components. Following this one then isolates each element, thereby allowing one to concentrate on just that element, masking the others.

Following the masking process, Chion breaks down the shot content of each scene, establishing a general description of the images that each sequence involves. He then describes the various audio elements present within the same scene, concentrating on which sounds are fore-grounded and which back-grounded. The findings from this procedure are then itemized and the resulting information used to provide a description of each itemized sequence.

Chion then proceeds to analyse the overall quality of the sound and whether the various audio elements form a ‘general texture, or on the contrary…may be heard separately…’ (Chion, 1994: 189) He asks questions about the balance between the various audio elements, the degree of interaction between the various elements and whether one sound is dominant over another. He then continues by locating points of synchronization, concentrating specifically on the moments in the film where the sound and image contribute to a change in narrative direction. He examines the ways in which the sound and image either render a naturalistic reading or a contrasting one, paying special attention to finding instances of complementary and contradictory
concordance. In addition he asks questions about whether one hears what one sees and vice-versa. Finally, Chion’s analysis considers the relationship between the movement and framing of the various shots and the variations of scale and depth in the soundtrack. His concern here is to consider whether the sound adds to, exaggerates or accompanies the changes created by the visual image (Chion 1994: 191-92). Chion then applies this methodology to the beginning sequence of Bergman’s *Persona* (1965).

While Chion’s approach to audio/visual analysis creates a deeper and richer reading than perhaps any methodology since Eisenstein, the specific and comprehensive quality of it does not privilege music. While certain elements may be adapted for musical analysis, others simply do not translate. Thus, while fascinating, rich and detailed, the application of Chion’s model to film music is limited.

Nicholas Cook’s 1998 book, *Analysing Musical Multimedia*, advances what can only be described as an attempt at a comprehensive theory for the interplay between the visual and the musical elements of musical multimedia. Cook’s text, much like Gorbman’s, offers a promise of being cross-disciplinary because of the author’s initial application of semiotics to the analyses he advances. However, any hope that the text is truly interdisciplinary are quickly dashed by the fact that the monograph also assumes a rather expansive familiarity with Schenkarian musical analysis. Indeed, one cannot help but believe that Cook’s thesis that ‘all music is a form of multimedia’ suggests that the author’s overall interest here lies more closely with the musical community than with that of the film community.

The origins of Cook’s book arose out of what he suggests was the ‘absence of a generalized theoretical framework for the analysis of multimedia.’ (Cook, 1998: v)
He begins his approach to analysis by examining what he refers to as sedimented and naturalistic readings of the film. Cook believes that when spectators view a film they naturally place music and sound in a position which is subordinate to the role of the image. It is this proclivity that Cook refers to when he refers to sedimented readings. He suggests that what is needed is a return to a naturalistic reading of a given film, or as Cook terms it throughout his text, an instance of multimedia (IMM). A naturalistic reading is one without pre-established hierarchical connotations; a reading without sedimentation.

In order to facilitate this Cook suggests examining each IMM and categorizing it according to one of three basic visual models: conformance, complementation or contesting. After categorizing the IMM in this fashion he proceeds to refine this further by asking a series of questions: first, how far does a medium succeed in creating the same effect when heard or seen on its own as when experienced in the context of the IMM as a whole? Second, where is it not easy to separate media perceptually? Finally, how far does each medium create the effect of being complete and self-sufficient and how far does it seem to embody a meaning of its own? (Cook, 1998: 134)

Cook then progresses to an analysis of the individual media in isolation. He suggests that individual analytic methodologies be used where appropriate, suggesting traditional notational analysis be used for analysis, and shot breakdown, composition and shot size be used for film analysis. Cook’s desire here is to establish which media plays the dominant role. Once this has been established he suggests examining the dominant media as if it had assumed the subordinate role, thereby exposing any a priori assumptions. Cook also views this sort of role-reversal as a
way of bringing to the surface hidden elements in the analysis which might remain submerged beneath a traditional naturalistic reading.

He then calls for an exploration of what he calls ‘pre-compositional gap making’. (Cook, 1998: 123) By way of illustration Cook offers the example of musical underscoring, which is often employed to reinforce an image, while in another instance it is ‘gapped for speech’ so that an important bit of dialogue can become audible. He suggests that these moments where a media is gapped illustrate important moments where one media takes precedence over another; a moment that illustrates something of importance.

Finally, Cook attempts to locate through distributional analysis, what he calls ‘significant distributions of oppositions across media.’ (Cook, 1998: 142) The purpose here is to establish patterns of distribution across various media and to locate large scale patterning and oppositional structures.

Cook’s, *Analysing Musical Multimedia* is a valiant attempt at a comprehensive theory of multimedia, yet its privileging of the musical over the visual limits the effectiveness which it might have otherwise have had. One can rarely mistake that Cook’s heart lies in musicology and that he is generally unprepared to entertain the rigours of analytic film theory. As such his text provides us with an exciting new way to understand the role of music as it functions in relation to film and other media, but not a way to understand how music functions within a given film.

It has not been my purpose in this Review of the Literature of film music analysis to denigrate the efforts of preceding authors. Rather it has been my purpose to examine that preceding literature with an eye towards understanding its strengths

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and weaknesses. Certainly, the current approach to film music analysis can reveal interesting things about simpler Hollywood scores. These scores, which often follow a parallelist relationship to the film they accompany, are often simpler to discuss because as we have seen, they show their respective hands with relative openness. Yet what of the film score that plays itself closer to the vest. What of the score that does not immediately fall into the easily understood school of the leitmotif? It is these scores which require us to go deeper. It is these scores which do not so easily yield up their treasures. It is these scores, the problematized scores that it is our purpose to examine in this thesis. To do so we will need to employ a new methodology, one which can create a bridge between music and film theories; one which will allow us an opportunity to truly understand the interaction that occurs between film, score and narrative.

**Conclusion**

In spite of the seeming impasse created by the methodological abyss existing between film and music theory, I would like to propose that there is a way for film music scholarship to move ahead. However, what is needed is to find a methodological bridge which can span the gap that already exists here. The purpose of this thesis will be to propose just such an alternative methodology: one which draws upon concepts taken from the philosophy of Gilles Deleuze in order to create a methodological bridge which facilitates discourse between the disciplines of music(ology)/theory and film theory. The project’s practical application will be the undertaking of six analyses which attempt to explicate the way that score and film interact. The six films which I have chosen to examine are: *L’Atalante* (Jean Vigo, 1934), *Things to Come* (William Cameron Menzies, 1936), *Scott of the Antarctic* (Charles Frend, 1948), *East*
of Eden (Elia Kazan, 1955), Hamlet (Grigori Kozintsev, 1964), and Blue (Krzysztof Kieslowski, 1993). In the first portion of each chapter I will provide biographical and contextual information on the composer in question and discuss his philosophy of film composition. I will then select appropriate concepts from the philosophy of Gilles Deleuze and after discussing my reasons for the selection, establish the concept(s) appropriateness as a tool for solving the conundrum posed by the score. The last section of each chapter will provide a thorough analysis of the film/ score, which creates a reading that is integrated and more complex than traditional film score analysis will allow.

It is my thesis that by applying the various Deleuzian concepts chosen, I will be able to close the methodological gap which has existed between film and music theories and begin to more accurately explicate just how the scores functions within a particular film’s mise-en-scène. In so doing I will propose that the film score does not function merely as filler or manipulator of experience, but more importantly enters into a position of equality with the other elements in the filmic universe and serves as both establisher and catalyst for narrative meaning.
Chapter Two: Methodology

Philip V. Bohlman begins his 1999 article ‘Ontologies of Music’ with the following statement:

Music may be what we think it is; it may not be. Music may be feeling or sensuality, but it may also have nothing to do with emotion or physical sensation[…] In some cultures there are complex categories for thinking about music; in others there seems to be no need whatever to contemplate music. What music is remains open to question at all times and in all places.

(Bohlman, 1999: 17)

Bohlman’s approach to the analysis of music is as we shall see, remarkably progressive, for he suggests that the methodology of musical analysis can tolerate being expanded beyond its current vistas.

It is my intention in this thesis to do precisely this, by proposing a new methodology for the analysis of film music which allows for the close examination of the score and its positioning as an equal partner within the filmic universe. In order to do this I will propose the construction of a methodological bridge between film theory and music theory which draws upon the philosophical concepts of Gilles Deleuze with the aim of allowing these two separate and unrelated disciplines to interact. It is my contention that a great deal of film music scholarship fails to fully engage the interaction that exists between the mise-en-scène, narrative and the score. In this thesis I will demonstrate how the construction of a methodological bridge will allow the analysis of a given film score to move beyond its current superficial state. The result of this will be to demonstrate that the score participates in the construction of meaning in a way which is much deeper than it is currently thought to do.

Constructing a methodological bridge which is created on such a philosophical platform is not as extreme as might at first be thought. Indeed, until the
end of the nineteenth century, the theoretical platforms utilized in musicology where quite varied. Critical apparatuses often included the use of methodologies drawn both from philosophy and literary criticism suggesting that the construction of ‘meaning’ in a given score was easily as important as the empirical evidence surrounding it. Perhaps this was to be expected during the mid-nineteenth-century, with its tremendous reliance upon both literature in art songs and extra musical programs in the tone poem. Indeed, much of the musical criticism conducted during the period by writers such as the composer Robert Schumann employed both philosophical and literary rhetoric in their discussions of the new music. Perhaps this was because nineteenth-century writers on music understood as Martin Boykan has suggested, that it has always seems difficult to talk about music without employing ‘the help of metaphor.’ (Boykan, 2004: 23)

**A brief history/ overview of musical studies**

The first studies in what may be called musical history date back to the middle of the eighteenth-century when Giovanni Battista Martini published his three volume history entitled *Storia della musica* (*History of Music*). Historical musicology had its advent as a discipline during the nineteenth century and focused on the compositions of early composers of art music. Both Samuel Wesley and Felix Mendelssohn played an important role in the revival of interest in Johann Sebastian Bach, who music had been largely viewed prior to this for its technical prowess and not its artistic power. Later composers such as Johannes Brahms also dabbled in the collection and editing of compositions by sixteenth and seventeenth-century composers.

By the end of the nineteenth-century, musicology was fixed as a discipline in many European Universities, especially those of Germany. However, the music
prescribed for study was narrow by definition, being drawn exclusively from the repertoire of the Western cultural elite. Such a definition purposefully excluded music that fell outside of the Western high culture tradition, suggesting by inference that this music was inferior.

Prior to World War II, many German Jewish musicologists fled their homeland to avoid Nazi persecution. These musicologists arrived in the United States where they took up important positions in the music departments of major universities. What was most surprising to many of these European transplants was the low esteem with which the study of music was held at American universities. The same was not true in Europe where the academic study of systematic musicology (Musikwissenschaft) had long held a position of importance, having been established as a serious academic discipline by Guido Adler. Adler was one of the first musicologists to recognize the sociological aspect of music, thereby moving it beyond the aesthetic criticism which was the focus of the earlier nineteenth-century musicology. For Adler, the empirical study of music was the most important part of the discipline.

The result of the experiences of these newly transplanted European musicologists was a vigorous effort to instill both a theoretical and scientific rigor to the study of music within American academia, with the intent of rendering musicology of equal standing with other ‘scientific’ subjects. This academic paradigm shift resulted in the rejection of anything that considered the ‘meaning of music’, whether based on a philosophical or a literary model. This practice was replaced by the codification of a canon based on Western art music, which was studied with the tools of empiricism.
Luckily over the past twenty years this canon has begun to be challenged and the study of popular music and film music has begun to find a place within the discipline. Today a large percentage of film music research still relies upon the traditional tools and empirical techniques of musicology, and because these techniques are inappropriate for genres such as popular music and film music, the resulting analyses fail. Let’s take a moment to examine why this is so.

Western art music privileges the concept of development. Because of this, a composition’s success and placement within the canon is often contingent upon the way that a given composition’s thematic make-up is manipulated and developed by the composer. The importance placed upon the development of thematic material is so strong that composers such as Tchaikovsky, Mahler and Mendelssohn are often treated as inferior because of their inability or choice to avoid the development of the themes of their larger symphonic compositions fully. Conversely, composers such as Beethoven and Brahms are held in the highest of esteem because of their skill in developing thematic fragments to an extremely high level of complexity.

The reason that musicology’s privileging of thematic development presents trouble for the analysis of film music is that film music does not operate under the same musical paradigm that art music does. Film music’s primary purpose is to accompany, and by virtue of this the importance of thematic development is subverted. In many respects its role is similar to the genre of art song, which responds to the words of a poem and attempts to underscore and explicate these musically. It is not that some film music does not make use of thematic development, but the majority of film music privileges thematic beauty and explicability over thematic development. Because of this, the tools of traditional musicology, which are designed
to theorize development, yield analyses which at best can be considered superficial when applied to film music. It is in many ways the musical equivalent of using a pipe wrench to remove a wood screw.

Traditional musicology’s preference for the analytical tools of Musikwissenschaft, prevent it from allowing any form of philosophical inquiry into the creation of meaning in a given composition. This rejection of the theorizing of meaning means that scholarly analyses of film music are cut off from one of their most important areas of research. Because film music responds to extra-musical visual stimulation, any methodology which dismisses the philosophical discussion of meaning or the musical interaction of the mise-en-scène, narrative and score is bound to be insufficient. I do not mean to suggest that one cannot find analyses of the meaning of a given cue or score in less scholarly analyses and reviews of film scores. However, as we mentioned earlier, these ‘amateur’ analyses often concern themselves more with the question of where the score mimics the mise-en-scène and do not engage in deeper questions about how the score relates to the narrative, and the greater filmic universe.

The introduction of scholarly research into film music during the past twenty years suggests that the day when it was excluded from the canon of acceptable subject areas has passed. But what is needed is for the new research to become more complete and complex. In order for this to happen, a different methodology must be created, one which allows for a deeper consideration of the interaction between all of the elements of the filmic universe and places them on an equal and related playing field.
**A music methodology applying Deleuze**
The choice of the philosophy of Gilles Deleuze as the platform for this new methodology is not an arbitrary one. Throughout his long career Deleuze was actively engaged with both film and music. He wrote two important discussions on film and even developed one might say, one of the more original film music theories of the twentieth century. Similarly, while his work on music is not as prolific and specific as his work on film, the issue does run constantly throughout his work. Thus, the application of Deleuzian philosophical concepts to the area of film music is not nearly as far fetched as one might at first believe.

Deleuze suggested that philosophy might be viewed as a toolkit, a collection of concepts which might be employed to solve conceptual problems. He does not suggest that these problems need necessarily be philosophical, but instead suggests that his philosophical concepts are designed to be used as part of a creative process intended to solve problems. This positive ontology, which stresses the breaking down of the all too prevalent dualities which exist in traditional philosophy, makes his work a perfect platform on which to propose a re-framing of film music analysis.

Another reason why the application of Deleuzian philosophy is particularly useful when related to film music is that unlike many other Continental philosophers, Deleuze does not subscribe to a dogmatic methodology or interpretation. As John Rajchman suggests, Deleuze ‘turned philosophy into an inquiry about what we may legitimately infer from such constructions of impressions, replacing the problem of certainty with that of probable belief and the question interests and contracts with that of the particularities of passions’ (Rajchman, 1998: 3). Thus, the various concepts can be employed anew and related to the individual circumstances and challenges in each score. This results in a flexible toolkit which is adaptable to the situation rather than
applicable to the whole. As such, the possibilities for analysis are limitless and unconstrained by process.

Deleuze’s writings on music, though not as prolific as his writing on cinema, run as a thread throughout his philosophy. In *A Thousand Plateaus* Deleuze and Guattari consider the concepts of the refrain and territoriality. Deleuze positions this discussion around the idea that it is the end-goal of music to deterritorialize the refrain. Deleuze takes his concept of the refrain from various repeated patterns in nature, such as bird song, or the colorful markings of fish. These, he suggests, create an area of territoriality, which it becomes the role of music in that it does not serve in the capacity of a refrain to deterritorialize. The concept of deterritorialization suggests music’s attempt to establish a quality of dis-equilibrium in the refrain, thus creating an on-going flow of becoming. He discusses this process as it relates to the wider area of music history from the classical era to the present and the various ways in which each musical epoch has approached this concept. This concept of the refrain is then expanded further to include the idea of becoming-music/becoming-animal in which Deleuze considers Messiaen’s use of birdsong and its relationship to what he suggests are three areas of establishing territoriality. Deleuze also considers the idea of music as a common and natural activity within nature; a fact which can be seen in the use of rhythmic patterns in birdsong, and other behaviour of other animals. He describes these patterns as refrains, which he suggests are inseparable from the biological growth of individual organisms. Most importantly for Deleuze, he suggests that the development of these motifs/organisms is an ongoing process of becoming.

There can be little doubt that Deleuze was primarily interested in Western Art Music, and that he had a certain contempt for the lower forms of the popular. This
fact makes it seem all the more odd then, to use his philosophy to create an analytical
platform for a genre of music which has until recently been held in contempt by
musicologists, namely film music. However, I believe that Deleuze’s extensive
engagement with film demonstrates an element of sympathy with the cinematic
process which makes this concern null and void.

Similarly, if we were to limit our choice of the concepts strictly to those
which Deleuze used specifically for his writings on music, we would find ourselves
limited in our construction of a Deleuzian methodological bridge. The reason for this
is that Deleuze’s formal consideration of music deals only with the concepts of
(de)territorialization, the refrain, and becoming, as well as related sub-concepts such
as the molecular, assemblages and smooth and striated space. Thus applying only
these concepts would not allow us the flexibility to address the wide area of issues
which are presented by the individual scores considered in this thesis. However,
because Deleuze’s philosophy may be considered flexible, it is possible to move
beyond just those concepts which he applied musically, thereby expanding our
application to concepts which are specific to the circumstances and challenges of
each individual score.

The Thesis Corpus of Film Scores
For the purposes of this thesis I have chosen six film/scores for analysis. These
include the following:

- Maurice Jaubert’s score for Jean Vigo’s *L’Atalante* (1934)
- Arthur Bliss’ score for H. G. Wells’ *Things to Come* (William Cameron
  Menzies, 1936)
- Ralph Vaughan Williams’ score for *Scott of the Antarctic* (Robert Frend, 1948)
- Leonard Rosenman’s score for Elia Kazan’s *East of Eden* (1955)
- Dmitri Shostakovich’s score for Grigori Kozintsev’s *Hamlet* (1964)
Zbigniew Preisner’s score for Krzysztof Kieslowski’s *Blue* (1993)

The scores mentioned above can be divided into two categories. The first represents those composers who possess traditional conservatory training in music and are also considered formal art music composers: Arthur Bliss, Ralph Vaughan Williams and Dmitri Shostakovich. The second category is made up of composers who have worked primarily within the field of the entertainment: Maurice Jaubert, Leonard Rosenman and Zbigniew Preisner. In the cases of Bliss’ score for *Things to Come*, Vaughan Williams’ for *Scott of the Antarctic*, and Shostakovich’s *Hamlet*, these also represent important historical scores which have remained largely unconsidered and under-analyzed. Leonard Rosenman’s score for *East of Eden*, represents the first large scale use of twelve-tone, dodecaphonic compositional technique in a major Hollywood film score and as such is an important turning point for film music. Zbigniew Preisner’s score for *Blue* is important in part because Preisner is from outside the Western musical tradition. Maurice Jaubert’s score for *L’Atalante* is important to us for a different reason than those scores mentioned above. Jaubert’s score is regularly cited as an example of an important early film score, yet the simplicity of the score’s musical language seems to deny the possibility of an in depth analysis to justify this belief.

Indeed, one could suggest that each of the six film scores presents a problem that must be overcome in order for any analysis to be successful. In the case of Jaubert’s score for *L’Atalante*, movement between the diegetic and non-diegetic, between the mechanical, the reproductive, the performative and the external makes it very difficult to position the score simply as music. Rosenman’s score for *East of Eden* contains two divergent compositional worlds, the tonal and the atonal, which
need to be accounted for in any analysis. Shostakovich’s score introduces a
traditional musical structure into the filmic universe and its impact upon the narrative
must be accounted for. Bliss’ and Vaughan Williams’ scores demonstrate the way the
changing conception of space that occurred pre- and post-World War II affected the
use of music in film. This results in Vaughan Williams’ score for \textit{Scott}, a score long
thought unsuccessful by scholars, being reevaluated as a score which in fact drives
the film’s narrative. Lastly, Zbigniew Preisner’s score for \textit{Blue} is difficult to analyse
in a traditional sense because it was largely precomposed prior to shooting, essentially denying the theorist the possibility of exploring audio-visual concurrence.

\textbf{Matching Deleuzian Concepts to the Scores}
The first film score I will analyze will be Maurice Jaubert’s score for Jean Vigo’s
\textit{L’Atalante}. In this chapter I will suggest that while film music is often understood as
sound, it is best perhaps understood, following after an idea that Deleuze puts forth in
his study of the painter Francis Bacon, as pure sensation, a concept Deleuze draws
from biology and by which he means the establishment of precognitive meaning. By
referring to film music in this way, I will then be able to place it on a common footing
with the film’s other elements, allowing a truly interdisciplinary discourse to take
place.

In my discussion of the score for \textit{East of Eden}, I will explore the way that
Leonard Rosenman, a student of Roger Sessions and Arnold Schoenberg, employed a
bifurcated musical language in his score, one which employed a traditional, (one
might say Americanist music vocabulary), and the other a more modernist atonal
vocabulary. The challenge that is raised by this bifurcated vocabulary is to find a way
to engage not one but two distinctive musical worlds and then relate these to the
filmic universe. To solve this conundrum I will employ the Deleuzian concept of nomadology. Nomadology presumes an adversarial and deterritorializing relationship between what Deleuze calls traditional/state science, (here represented by Rosenman’s use of traditional tonal harmony), and nomad/unconventional science, (represented by the atonal portions of the score). I will argue that Rosenman’s score, as a result of this nomadological relationship of deterritorialization, in fact parallels and invests itself fully in the narrative of the film's universe, subsequently establishing narrative meaning and driving the internal narrative of the film.

The third film score I will discuss will be Dmitri Shostakovich’s score for Grigori Kozintsev’s adaptation of *Hamlet*. Shostakovich’s score can be understood structurally as a quasi-sonata-allegro form, and I will argue that this musico/structural device is directly linked to Kozintsev’s interpretation of *Hamlet*. In order to do this I will draw upon two related Deleuzian concepts. The first will be Deleuze’s concept of the eternal return, which I will argue is a way of understanding the external order of the film’s three principal sections, which parallel the sonata form structure of the score. The second concept I will employ will be Deleuze’s concept of the refrain. I will argue that both sonata form and Shakespeare’s *Hamlet* privilege the concept of the refrain and its subsequent derivative, the ‘return with difference’ which as such provides a perfect platform on which to understand the way that film and score relate and interact.

In Zbigniew Preisner’s score for Krzysztof Kieslowski’s 'Bleu', I will pursue and develop the idea of the film/score/narrative as fragment, an idea which underlies much of the way the film and its manifold elements can be understood. I will reconcile these disparate fragments and relate them to each other by understanding
them as a series of becomings; becomings which are both a becoming music and a becoming woman. I will argue that by relating the various elements of the filmic universe to each other in this way I will be able to integrate them in a complete whole which is ultimately a becoming film.

In the final chapter I will undertake a comparative analysis of the way that Arthur Bliss’ score for *Things to Come* and Ralph Vaughan Williams’ score for *Scott of the Antarctic* examine the changing conception of space that Deleuze posits occurred at the close of World War II. By using the Deleuzian concepts of utopia, smooth space, the any-space-whatever and duration, and balancing these against Deleuze’s bifurcation of cinematic history represented in the movement-image and time-image, I will demonstrate that the changing concept of space acted as a delineator of film score style to which Bliss and Vaughan Williams each reacted in different ways. The change between the pre-war spatial thinking which was concerned with the damaging effect that space was having on the individual, and the post-war reasoning which suggested that space had become largely uninhabitable can be clearly discerned in the composers’ different approaches to the two films under consideration. Bliss’ effort yielded a score which we might understand as being complicit in maintaining the artificial notion that the internal, whether nation or home, was safe. Vaughan Williams’ score carries Scott’s men directly into the abyss of the any-space-whatever, where the hopelessness of post-war Europe is established by the score.
Chapter Three: Deleuzian Sensation and Maurice Jaubert’s score for *L’Atalante*

During his lifetime Jean Vigo completed only four films. Two of these *Zéro de conduite* (1933) and *L’Atalante* (1934) maintain their place as films of influence and importance today. *L’Atalante*, which Vigo filmed over a four-month period from October 1933 to January 1934, remains one of the most inventive and beautiful films ever conceived.

*L’Atalante* is the story of a newly married young woman named Juliette (Dita Parlo), who desires to escape from village life to greater things. Instead, she joins her husband Jean (Jean Dasté) on the barge L’Atalante where life is anything but exciting. In this male-dominated world the couple experiences tensions and jealousy causing the wife to eventually escape to the city, where she is left behind by her husband. The woman is eventually reconciled with her husband through the efforts of the first mate, Père Jules (Michel Simon). Underscoring the entire narrative is the popular song *Chansons de mariniers*, which will form the core of my analysis in this chapter.

Although on one level a love story about the life of two newlyweds, the film is perhaps best understood as a tale of loss; loss of innocence, loss of community, and certainly loss of that childish and simplistic understanding of the world as we know it before maturity. Indeed, Jean manages to lose his wife on five different occasions during the film; at first in his mind and later in reality (Warner, 1993, 11). Yet, as Marina Warner points out, throughout the narrative, Vigo manages somehow to avoid the sentimentality that often weakens other romantic comedies. Warner suggests that one of the ways that this is accomplished is ‘through the ironical counterpoint of giddy music and painful experience.’ (Warner, 1993, 12) Indeed, Maurice Jaubert’s
score for the film plays a critical role in advancing the narrative and helping to establish the filmic universe. For the purposes of this chapter, I would like to concentrate on two ways of understanding the way that Maurice Jaubert’s score interacts with Vigo’s narrative. I will begin with a brief discussion of Jaubert’s life and his philosophy of film composition and then continue on with two analyses of the *L’Atalante’s* score: the first a brief traditional formalistic analysis and the second a fresher approach, one which employs the Deleuzian concept of sensation. The ambition here is to offer a first demonstration of the value of using Deleuzian theory as a bridge between film theory and music theory, thereby enabling a richer understanding of the function of the musical score.

**Maurice Jaubert as film composer**

Maurice Jaubert was born in Nice in 1900. He studied piano at the Nice Conservatoire and later pursued Law at the Sorbonne. In 1925 he became music director for Pleyela Records. Later that year he began composing music for theatre, a pursuit which would remain his primary interest until 1929, when he was commissioned by Alberto Cavalcanti to compose the score for the latter’s film *Le Petit chaperon rouge*. During the remaining eleven years of his life Jaubert would compose over fifty film scores, working with many of France’s leading directors including Jean Vigo, René Clair, Marcel Carné, and Julien Duvivier. He served as music director at Pathé-Nathan studios during the period 1931-35. He was recalled to active military duty in 1939 and was killed in action shortly before the Armistice in 1940. As Mark Brill has suggested Jaubert’s loss to the French film industry was perhaps the greatest of the war (Brill, 2007). Interest in Jaubert was resurrected in the 1970s when François Truffaut employed portions of his earlier film scores in four of

Jaubert saw himself as part of the French high-culture tradition and counted among his friends the composers Fauré, Satie, and Ravel. He believed that film music should not try to explain or express images as such, but should instead render physically sensible the image’s internal rhythm. At the same time he sought to develop a straightforward musical idiom, free from pretence and in keeping with the status of film as a new popular art form. Whether with a sparse musical language or with rich melodies and orchestrations, Jaubert managed to maintain an awareness of the score's function within the overall narrative conception of the filmic universe, doing so without ever sacrificing the quality of the music itself (Brill, 2007).

Along with Eisenstein, Clair, and Honegger, Jaubert was an advocate of the ‘counterpoint’ school of film composition, believing that film music should not merely compliment or reiterate the action on the screen, but underscore the action through contrast. In his film work Jaubert attempted to develop a musical language that was free from the influence of classical music’s already established devices (Jaubert, 1938, 112). As such, he avoided the use of cliché and of musical styles that he considered unbearably antiquated, a fault he often found in the scoring of Hollywood films (Jaubert, 1938, 110). Indeed, Jaubert’s overall understanding of the place of film music was remarkably progressive. He remarked that

> we do not go to the cinema to hear music. We require it to deepen and prolong in us the screen’s visual impressions. It is not the task to explain the impressions but to add to them an overtone specifically different [...] or else it becomes redundant.

(Jaubert, 1938, 111)

He goes on to suggest that music
should play its own particular part in making clear logical, truthful and realistic that telling of a good story which is above all the function of film.
(Jaubert, 1938, 115)

The power in Maurice Jaubert’s score for *L’Atalante* lies in his ability to exploit a sense of structural daring, which allows him to capture the discontinuity of narrative time and filmic events (Lack, 2002: 100). Indeed, as Russell Lack has argued, Jaubert’s score evidences a level of sophistication and lyricism that no American film had managed to achieve up to this time (Lack, 2002: 98) This is no doubt due in part to Jaubert’s classical training and his habit of keeping very much abreast of contemporary musical developments.

**A Formalist Analysis of the score for *L’Atalante***
If we were to follow the usual course of many musicological analyses, we would conduct a formalist exegesis something along these lines. Our first task would be to identify the formal material components of Jaubert’s score. This would involve an analysis of thematic materials, including the number of principal themes, and their melodic, harmonic and rhythm make-up.

Jaubert’s score is made up of two principal themes, a variant and one minor theme. The first theme, which we shall call the Bargeman’s Song, is made up of two sections. The second theme we shall call the Love Theme. The variant, which is thematically related to the first section of the Bargeman’s Song we will call the Peddler’s Song. The sub-theme is a waltz which Jaubert adds late in the film to provide contrast to the principal themes.

The Bargeman’s song is an interesting combination of rollicking vaudeville style popular song and lyrical melodic form. It is possible to segment the Bargeman’s Song into two distinct and separate themes. However, by segmenting it in this way
we lose the ability later to draw a series of important narrative conclusions that result from positioning it as a complete theme. So it is I believe, expedient to think of the overall structure of the cue as one cue in simple two-part form, with a contrasting B section. The melodic character of Section I of the cue is that of a rollicking work song and the buoyant nature of the text, written by Charles Goldblatt, is splendidly evoked by the disjunct, striding quality of the melody. Section II is more lyric melodically with a metre that is transposed to a 3:2 proportion which results in the segment’s decreased level of rhythmic movement enabling it to take its place as a counterweight to Section I. As with all of the themes in Jaubert’s score for *L’Atalante*, the harmonic language is generally simple, making use of primary chords, and avoiding shocking modulations or unexpected substitutions, no doubt representing as we mentioned earlier, Jaubert’s belief that film music should maintain a certain straightforwardness and freedom from pretence. What is interesting about this cue is the manner in which Jaubert orchestrates it. The orchestration is varied and it moves freely from full orchestra, to accordion and voices. In each of these incarnations the theme obviously takes on new and varied characteristics.

![Bargeman’s Song](image)

Jaubert’s Love Theme is a languid triple metre cue that possesses a darker, more sanguine character. The melody moves in a much more conjunct, or at least less athletic disjunct motion, and in so doing is much less dynamic than the Bargeman’s Song. The harmonic colouring is darker and the orchestral texture thicker, which at
first seems strange when one considers the themes position as the ‘love theme’. However, Jaubert’s reasons for doing this are made clear later in the film and this bears heavily on the narrative as it unfolds. The melody is performed on the saxophone, which had not yet come to be associated with its later incarnation as the musical representation of the suspicious female. There are of course several other levels of meaning available to us here. There is the saxophone’s position as an instrument associated with jazz improvisation yet also associated with a certain style of classical composition. Indeed, by this time the instrument had been included in classical compositions by among others Debussy, Ibert, and Hindemith. Thus on one level we can view Jaubert’s selection of the instrument as a subconscious commentary on his own position as a classically trained composer working in a popular field. It is of course also possible to see the instrument as Jaubert’s way of signaling, through the use of an instrument of transition, his intentions to bridge the gap between the serious and the popular.

The Peddler’s Song is a variant of Section I of the Bargeman’s Song and functions musically like quasi-scherzo, designed to lighten the musical and narrative texture. Motivically, the melodic figures from the Section I of the Bargeman’s Song are extended and energized by subdividing the beat into four parts, which serves to create a sense of frenetic energy that perfectly underscores the Chaplinesque maskings of Raphael Diligent, who plays the pedler.

The Waltz falls somewhere between the Love Theme and Peddler’s Song in terms of musical gravity. Indeed, the melody has the quality of a children’s song, as it alternates between repeated major seconds. There is something naïve and playful about this theme, something suited to the couple’s own naïveté, and this simplicity is
carried forward in both the harmonic and melodic materials of the cue. Indeed, one has the sense that Jaubert did not intend for the theme to invoke the actual movement of dancing, but rather a quiet shadow of this action. Jaubert’s orchestration reinforces this quality with the introduction of metallic percussion, such as the glockenspiel and the celesta. The score can be divided into four main parts:

<table>
<thead>
<tr>
<th>Section Number</th>
<th>Film Time</th>
<th>Theme</th>
<th>Diegetic/Non-Diegetic</th>
<th>Location</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>PART ONE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0. Opening Credits</td>
<td>0.00-1.10</td>
<td>BG I &amp; II</td>
<td>ND</td>
<td>Orchestra</td>
<td></td>
</tr>
<tr>
<td>1a.</td>
<td>1.58-4.14</td>
<td>BG I &amp; II/ LT</td>
<td>D</td>
<td>Bridal Procession</td>
<td>Accordion</td>
</tr>
<tr>
<td>1b.</td>
<td>4.54-5.04</td>
<td>BG I</td>
<td>D</td>
<td>L’Atalante</td>
<td>Accordion</td>
</tr>
<tr>
<td>1c.</td>
<td>7.43-9.39</td>
<td>LT/ BG II</td>
<td>ND</td>
<td>L’Atalante</td>
<td>Orchestral</td>
</tr>
<tr>
<td>1d.</td>
<td>9.49-11.07</td>
<td>BG I &amp; II</td>
<td>D</td>
<td>L’Atalante</td>
<td>Accordion</td>
</tr>
<tr>
<td>2a.</td>
<td>14.22-14.30</td>
<td>BG I</td>
<td>D</td>
<td>L’Atalante</td>
<td>Accordion</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section Number</th>
<th>Film Time</th>
<th>Theme</th>
<th>Diegetic/Non-Diegetic</th>
<th>Location</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>2b.</td>
<td>19.04-19.08</td>
<td>Radio</td>
<td>D</td>
<td>L’Atalante</td>
<td>Radio</td>
</tr>
<tr>
<td>2c.</td>
<td>26.32-26.57</td>
<td>Folksong</td>
<td>D</td>
<td>L’Atalante</td>
<td>Pr.Jules</td>
</tr>
<tr>
<td>2d.</td>
<td>27.20-28.07</td>
<td>Folksong</td>
<td>D</td>
<td>L’Atalante</td>
<td>Pr.Jules</td>
</tr>
<tr>
<td>2e.</td>
<td>28.08-29.23</td>
<td>LT</td>
<td>ND</td>
<td>Paris/ L’Atalante</td>
<td>Orchestra</td>
</tr>
<tr>
<td>2f.</td>
<td>29.36-31.03</td>
<td>Music box</td>
<td>D</td>
<td>L’Atalante</td>
<td>Music box</td>
</tr>
<tr>
<td>2g.</td>
<td>34.05-34.16</td>
<td>BG II</td>
<td>D</td>
<td>L’Atalante</td>
<td>Accordion/ Pr. Jules</td>
</tr>
<tr>
<td>2h.</td>
<td>40.49-40.57</td>
<td>Music Shop</td>
<td>D</td>
<td>Paris</td>
<td>Mechanical</td>
</tr>
<tr>
<td>2i.</td>
<td>41.15-41.22</td>
<td>‘Paris, Paris’</td>
<td>D</td>
<td>L’Atalante</td>
<td>Pr. Jules</td>
</tr>
<tr>
<td>2j.</td>
<td>42.21-42.48</td>
<td>‘Paris, Paris’</td>
<td>D</td>
<td>L’Atalante</td>
<td>Pr. Jules</td>
</tr>
<tr>
<td>Section</td>
<td>Film time</td>
<td>Theme</td>
<td>Diegetic/Non-Diegetic</td>
<td>Location</td>
<td>Instrumentation</td>
</tr>
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</tr>
<tr>
<td>2k.</td>
<td>42.56-43.25</td>
<td>‘Paris, Paris’</td>
<td>D</td>
<td>L’Atalante</td>
<td>Pr. Jules</td>
</tr>
<tr>
<td>PART TWO</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3a.</td>
<td>45.14-46.16</td>
<td>BG I &amp; II</td>
<td>ND</td>
<td>On way to bistro</td>
<td>Piano</td>
</tr>
<tr>
<td>3b.</td>
<td>47.57-49.12</td>
<td>PS</td>
<td>D/ ND</td>
<td>Bistro</td>
<td>Orchestra, Vocal, Piano</td>
</tr>
<tr>
<td>3c.</td>
<td>49.12-52.17</td>
<td>Dance Song</td>
<td>D</td>
<td>Bistro</td>
<td>Player Piano/ mechanical</td>
</tr>
<tr>
<td>3d.</td>
<td>53.04-53.25</td>
<td>PS</td>
<td>D</td>
<td>L’Atalante</td>
<td>Vocal/ Instrumental</td>
</tr>
<tr>
<td>4a.</td>
<td>58.11-1.00.29</td>
<td>PS</td>
<td>ND</td>
<td>Paris/ L’Atalante</td>
<td>Orchestra</td>
</tr>
<tr>
<td>4b.</td>
<td>1.00.47-1.03.03</td>
<td>Dance Song</td>
<td>ND</td>
<td>Paris</td>
<td>Orchestra</td>
</tr>
<tr>
<td>4c.</td>
<td>1.05.28-1.07.18</td>
<td>BGII/ JW</td>
<td>D/ ND</td>
<td>L’Atalante</td>
<td>Phono/ Accordion/ Orchestra</td>
</tr>
<tr>
<td>4d.</td>
<td>1.07.19-1.10.29</td>
<td>BGII</td>
<td>D/ ND</td>
<td>L’Atalante</td>
<td>Phono/ Orchestra</td>
</tr>
<tr>
<td>4e.</td>
<td>1.10-29-1.11.53</td>
<td>BGII/ JW</td>
<td>ND</td>
<td>Paris/ L’Atalante</td>
<td>Orchestra</td>
</tr>
<tr>
<td>4f.</td>
<td>1.17.30-1.19.05</td>
<td>LT</td>
<td>ND</td>
<td>Paris</td>
<td>Orchestra</td>
</tr>
<tr>
<td>4g.</td>
<td>1.19.59-1.20.40</td>
<td>BG</td>
<td>D</td>
<td>Phono Shop</td>
<td>Phono</td>
</tr>
<tr>
<td>4h.</td>
<td>1.22.15-1.22.59</td>
<td>BGII</td>
<td>ND</td>
<td>L’Atalante</td>
<td>Orchestra</td>
</tr>
</tbody>
</table>

1. Total amount of music in the score: 31’ 59”. Total amount of music in Part One: 12’ 26”. Total amount of music in Part Two: 19’ 31”.
2. Total amount of diegetic music in Part One: 7’ 07”. Total amount of diegetic music in Part Two: 6’ 39”.
3. Total amount of non-diegetic music in Part One: 5’ 19”. Total amount of non-diegetic music in Part Two: 12’ 52”.
5. Total diegetic music in the film: 42%. Total non-diegetic music in the film: 58%.

So what can we conclude from understanding the thematic structure of Jaubert’s score? First of all, it is apparent from studying Table 1 that Jaubert made use of a
tremendous amount of diegetic music in this score. Studying the table further, it becomes apparent that in Part One of the film the use of diegetic cues outweighs the use of non-diegetic cues. The reason for this is of course the mise-en-scène’s reliance on internal source music to drive the narrative. This is however, reversed in Part II of the film where the amount of non-diegetic music dramatically outweighs the use of diegetic music. Again, the reason for this is driven by the narrative and the fact that Jean and Juliete are separated. Thus the reliance on non-diegetic music provides continuity between the crosscutting in the scenes depicting Juliete’s wanderings and Jean’s life on the barge. Also, Juliete’s constant movement during the scenes depicting her in the city makes the large scale use of diegetic music less practical. Therefore, on a simple level Jaubert’s score for L’Atalante seems quite remarkable in that it relies so heavily on the use of diegetic source music, which represents 42% of the total store. Yet this large allocation is borne out by the dictates of the narrative.

It is also interesting to note that in the second section of the film, in which there are eleven cues, only three of these utilize any of the principal thematic material identified above, and in these instances the incarnations are very brief. Rather, Jaubert makes use of folk song, mechanical devices and electro/acoustic devices, all of which distance us from the thematic world of the score as Jaubert conceived it. Of course Jaubert’s reasons for doing this may have been driven in part by a fascination with electro-acoustical and mechanical technology. As we shall observe later a number of the important narrative moments in the film are motivated and animated musically by forms of mechanical and audio technology. Obviously, on one level Jaubert himself must have felt a certain level of comfort with the broadcast and mechanical reproduction technology of mass media. Of course this view was not
shared by others and writers such as Theodor Adorno and the members of the Frankfurt School openly disparaged mass communication and mass culture in their writings. Adorno, commenting in 1938 on the dissemination of mass culture and its impact on what he considered serious culture wrote,

The illusion of a social preference for light music as against serious is based on the passivity of the masses which makes the consumption of light music contradict the objective interest of those who consume it. It is claimed that they actually like light music and listen to the higher type only for reasons of social prestige, when acquainted with the text of a single hit song suffices to reveal the sole function this object of honest approbation can perform. (Adorno, 1991: 34)

Of course we could carry both of these threads to a much deeper level. My intention here is not to be thorough, but rather to illustrate in a very basic fashion the manner in which many discussions of film music are carried out. We could of course examine the score in a comparative fashion, holding it up to the light of other scores from the period, whether by Jaubert or by others. However, these analyses reveal little to us about the place of the score within the individual filmic universe. What we learn about with this type of methodology is the music, but we learn very little about the way the music functions as one component in a multi-media framework. So we must conclude that while there is value in carrying out a formalist analysis from a musicological standpoint, this methodology is far less valuable when discussing issues in film studies, because it is unable to address, in a meaningful and revealing fashion, aspects relevant to the interaction between the score and the visual image.

Of course this conundrum is further exacerbated when the analysis deals with a score by a composer such as Maurice Jaubert, whose style deliberately chose to avoid mere illustration or correspondence between score and image. Jaubert understood the role of film music to ‘play its own particular part in making clear,
logical, truthful and realistic that telling of a good story which is above all the function of film.’ (Jaubert, 1938: 115) Therefore, scores such as Jaubert’s provide an even lower incidence of music/image correspondence making them even more difficult to discuss traditionally. Rather, Jaubert felt that music should add an ‘overtone’ which was specifically different from the visual image, thereby avoiding redundancy (Jaubert, 1938: 111).

In her groundbreaking 1987 study *Unheard Melodies*, Claudia Gorbman posited that film music, to a great extent remains unnoticed by the spectator during the viewing of a film. Gorbman suggests that the reason for this is the dominance accorded by the brain to the visual sense over the auditory. Gorbman’s thesis is an interesting one because it was one of the first that attempted to create a relation between the visual image and the score. However, Gorbman’s thesis, to a degree (as I pointed out in the introduction to this thesis) is flawed because it denies on one level the very essence of the musical score, which is to be an auditory participant in the filmic universe. In a very John Cage-esque moment we must ask the question, is music which is not heard still music? I would answer that it is not, for music’s inherent potentiality is only realized when it sounds. I would like to suggest that there is another way, one that lies between the inherent unheard-ness of Gorbman’s approach and the formalist musicological analysis that privileges the music above all else. Let’s begin by examining the interaction of music, mise-en-scene and sensation in one of the final scenes in *L’Atalante*.

**An alternate analytical methodology**

The scene I am speaking of takes place in the Parisian Chanson Palace where Juliette is working selling tickets. When her supervisor falls asleep at her post, Juliette places
a coin in the slot of the jukebox and listens too the *Chansons de mariniers*, which turns out to be the earlier Bargeman’s Song. Juliette has obviously chosen this song because it reminds her of her time on the barge *L’Atalante*. The Chanson Palace has an external street speaker which remarkably is playing the *Chansons de mariniers* as Père Jules, who is searching for Juliette walks by. This leads Pere Jules to enter the Chanson Palace, where he finds Juliette and slinging her over his shoulder, like a sailor’s bag or bounty, takes her back to the barge and her eventual reconciliation with her husband Jean.

On the surface this seems like a very simple scene involving resolution. The diegetic statement of the Bargeman’s Song, a theme that as we have seen above, appears regularly throughout the film, leads to the resolution of the conflict which drives Vigo’s narrative. What else can be said musically beyond this? Traditionally not a great deal more. Suppose, however, that we were to consider this scene on a deeper level, one that looked past the obvious musical and thematic elements, and found instead a common ground for the various interactions between the score, the image, the sound track, and the narrative. To do this it would be necessary to find a thread which moves across not only the visual and aural, but also the inherent affective qualities of the external narrative and the internal human interaction of characters that inhabit the filmic universe.

What if we were to employ the Deleuzian concept of sensation as a common methodological platform on which to consider the various interactions suggested above? As we recognized above Jaubert believed that film music should not try to explain or express images as such, but should instead render physically sensible the image’s internal rhythm. In their book *What is Philosophy?* Gilles Deleuze and Felix
Guattari suggest that ‘The work of art is a being of sensation and nothing else, it exists in itself.’ (Deleuze & Guattari, 1994: 164) This is a very liberating statement, because it suggests that we may find a common ground between all aspects of the filmic universe in the concept of sensation. If, as we suggested earlier, the power in Maurice Jaubert’s score for *L’Atalante* lies in his ability to exploit a sense of structural daring, which allows him to capture the discontinuity of narrative time and filmic events, then this concept becomes extremely liberating because it frees us from a preconceived notion of exactly what a film is. It allows us to come to it from a number of various rhizomatic positions, avoiding the pitfalls that often hinder traditional comparative analysis. As Ronald Bogue has suggested, one of Deleuze and Guattari’s central concerns in *What is Philosophy?* was to differentiate between philosophy and the arts, and to do so by distinguishing between a philosophical plane of immanence and an artistic plane of composition. Bogue suggests that we can understand an artistic plane of composition as a combination of the ‘that of the possible’ and sensation (Bogue, 2003: 163-64). Thus formation of the artwork must take place on a plane of composition, a plane which Deleuze and Guattari subdivide into a technical plane of composition, which concerns the material of an artwork, and an aesthetic plane of composition, which concerns sensations (Bogue, 2003: 168). It is this second plane of composition with which we will be primarily concerning ourselves in this chapter. This is very exciting because it allows us to consider and inter-relate the various aspects of a film in a manner thought previously impossible. On the first level we can understand and view the score as a pure product of sensation, allowing us to move freely between *L’Atalante’s* various diegetic and non-diegetic cues, removing any need, unless pertinent, to treat them as anything other
than what they are: simply external and internal sensation.

Deleuze and Guattari carry the conceptualizing of this aesthetic plane of composition further by suggesting that what is preserved in an artwork ‘is a bloc of sensations, that is to say, a compound of percepts and affects’ (Deleuze & Guattari, 1994: 164, authors’ stress). From this we can conclude that at its most basic, the artwork is a self-supporting, free-standing assemblage of construction. In a musical sense we can understand this as a collection, an assemblage if you will of vibrations and frequencies, a bloc of sensations that is self-contained and self-supporting. Certainly, this is different from Deleuze’s conception of a philosophic plane of immanence, which might be understood as the concept before the concept. However, I would like to suggest that, as a sort of first level on our philosophic film music diagrammatic, we might understand this idea of a bloc of sensation (which is the film score or film event), as some construction of unmediated musico-emotional sensation that exists on an abstract level as the interaction of internal and external sensation. An artistic, rhizome of sensation, if you will, one from which all other aspects of the score will grow.

Within our philosophic diagrammatic, we can accept that all rhizomic expansion now extends from this bloc of sensation and that all future diagrammatic expansion will relate back through this. With this in mind, our next level of abstraction would be to relate the bloc of sensation to the areas of diegetic and non-diegetic music through a line of polarity, a type of free moving continuum that passes freely from one side of the bloc of sensation to the other.

Diegetic ↔ Sensation ↔ non-diegetic
Viewing the often perceived non-conversant extremes of internal and external musics in this way allows us to relate the two levels of film music to each other without concerning ourselves with the superficial relationship of their position inside or outside the filmic universe. In other words, we can use the concept of the bloc of sensation to relate and filter, to allow these two dialogic, often irreconcilable musical worlds represented by the diegetic and non-diegetic to relate without prejudice.

We can expand our rhizome further to include sensation as percept and affect, beings whose validity lies in and of themselves. As Deleuze and Guattari suggest, these percepts and affects can be said to exist in the absence of man (sic) because man, as he is caught in stone, on the canvas, or by words, [here we certainly could add film!] is a compound of percepts and affects. In other words, the work of art is a being sensation, and nothing else: it exists in itself (Deleuze & Guattari, 1994: 164). Thus, Deleuze and Guattari seem to be suggesting that the commonality that links works of art and the becoming-human is the experience of sensation which can be understood as a series percepts and affects. They go on to suggest that ‘the aim of art is to wrest the percept from the perceptions of objects and from states of a perceiving subject, to wrest the affect from affections as transition from one state to another: To extract a bloc of sensations, a pure being of sensations’ (Deleuze & Guattari, 1994: 167). In other words, while each work of art has a monumental quality about it, this must not cause us to see the work of art as a celebration of the past but rather as ‘a bloc of sensations that owe their preservation only to themselves and that provide the event with the compound that celebrates it.’ (Deleuze & Guattari, 1994: 167-8)

This division of the aesthetic of sensation into the areas of percept and affect, suggests that ‘percepts are no longer perceptions; they are independent of a state of
those who experience them. Affects are no longer feelings or affections; they go beyond the strength of those who undergo them.’ (Deleuze & Guattari, 1994: 164) In other words as Ronald Bogue suggests, they do ‘not arise from subjects but instead pass through them.’ (Bogue, 2003: 164) This concept is very helpful as it allows us to compare the sensation that is common to each element of a film without material bias. In other words, the affective sensation present in a particular use of music, the becoming-emotion of a particular cue or moment, can now relate to the mise-en-scène because we have removed the combativeness of the various semiotic discourses. It is the essence of the score at that moment, ‘the landscape before man, in the absence of man,’ (Deleuze & Guattari, 1994: 169) that we are considering, not the physical or emotional characteristic of the cue.

As a way of conceptualizing this let us imagine that the bloc of sensation is being extended above by the rhizome of percepts and below by the rhizome of affects, with the polar opposites of diegetic and non-diegetic musics to the left and the right on an interrelated continuum passing through and deriving from the bloc of sensation:

```
percepts
/
/
Diegetic ↔ Sensation ↔ non-diegetic
/
/
Affects
```

The various levels of percepts and affects once again, much as the diegetic/non-diegetic rhizomes did, are now able to relate to each other through the bloc of sensation. Neither has to be dominant, neither has to exist over another, but both are free to move through the bloc of sensation, to be generated by it and relate back to it. The same can be said of the outer four rhizomic spokes of the wheel as it were (see
All four relate back to the bloc of sensation, but also relate freely and equally to each other. This allows for endless possibilities in creating relationships and discerning internal difference. It no longer is necessary to think of a cue as being simply diegetic or non-diegetic, narrative or non-narrative. Instead cues can relate in an endless array of ways, providing infinite variety and infinite freedom.

A further layer activity would then be to increase the levels of variability by introducing the concept of imperceptible musical sensations in the form of soundwaves above the bloc of sensation and the affective intuition of ‘emotion’ below the bloc of sensation.

By increasing our levels of inter-relation to understand sensation and percept as they relate to diegetic and non-diegetic cues as soundwave; and sensation and affect as they relate to diegetic and non-diegetic cues as emotion, we are now able to consider an ever increasing field of simple filmic and musical possibilities on a manifold and micro specific continuum. In other words, we can move freely now around the central concept of sensation, passing through the diegetic and non-diegetic, via the affect of emotion and the percept of sound waves, without having to qualify or privilege one over the other. The interplay between the two is fluid and therefore unconstraining.

If we are able to strip away the physical characteristics of the work of art we find ourselves left, as Bogue suggests with ‘a circuit of embodiments and
disembodiments, a passage of sensations through bodies – first extracted from bodily perceptions and affections, then rendered perceptible in the expressive matter of the artwork, then engaged by embodied audiences swept up into the artwork, and then extended into an infinite field of forces.’ (Bogue, 2003: 170) Thus the key to utilizing the concept of sensation as a methodological platform lies in understanding the plane of composition as both an aesthetic plane of artistic creation and a material plane of physico-biological creation (Bogue, 2003: 170).

Musically this is very helpful because it allows us to not only understand the physical quality of the materials that derive not only from composition but also from performance as the product of sensation, both before and after the fact. As Deleuze and Guattari suggest, ‘sensation is not realized in the material without the material passing completely into the sensation, into the percept or affect’ (Deleuze & Guattari, 1994: 166-7). In this new paradigm there is little point in analysing a score if we are not also able to understand the impact that the sensation of the score has upon the entirety of the filmic universe. For as the authors suggest in What is Philosophy?, ‘music’s aim is a rendering audible of inaudible forces’ (Bogue, 2003: 165). It is this very ‘rendering audible of inaudible forces’ that is particularly helpful to us as we consider the interaction of the film score and the film image, for it is in these very intangibles that the true work of the score takes place. However, this approach also allows us to discount a mere cataloguing of the ways in which the score mimics or replicates narrative action in the frame. Ronald Bogue has a rather nice way of summing this up when he says, ‘rather than sensation being projected onto a calm material surface, the material rises up into a metaphoric plane of forces […] in music variegated timbres, microintervals, and fluctuating rhythms make a malleable sonic
force matter.’ (Bogue, 2003: 169) What Bogue means by this I believe, is that the artistic work of the score does not happen on the canvas of the composer’s score, the printed page, but rather when this printed page is realized in performance, realized as sensation, with all of its inherent implications. It is in the act of translating the score from an artistically concrete physical conception, into the world of musical and emotional vibration, or sensation if you will, that the score begins the act of becoming in the Deleuzian sense. Bogue continues by suggesting that ‘when the artist succeeds, he or she not only creates sensations within the artwork, but also gives them to us and make us become with them, the artist takes us up into the compound’ (Bogue, 2003: 169). In other words, we become one with the sensation of the experience of being within the music.

Of course this entire idea of sensation makes it possible for us to consider music not only in its conventional sense, as musical vibration, frequency or degrees of harmonic combinatoriality, but also by extension, in terms of emotional sensation: not only in the affective sense, but also in terms of sensation as human interaction on its many manifold levels. In other words, it becomes possible to address not only musical issues, but also narrative, mise-en-scène and dramatic issues simply by moving freely through the concepts addressed in the philosophic diagrammatic conceived above. Here perhaps we get to the very core of the issue for this entire concept of sensation and its acting upon the brain is understood by Deleuze and Guattari as an ‘I feel’ of sensation, a subject that is ‘in the midst of things, interfused with them, injected.’ (Bogue, 2003: 179) They understand this inject as the ‘I feel’ of sensation, and it is no less a mode of thought than the ‘I conceive’ of the superject.
The inject of sensation conserves, contracts, composes, and contemplates (Bogue, 2003: 179).

**THE SUBJECT:**
1. as inject = the ‘I feel’ of sensation.
2. as eject = extracts and absorbs sensation.
3. as superject = overflight.

In other words, it is during this process, during the ‘I feel’, that the spectator is drawn into the multimedia experience of the filmic universe and through the experience of the combined sensation remembers, telescopes, realizes and engages. Deleuze and Guattari explain this this way:

Plotinus defined all things as contemplations, not only people and animals, but plants, the earth, and rocks. These are not Ideas that we contemplate through concepts but the elements of matter that we contemplate through sensation. The plant contemplates by contracting the elements from which it originates – light, carbon, and the salts-and it fills itself with colors and odors that in each case qualify its variety, its composition: it is sensation in itself. It is as if flowers smell themselves by smelling what composed them, first attempts of vision or of sense of smell, before being perceived or even smelled by an agent with a nervous system and a brain.  

(Deleuze & Guattari, 1994: 212)

Thus, Deleuze and Guattari understand the ‘I feel’ brain’s sensation in terms of contraction, habit, and contemplation. Sensation is fundamentally a conservation or retention of vibrations, a contraction of vibrations that takes place in a contemplative soul, not through action, but ‘a pure passion, a contemplation that conserves the preceding in the following.’ (Bogue, 2003: 181) By being able to move freely through the varying degrees of the ‘I feels’ that are present at the many levels of the combined arts represented in the cinematic universe, a tremendous plane of commonality is opened to us, one which allows the related arts to exist not simply on a technical plane, where they find little common ground, but on a level which extracts the various ways in which they inter-relate on an ‘I feel’ or emotional level. As Deleuze
and Guattari remark, this approach frees us to ‘no longer [be] concerned with the
difference between music and painting’ [or music and image in the case of our
study!]. The important point is that the two sensations are coupled together like
‘wrestlers’ and form a ‘combat of energies,’ even if it is a disembodied combat, from
which is extracted an ineffable, essence, a resonance, an epiphany erected within the
closed world (Deleuze, 2004a: 68). Rather than being a combat, or a competition for
supremacy, we can inter-relate the components of the film on many different levels.
As Deleuze says in reference to different case, ‘the combat against the Other must be
distinguished from the combat between Oneself. The combat-against tries to destroy
or repel a force […] but the combat-between, by contrast, tries to take hold of other
forces and joining itself to them in a new ensemble: a becoming.’ (Deleuze, 1997:
132) In other words, this combat-between, this artistic jousting, this production
independently and together of sensations of various types and implications is the
place where the real ‘becoming-film’ of film takes place, which leads to a level of
becoming that Deleuze refers to as resonance. He states that, ‘It is characteristic of
sensation to pass through different levels of owing to the action of forces. But two
sensations, each having their own level or zone, can also confront each other and
make their respective levels communicate. Here we are no longer in the domain of
simple vibration, but that of resonance.’ (Deleuze, 2004a: 65).

In terms of film music we might invoke the words of Paul Valéry, much as
Deleuze does in his discussion of Francis Bacon when he says, ‘sensation is that
which is transmitted directly, and avoids the detour and boredom of conveying a
story.’ (Deleuze, 2004a: 36) Of course film music is at its best when it functions in
this way, when it doesn’t mimic or ‘Mickey Mouse’, resorting to mere mimicry.
Perhaps, film music functions most authentically when it functions are independent but also collaborative in their interaction with the narrative. Sensation allows us to relate two very different art-forms on a sympathetic and equal artistic plane. The basis of this dialogue is the manifold ways in which sensation informs, impacts and influences each area of study. The basis of this perception ‘being what brings about the creation of events, the very matter common to philosophy, art and science. Sensation opens at the threshold of sense, at those moments prior to when a subject discovers the meaning of something or enters into a process of reasoned cognition.’ (Conley, 2005c: 244)

How might we then extend the concept of sensation to a discussion of the score for *L’Atalante*, as it involves the Chanson Palace scene? As we stated above, on the surface the scene appears to be a classic example of the beginning of a cathartic process which will lead to the resolution of the narrative’s dramatic crisis. If we view it this way, Jaubert’s choice to use the BG theme as the musical selection provides both a pleasantly ironic note and also a method of musically unifying her current position on the narrative continuum with her position at the beginning of the film. In other words, Jaubert provides us with a musical version of the ‘I remember’ causing us to be drawn into Juliette’s memory. This is a conventional view of theme return in film music analysis, but it is also an analytic dead end and leaves with little else to explore.

However, if we look closer, if we examine the scene under the microscope of sensation as we now understand it, we begin to understand that there is more at work here than is evident in this simple reading. Here is how. Let’s begin from the outside of the scene. As we mentioned above, Vigo and Jaubert had worked together earlier
on Vigo’s film *Zéro de conduite*. Therefore, on the surface it might appear that Jaubert was an obvious choice for Vigo’s next film *L'Atalante*, and of course on one level this is true. However, Jaubert was also serving at the time as Director of Music for Pathé Cinemas. Such a fact seems inconsequential until we realize that, as Marina Warner points out in her monograph of the film, the scene in the chanson palace is actually shot in a Pathé Chansons Palace. As Warner points out, the setting must have been chosen by Jaubert, but why would he have done this (Warner, 1993: 63)?

François Porcile points out in his 1971 study of Jaubert’s life and work that Jaubert was basically a popular composer who had never had the opportunity to connect with his public outside of the cinema. His art music was rarely programmed and was often overlooked in French art musical circles elite of his day because of his position as a composer of film music (Porcile, 1971: 68). This marginalization on one level caused Jaubert to assert his individuality, and he purposely made choices - such as not competing for the Prix de Rome, and giving his compositions confusing and contradictory titles after the manner of Eric Satie - that placed him outside the musical mainstream. Indeed, as Rollo Myers points out, Jaubert’s musical style was characterized by a clarity and directness that appeared to ‘owe nothing to the influence of any schools or theoretic dogmas.’ (Myers, 1995: 598) Indeed, Jaubert’s love of theatre, cinema and his deep interest in recording techniques placed him, according to the musical establishment of his time firmly in the realm of a populist. In spite of his deep love and interest in all aspects of French art music, Jaubert was primarily an outsider, and the choice made to use this location for this important scene speaks directly, not only to Juliette’s position as ‘other’ in Vigo’s film, but as Jaubert’s position as other in French culture. So right from the start we begin our
unpacking of this scene with an additional level of abstraction already in place; one that draws the world of the production team into the world of the film.

Let us now move on to consider some of the scene’s other musical issues. The scene revolves around Juliette’s place as an employee at the Chanson Palace. She is in effect surrounded by mechanical reproductions of popular music. The performance of the Bargeman’s Song, the *Chanson des mariners*, has accompanied Juliette’s journey from the film’s beginning, when it was used to accompany her wedding procession to the barge. Indeed, if we are literal and intentional about this, the theme was a part of the film’s world before we as spectators were allowed to enter it, having been performed non-diegetically by Jaubert’s orchestra during the opening credits. Thus the theme was introduced to us in the Deleuzian sense as a fixed bloc of sensation, without inherited meaning or affective implication. Yet viewed in a different way the music contains the entirety of the narrative before the narrative reveals it too us. As Tom Conley has suggested ‘sensation is what strikes a viewer of a painting or the reader of a poem before the meaning is discerned in figuration or thematic design. It is also what vibrates at the threshold of a given form.’ (Conley, 2005c: 244) In every sense then the Bargeman’s Song is received by the spectator as pure sensation before we enter into the world of the film. The bifurcated structure of the Bargeman’s Song makes more sense seen in this light, for it represents in a way both what is already and what is to come. We do not know this at the beginning of the film, but we do sense the perplexing duality of playfulness and lyricism combined perhaps uneasily in the cue. At first this even seems jarring because we are struck by the musical oddness of the juxtaposition. So the sensation which is Jaubert’s Bargeman’s Song contains in it not merely what is now, the wedding processional,
but also what will be, life on the river and the inherent passion and troubled relationship of Jean and Juliette. The cue in effect, functioning as a part of Jaubert’s bloc of sensation then in essence contains everything that will emerge from there on.

Of course the *Chansons des mariniers* play a much more significant role than this. And it is here that we can begin to move around the bloc of sensation that we have constructed above. The dialogue of sensation contains three aspects in this scene. There are the relationships that comprise the affective core of the narrative. These include the pairings of Jean and Juliette, Père Jules and Juliette, and Juliette and the Peddler. In each of these instances music serves as a force, a sensation which either attracts or repels the pairs in question, as I shall now go on to explain.

Let’s begin by examining the relationship between Jean and Juliette. Juliette’s relationship with Jean is characterized by a lack of understanding and a lack of life experience. Juliette marries Jean and leaves her village quickly thereafter. (Notice the briskness and ever increasing distance with which the couple leads their wedding processional.) There is a desire on the part of Juliette to distance herself from the closed world of her village and to find freedom from this constriction and claustrophobia through the openness and neverendingness that the canal represents. However, reality and desire do not quite coalesce for Juliette (anymore than for Jean albeit for different reasons). On one level Juliette is frustrated by Jean and throughout the film her relationship with him remains for the best part unfulfilled and disappointed. For his part, Jean misunderstands Juliette and his inability to understand what she wants and needs handicaps his ability to relate to her.

It is interesting that Jaubert composed little music for the relationship between Jean and Juliette, indeed the two lead an almost musicless life and the one
instance where Jean actually contributes to a becoming of musical sensation takes
place very early in the film, immediately following the wedding as the barge leaves
the pier. Jeans starts the barge’s engines and the machinic sensations or vibrations
give birth to the BG theme, which appears from within the sound of the engine.
However, the musical emergence represented here is in fact the result of the
mechanical and proceeds from it and not from Jean directly, which serves as a dire
warning regarding becoming.

The couple’s inability to communicate with each other is demonstrated in the
scene on the barge the following morning as Juliette is serenaded on deck after she
awakes by the three men who sing the Section I of the Bargeman’s Song to her. The
cue is performed diegetically, accompanied by the accordion, but then Jean and
Juliette move further forward towards the bow of the ship where they sing Section II
of the Bargeman’s Song to each other, now accompanied non-diegetically by the
orchestra. Indeed, if we are honest about this we must recognize that the entire cue is
being sung off screen and that the voices are in fact dubbed. Thus, Jean and Juliette
are only pretending to sing to each other. Jean clearly has no music in him, and his
behaviour suggests that at this early stage in the film he is not interested in
overcoming this. The same might be said of Juliette, but her desire to find, love,
excitement and resonance will be accomplished through an open and yet indirect
pursuit of the sensation of music itself. Interestingly, Jean and Juliette’s first fight as
husband and wife takes place over her attempt to listen to the radio, which Jean
denies her the right to do. This scene initiates a serious of encounters with the
mechanical, this time in the form of musical and electro-acoustical machines, which
take Juliette on a journey that will eventually bring her back to Jean, but not without first distancing herself from him emotionally.

The pair are incapable of communicating and thus must rely on an artificial sensation to accomplish what they themselves cannot accomplish internally. Juliette’s engagement with music will begin almost immediately and will motivate everything that happens to her. Jean’s will take a while longer, but like Juliette he will finally be opened to her by embracing the concept of musical sensation electro-acoustically. Indeed, the mechanical and electro-acoustic means of production will play an increasingly important role in the film as it progresses. From this moment on diegetic music will take an ascendant role over non-diegetic and the mechanical/ electro-acoustic will take precedent over the acoustic.

Conversely, Juliette’s relationship with Père Jules is in every way the antithesis of her relationship with Jean. She is intrigued by Père Jules, his worldliness, physicality and the unknown in him. Yet, while these things attract her she is certainly not attracted to him in a physical sense – albeit she is fascinated and repelled in equal measure by his body. The one instance were she shows any sexual interest in him is after she has mistaken a picture on the bulkhead of Père Jules’ cabin for him as a younger man. What is interesting here is that while the two on the surface have little in common, where they do find a common ground is through the sensation of music, and here the shared common ground of the diegetic music becomes an intuited emotional plane on which their relationship becomes possible. Remarkably, the Père Jules character exists almost exclusively within the realm of the musical diegetic. What I mean by this is to say, that there is almost no non-diegetic music that accompanies Jules’ images on the screen. Why would Jaubert choose to do
this? It is possible that Jaubert chose to segregate Pere Jules character musically in order to heighten the immediacy of his relationship to the diegetic music which is so much a part of his character. Père Jules lives the music, it excites and enlivens him and allows him to communicate. In a very direct sense it is part of who he is, it is that which is the becoming part of his ‘Père Jules-ness’. Interestingly, the music that Pere Jules shares with Juliette in his cabin follows this line of flight completely. He progresses from singing silly, incomplete and perhaps even made-up folk songs, to entertaining her with mechanical devices, to finally performing for her on his accordion. It is this sense of musical-becoming in Père Jules that allows his character to go from being a silly old man to someone who can communicate with Juliette on an affective emotional level. It is this level of musical sensation, the affective/emotional that allows Père Jules to be able to intrigue and engage Juliette in a way that Jean has not been able to do at this point.

If Père Jules relates to Juliette through the interaction of musical sensation, his musical-becoming as it were, allowing her to fill the emotional longing for human interaction, then her relationship to the peddler carries this to an ever deeper level as ‘music’ becoming entertainment. The peddler engages Juliette because he is able to transport her musically to the place where she becomes the other that she longs to be; the worldly-Juliette, the sophisticated-Juliette, the Juliette who has become sufficiently to be musical like the peddler. Thus in the narrative of the film the peddler IS music. The peddler not only sings and performs, creating and becoming-music (notice that the Peddler’s Song is a development and expansion of the melodic figurations from Section I of the Bargeman’s Song) but he also dances and in this
sense he becomes physically united with the music. An extension of our diagrammatic might show this in this way:

\[
\begin{array}{c}
\text{Percepts} \\
\text{Sound waves} \\
\text{Performance} \\
\text{Emotions} \\
\text{Questioning} \\
\text{Human Interaction}
\end{array}
\]

The point of this extension is to manifest the way in which the peddler’s relationship with Juliette, moves from the bloc of sensation through the diegetic pole and extends the vibrancy of sensation to the extent where it becomes live performance. In fact in this instance the peddler is actually singing his own songs. He is the one member of the cast that indeed performs and in some ways this is new to Juliette, who can experience the music not only as sensation, but as creation-ness which pulls her towards a new experience of sensation represented by the combination of the peddler’s human interaction with her and the dynamism of his creation represented by his translating of the BG theme into something, new, something rhythmically accelerated, something alive. Perhaps this is what is so appealing to Juliette, for her interaction with the peddler shows her a new picture of musical-becoming, something she has not known before, this new sensation causes her to question everything she has understood about her relationship with her new life and so it propels her on a course toward her eventual dénouement with Père Jules and ultimately with Jean.
For the first two-thirds of the film, Père Jules’ relationship with Jean is devoid of music. In spite of Père Jules best effort to introduce some element of music into life on L’Atalante, he is regularly frustrated by Jean. Jean for his part misunderstands Père Jules attempt to synchronize with Juliette and instead frustrates them driving Juliette to seek the synchronization that she cannot have with Jean, and is prevented from having with Jules, with the spirit of the peddler. Throughout the film Père Jules mourns the inability of his phonograph to perform. He tells Juliette that it is broken, and Jean refers to it as junk. However, in spite of all of this, Père Jules continues to seek after the completion, the perfection, if you will of this one type of music that he is unable to bring to Juliette: the electro-acoustic music of the phonograph. (Of course it is this very device which will eventually bring Père Jules to Juliette at the film’s conclusion; however Père Jules cannot create this music, but instead discovers it.) It is interesting that throughout the film the use of vocal dubbing on the music line of the soundtrack, allows the actors to sing and play, in essence bringing the artificiality of these very electro-acoustic sound techniques into the diegesis from outside the world of the film. Yet, Père Jules struggles to realize what externally is a music of lies, (the electro-acoustical music of a phonograph which is in essence dubbed onto Vigo’s soundtrack) which will internally become the conveyor of resolution and truth. In other words, Père Jules’ restored phonograph allows the electro-acoustic in music to be restored to truth within the diegesis and in so doing also allows the relationship of Juliette and Jean to be restored.

Indeed, the only time in which Jean is open to the sensation of music from Père Jules is following his desperate swim in the canal after his failed checker game with Père Jules. Jean has returned to the water to seek the face of Juliette and
discover whether she is in fact his true love. Ultimately, he is able to see her and the mystic revelation of her in the water - is she truly present to him or does he imagine her?- allows him to be opened finally to the music from Père Jules’ phonograph when he returns to the barge. Indeed, Pere Jules has only just realized that the phonograph is capable of creating music and he immediately takes it to Jean to play it for him. As Jean listens to the sensations of the phonograph he is returned to the world of the present, or perhaps he is restored to the world and becomes open to human interaction, not just from his missing bride, but also from Père Jules, who as musical-other throughout the film has been cut off emotionally from him. It is interesting that the music that the phonograph plays for Jean is the Love Theme, which is heard here diegetically for the first time. However, it does not remain within the world of the film for long, but immediately travels abroad back into the world of the non-diegetic in an attempt, as if being sensation sent in search of a recipient, to locate Juliette and restore her to her relationship with Jean.

It is at this point that we will return to the scene in the Chanson Palace. What brings Père Jules to Juliette as she listens to the Chanson des mariners diegetically at the jukebox? Why is Père Jules attracted to the store? What makes him decide that this is where he will find her? Deleuze has said that ‘music attempts to render sonorous forces that are not themselves sonorous. That much is clear. Force is closely related to sensation: for a sensation to exist, a force must be exerted on a body, on a point of the wave. But if force is the condition of sensation, it is nonetheless not the force that is sensed, since the sensation “gives” something completely different from the forces that condition it.’ (Deleuze, 2004: 56) And this answers our question quite satisfactorily, for throughout the film, music as sensation exists as a force extending
various lines of flight that begin from a bloc of sensation and fly freely to become affect and percep, to become emotion, to become sound wave, to become human interaction, to become performance and to become both internal and external. It is the fulfillment of the external in music becoming-internal that brings Père Jules to Juliette. It is the return of all things to where they begin, at the place where the becoming of music becomes the fulfillment of the internal.

The adoption of the Deleuzian concept of sensation allows us to consider the issues raised by the study of film music as one area of a greater filmic universe. By thinking about film music in this way, we avoid the reductionist position posited by theorists such as Claudia Gorbman, whose analyses often results in diminishing the score’s place as a coequal within the greater being that is the film. By embracing the concept of film music as a bloc of sensation there is no need to understand the score as ‘other’, but we are able instead to hear the score in all its fullness, relating it not only to itself and to its own sound world, but also to the emotional, visual, and expressive world of each film. By understanding film music simply as sensation, we are able to avoid reductive readings of the score which often result in a mechanical cataloguing of components; something that communicates itself, but does not recognize its place as one rhizome in the greater whole. By embracing the concept of sensation for the study of film music we are left to hear the score in its purest form, thereby enabling us to understand it as an expanding flow moving forward towards the greater plane which is the entirety of the filmic universe. Since no two film scores relate to their universes in exactly the same way, the concept of sensation provides us with a capacity to reimagine our approach anew each time we come to the study of a score. We need no longer be reduced to providing a list of functions, or happenings
representing nothing but music, but instead can now relate the various pieces, including that of music to each other on a constantly evolving and shifting plane of immanence. In other words the discourse of music doesn’t merely become a description of what is being communicated technically or represented musically. Instead, it can now be understood as a conversation, an interaction, an expression, if you like of a series of relationships each of which contribute to the totality of ‘the becoming’ of a film. Sensation creates a discursive flow between the many aspects of the film that allows film music to assume the fullness of its own haecceity.
Leonard Rosenman’s score for Elia Kazan’s 1955 film *East of Eden* was unlike anything that had been heard in Hollywood up until that point. The score’s aggressive use of a modernist compositional style established it as something completely new in Hollywood. *East of Eden* would be the first of over forty films that Leonard Rosenman would score. Prior to his involvement in the project, Rosenman had been a composer of art music and also performed as a concert pianist.

*East of Eden* takes place in and around World War I, and is the story of Salinas Valley farmer Adam Trask (Raymond Massey) and his two sons Aron (Richard Davalos) and Cal (James Dean). The two sons compete for their father’s love and approval and then subsequently for the affection of Aron’s girl friend Abra (Julie Harris). The plot is complicated by the secrets which surround Adam’s earlier divorce from his wife Kate (Jo Van Fleet), who unbeknownst to his sons is the Madame of a local brothel. Aron’s position as his father’s chosen son is challenged by the family’s psychologically troubled and misunderstood son Cal. Through a series of business and relational gambits, Cal manages to replace his brother and become the chosen son in Adam’s eyes. Throughout the film the narrative trajectory is propelled by Leonard Rosenman’s score which serves the purpose of motivating and directing the internal narrative.

Rosenman, who was born in New York City in 1924, developed an interest in music at the age of fifteen after his Aunt purchased a piano. However, his original intention was to study art and to be a painter. Following military service in the Second World War, Rosenman’s interests turned to music and he embarked on a period of musical study that gave him an opportunity to work with several of the
leading composers in modern music, including Arnold Schoenberg, Roger Sessions and Luigi Dallapiccola. Rosenman flourished under Sessions' tutelage, because Session's encouraged the tendencies and tastes of his pupils, rather than imposing his own (Thomas, 1979: 232). Sessions encouraged Rosenman to find his own voice, and to not be restricted by adopting other composers’ language and influence. This led Rosenman on a path which resulted in his developing a compositional style that relied heavily on avant-garde serial techniques, and generated music which can only be described as intellectually challenging. By 1953 Rosenman was being invited to serve as the composer-in-residence at the Berkshire Music Center and had received a Koussevitzky Foundation commission for an opera, which was to remain uncompleted. From 1962 to 1966 Rosenman lived in Rome where he scored television programs and gained experience as a conductor. His entry into the world of film work came in 1954 when he was offered the opportunity to compose the score for Elia Kazan's *East of Eden*. In addition to his film work and private composition, Rosenman has also taught at USC and NYU and has served as musical director of the *New Muse*, a chamber orchestra specializing in performances of avant-garde music (Palmer, 2007).

Rosenman’s extensive experience as a composer of both art and film music has provided him with a unique position in the world of film scoring. He has maintained the individual integrity of his own personal style, while successfully adapting this style to serve the needs of his work within the film industry. Rosenman refers to the genre of film music as functional music; music which is ‘written not primarily for performance alone, but specifically for literary-image media over which the composer has no control.’ (Rosenman, 1968: 122) He suggests that film music is
unique because it has all the attributes of music, namely melody, harmony, counterpoint, but is ‘something less than music because its motivating pulsation is literary and not musical.’ (Thomas, 1977: 207) For Rosenman what makes the world of art music and film music different is that, in art music, the composer maintains a degree of control over mixed media forms such as opera, while in film music the composer has no control over the text or the mise-en-scène, but rather is composing to a circumscribed form. Rosenman suggests that this creates a challenge which he considers extra-filmic. This view of course seems somewhat paradoxical when one considers Rosenman’s highly collaborative relationship with Kazan and the fact that elements of East of Eden are in themselves not only melodramatic, but also operatic. On this we shall have more to say later in this chapter.

According to Rosenman the challenge for the composer is one of dramaturgic talent, and the film composer, he suggests, needs to develop the ability to project musically and build suspense over the long term. He suggests that a composer’s score is successful dramaturgically if the spectator is able to feel a sense of fulfillment when the villain gets punched in the final reel because it has been successfully prepared in musical sense since the fifth reel (Thomas, 1977: 207). Indeed, Rosenman draws a very substantial line between the work of the film and the art music composer. He suggests that one need not even be a trained composer in order write film music commenting that, ‘all you have to have is a sense of drama and a sense of sound. You have to, perhaps, appreciate music to some degree - or you don’t even have to appreciate music: all you have to do is appreciate the relationship between sound and visual media to organize music for films.’ (Bazelon, 1975, 181)
From the beginning, Rosenman’s affinity for film scoring allowed him to view the place of music in film realistically. He suggests that it is essential for the composer to bear in mind that we live in a society which is visually oriented. Rosenman believes this to be biological, suggesting that ‘more of our brain is given over to vision than to hearing.’ (Thomas, 1977: 207) In his work he argues that film music must serve as an analogue to the action of the film, but that the film must also, on some extended level ‘become an analogue of the dramatic action of the music.’ (Thomas, 1977: 207) It is for this reason that Rosenman values instances where the composer is able to work directly with the director (Thomas, 1977: 207).

As we shall see below when discussing Rosenman’s score for *East of Eden*, Rosenman views the interaction between the image and the film in a much more aggressive fashion than many of his colleagues. He suggests that there are times when the intent of film music *is* to intrude obtrusively into the filmic universe in as direct and overt a fashion as possible. Rosenman argues that film music must enter directly into the ‘plot’ of the film, because it is only by doing this that it can add ‘a third dimension to the images and the words.’ (Rosenman, 1968: 127) Indeed, writing about the music for his second film scoring assignment, *The Cobweb* (Vincent Minelli, 1955), Rosenman suggests that the very point of the score was to enter the plot in such a way that it illuminated aspects of the film that would not have been otherwise perceived on screen. By doing this Rosenman was able to create a kind of atmosphere that would have otherwise been completely lacking in the film (Prendergast, 1992: 119).

Rosenman’s approach to film music is also realistic and while he recognizes the need for the score at times to purposefully invade the cinematic space, he also
understands that few people when listening to film music actually understand or are aware of the formal techniques being used by the composer. He suggests that the average spectator, when seeing a film, is rarely aware of the way in which that score interacts with the image, but that on some level, they understand it as analogue to the film, or vice versa (Burt, 1994: 8). Rosenman does however recognize a certain symbio/catalytic relationship between the film and the score (Rosenman, 1968: 130), suggesting that, in film music, a catalytic musical effect can be greatly enhanced psychologically when capsulized in the form of a theme, ballad, or motif (Rosenman, 1968: 12). For Rosenman, this combination of the catalytic and the psychological makes it increasingly clear that the score has the power to help to change cinematic naturalism into a form of reality. He suggests that to a certain degree, the role of the score should be to create a sense of *supra-reality*; a condition he understands as one where the elements of literary naturalism are perceptibly altered (Rosenman, 1968: 127).

Because Rosenman’s method of composition privileges the idea of development, he is able to adapt himself more easily to film music composition in a Deleuzian sense. As Phil Powrie suggests, Deleuze and Guattari regularly point out how music naturally deconstructs itself even as it constructs itself. As it sends out lines of flight functioning as a series of transformational multiplicities, in many respects music overturns the very codes that structure and arborify it. Indeed, because of this, film music can be understood to be especially rhizomatic. It rarely accompanies what is viewed continuously, but instead surfaces occasionally much like ‘mushrooms out of the mycelium.’ (Powrie, 2006: 95) For his part Rosenman attempts to discern the largest ‘microcosm’ in the narrative and then works backwards
in order to derive the remainder of the score from it, an approach which is truly rhizomatic. This approach allows him to perhaps better understand the various types and forms of conflict present in the film, and to understand where they are headed musically (Burt, 1994: 234). Rosenman avoids the use of leitmotifs, establishing instead a system of thematic gestures which can be used in various ways to delineate various characters. These gestures, he places in different situations in order to facilitate a collision of sorts in climactic scenes (Burt, 1994: 234).

**Leonard Rosenman’s score for *East of Eden***
The imprint of Sessions and Schoenberg on Rosenman’s compositional style can best be understood in his marked taste for the expressive possibilities of dissonance, combined with a generous use of contrapuntal textures (Prendergast, 1992: 108). Indeed, film composer George Burt refers to Rosenman’s score for *East of Eden* as expressionistic (Burt, 1994: 184), adding that in 1955 the use of expressionist style in film composition was still considered relatively unorthodox (Burt, 1994: 186). Rosenman’s teacher Arnold Schoenberg viewed the concept of expressionism as a form of ‘inner reality’, one associated with an internal truth which demanded emancipation from the constraints of convention and tradition. This understanding of the concept had its roots in a direct opposition to the cult of beauty which was found in post-Wagnerian music. It was in this very sense that Schoenberg claimed that his 1908–9 song-cycle *Das Buch der hängenden Gärten* broke with previous aesthetic norms (Fanning, 2007).

Expressionism had appeared in a limited fashion in earlier scores by Hans Eisler and David Raksin, however in Rosenman’s scores for *East of Eden* and *The Cobweb* it came into full flower (Burt, 1994: 186). What makes Rosenman’s score for
East of Eden all the more striking is the fact that he was able to achieve such a successful synthesis between the traditional and the modern harmonically (Palmer 2007). Indeed, Rosenman’s score successfully alternates between a sort of ‘Americanist’ folk style and a more aesthetically challenging atonal style with a fluency that is not only remarkable, but also striking.

Rosenman’s entrance into Hollywood film scoring came in an unexpected and unusual fashion. He had been James Dean’s piano teacher in New York, and despite being just seven years older than Dean, had in some ways become a surrogate parent to the young actor (Hofstede, 1996: 9). Dean, who had been invited to Hollywood to be part of the cast for East of Eden, took Kazan to a concert of Rosenman’s music at the Museum of Modern Art in New York (McBride, 1983: 112). Kazan at first seemed to be reticent to engage a composer whose style was so thoroughly modern. Yet, the two seem to have hit it off personally and soon negotiated a common ground, agreeing that Rosenman would score for the character Cal in a dissonant fashion, while reserving the simpler tonal language for the other characters. Rosenman suggests that during the initial discussions with Kazan, the two endeavoured to ‘find a way to score the film so that the music [was] inextractable from the dramatic framework of the whole project.’ (Rosenman, 1974: 86)

Indeed as we have mentioned above, Rosenman and Kazan avoided the then conventional approach to film scoring, and agreed that the score needed to be intrusive. Rosenman remarks that the two envisioned a score that would enter the film medium as a positive part of the plot and not merely as just a form of sound effects. By doing this they wanted to avoid a mere repetition of what the eye and ear had already perceived, and instead create a sort of ‘dramatic necessity’ which
intruded upon the ‘unreal’ or illusory element with the purpose of creating a new and imaginative reality. By extension the two attempted to create a score that would illuminate the deepest well of inner life within the character and situation, all the while generating dramatic excitement in an almost operatic sense (Rosenman, 1974: 87).

Because he knew so little about filmmaking, Rosenman asked Kazan to allow him to be present during the entire filming of East of Eden, thereby enabling him to make his sketches for the score during the actual filming rather than as a portion of the post-production. Luckily for Rosenman, Kazan considered this way of working to be extremely exciting (Thomas, 1977: 203). Kazan and Rosenman conferred directly on those scenes where the music was to be a determining factor, thereby allowing Kazan to shoot with the agreed upon musical material in his mind (Palmer, 1993: 302). Rosenman wrote the cues as the film was being shot and even played the music for the actors before they filmed their scenes. In those scenes where the rhythmic quality was created by the music rather than the dialogue, Kazan allowed Rosenman to dictate the action as if he was directing an opera (McBride, 1983: 119-20).

Rosenman provided for three principal themes in the score for East of Eden. The first, written for Cal and which we will call the Cal theme, is more a series of extended gestures, rather than an easily definable theme. (By extended gestures I mean that the first theme is more a series of dissonant units that, while not melodically consistent, are easily identifiable as a thematic grouping.) For this theme, Rosenman elected to use an atonal musical language, combined with a reductive orchestration that featured small groupings of solo instruments, most often woodwinds. It is interesting that Rosenman orchestrated this theme using solo
woodwinds. On one level he may have chosen to do this as a direct reaction against
the implied romantic sentimentality that was often associated with string writing in
Hollywood film scores. On another level the choice perhaps shows the influence of
Rosenman’s time with Schoenberg, who often scored his smaller expressionist works
in a similar manner. As we observed earlier, there is something expressionistic about
Rosenman’s style here. As Tony Palmer points out, the Cal theme seems in some
ways to have been conceived not so much in terms of Cal himself, but rather in terms
of his relationships to other people (Palmer, 1993: 303).

The score’s second theme is a very simple folksong-like tune, which we shall
refer to as the FS theme. Early in production Kazan asked Rosenman to compose a
simple ‘farm song’ in a style he thought might have been typical of the film’s period
(Missiras, 1998: 83). One has the sense however, that Rosenman could not bring
himself to do this, because the FS theme itself is not reminiscent of any American
folksong of the period. Rather, it is more reminiscent of the folksong inspired music
written by the Americanist composers such as Copland, Thomson and Harris during
the 1940s. As we shall see below, the FS theme is first introduced into world of the
diegesis by Adam, who hums it. Rosenman may have used this as a way of grounding
the folksong-ness of the FS theme, thereby allowing it to be identified as a folksong
style, a singable style if you will, while still maintaining a stylistic distinction from
the more simple style of the score’s third theme, the East of Eden theme. Adam’s
humming of the tune also evokes a sense of simplicity, which Rosenman may have
used to suggest both Adam’s lack of modern sophistication and his preference for life
on the ranch over the increasingly complex world of the city. On a certain level,
perhaps the choice to introduce this theme and the one to follow by having them hummed evokes a sense of nostalgia for the past, for a simpler time.

The score’s third and final principal theme is the East of Eden theme (EofE theme), which is first introduced into the diegesis by Abra as she hums it to, and then later with Aron in the scene in the ice house. The first fully orchestrated version of the EofE theme does not come in until Cal and Abra are together on the Ferris wheel. This theme, which has a grand and open sense of sweep, and a simple tonal language, reminds one of the lyrical style of much nineteenth-century Italian opera, a fact which will be further reinforced below, by Rosenman’s decision to begin the score with an overture. The theme is most clearly associated with Abra or with those who are relating to Abra. In its way it represents the musical and emotional antithesis of the Cal theme, but it is also in many ways the pivot on which the entirety of the narrative revolves. On this we shall have more to say later.

The two existing academic musical analyses of the score for *East of Eden*, concentrate respectively on the musical aspects of the score (Missiras, 1999), and on a combination of the psychological and musical parameters of the score (Burt, 1994). Missiras’s analysis, with its reliance on the traditional tools of music theory is hampered by the same problems that we identified in the preceding chapter. Conversely, Burt’s discussion of the musico/psychological aspects of the score and their relationship to the harmonic duality represented by the atonal/tonal dyad seems to offer more hope of generating a deeper and more complete analysis. Rosenman himself indicated that the filming of *East of Eden* coincided with a general increase in interest in the various aspects of psychology on the part of the entertainment industry (Rosenman, 1968: 127). However, Burt’s analysis of the film’s opening quickly
thwarts our hopes of enlightenment by arguing that the Cal theme represents Cal’s inner psychological turmoil. He cites the end of the music for the opening credits, which as it transitions into the first cue, suggests something psychological relating to Cal’s inner life (Burt, 1994: 26). Burt suggests that this reading is born out by the difference in musical style and the sudden difference in the orchestration (Burt, 1994: 26). Certainly, on a simple level Burt is correct here, yet his argument that the Cal theme is internal, rather than serving to open the score to further analysis seems instead to close off the discussion entirely. The mere fact Burt has observed the obvious, the conflictedness of Cal as represented by Rosenman’s atonality, and later the purity and simplicity of Abra’America’ in general as represented by simple tonality and lyrical beauty, would seem to leave him with little else to say and this is borne out by his subsequent analysis.

As we explained above the Cal theme is in essence a series of gestures. If we follow the usual formalistic analytic device of identifying these gestures (the Cal theme) as a leitmotif which represents Cal, we provide them with a meaning that excludes further exegesis. In other words, if the Cal theme functions as a leitmotif through which Rosenman represents Cal musically, then the theme is limited to this role and is unable to represent, suggest or infer deeper levels of meaning in relation to other aspects of the filmic universe. In essence we become boxed in by the very thing which at first seemed to offer so much promise of freeing us. Once we establish a role which identifies a meaning there is little else that can be revealed through traditional analytic methodologies. The identification of a ‘meaning’ becomes a straight-jacket preventing us from seeing anything else.
In the preceding chapter we demonstrated how employing the Deleuzian concept of sensation might provide us with a new foundation for a reconsidered methodology of film music analysis. As Eugene Holland points the concept of sensation can be understood as the material singularity of a given medium, something that comes to embody in the artist’s hands what Deleuze and Guattari call a *sensation* (Holland: 2004: 23). However, there is a problem here, for as we attempt to apply this concept to an analysis of *East of Eden*, we find it less straightforward then we did in *L’Atalante*. This is because of the score’s atonal/tonal harmonic dyad, which seems to deny the possibility of a discussion which privileges the concept of a material singularity. In order to successfully discuss the score for *East of Eden* in this fashion we will need to employ an additional level of abstraction which will allow us to reconcile what at first appears to be two irrevocably opposed core areas of sensation. In order to do this we will have to view the concept of sensation through the lens of another Deleuzian concept: nomadology. As we shall see below, this will provide us with a proper platform from which to discuss Rosenman’s score and its intimate interaction within the internal world of Kazan’s film.

**Nomadology as a theoretical concept:**

The Deleuzian concept of sensation, which we used in the preceding chapter to establish the basis for a new methodology for film music, will continue to be the basis for our work in this chapter. However, as we mentioned above, Rosenman’s score for *East of Eden* presents a methodological problem, because the score makes use of two distinct and separate musical universes, in essence two distinct and separate instances of sensation. In order to make these two instances of sensation communicate on a level that does more than describe what can be inferred, we need
to find a way to allow the two to build an expressive relationship, not one that merely communicates in a representational or figural manner. To accomplish this we will enlist the Deleuzian concept of nomadology into service. However, before discussing the why and the what (the haecceity) of nomadology, we will need to provide a bit of historic context for our decision.

Prior to the late compositions of Richard Wagner, the majority of harmonic movement in music proceeded teleologically towards a final tonic chord. The arrival at this final chord needed to be achieved in order for any rigorously constructed classical composition to be concluded (Nesbitt, 2004: 58). An example of this makes this easier to understand. When first studying piano as a young child I played exclusively in the key of C major. The reasons for this were simple: the key of C major uses only the white keys of the piano and thereby avoids the need for the beginner to play any of the black keys, which makes performance simpler. Thus every piece of music that I played began on the C chord (the tonic/principal chord of C major) and went through a series of simple progressions in order to reachieve the point of repose and finality represented by the C chord at the end of the piece. Within the key of C major every chord, as codified by Hugo Riemann in his 1893 treatise on harmony, *Vereinfachte Harmonielehre*, relates in some way to the tonic chord of C major (Nesbitt, 2004: 57). Thus, there exists a structural hierarchy in traditional classical music which is represented by the chordal structure of any given key.

On a basic level this sense of order and teleological process governed and organized Western art music until the music of Richard Wagner’s late music dramas destabilized its influence and sent music on a new course. Wagner’s advanced vocabulary of late nineteenth-century harmonic progressions liberated music from the
tyranny of classical control and pushed the limits of harmonic progression far beyond pre-established limits. As Rick Nesbitt points out, ‘in a general sense, the problem of internal difference can be said to be the problem Western concert music addresses from Wagner’s *Tristan* (1857) through to the period in which Deleuze constructs his properly philosophical notion. The concept of internal difference transforms our understanding of music in opposition to a classical model of harmonic analysis.’ (Nesbitt, 2004: 57) Indeed, as Nesbitt posits, it is possible to trace the crisis in traditional harmonic practice at the end of the nineteenth century to the destabilization of the traditional harmonic progression that reached its first full flowering in the music of Wagner.

Following this Wagnerian-imposed harmonic crisis, music turned in a new direction which ultimately culminated in 1920 with Arnold Schoenberg’s complete ‘dehierarchising codification of a twelve-tone system of harmonic practice.’ (Nesbitt, 2004: 59) In this system none of the twelve notes of the chromatic scale bears any relation of dominance or superiority over any other, each becomes an internally differentiated entity unto itself, each of which must simply follow another in a predetermined order (Nesbitt, 2004: 59). As Nesbitt suggests, this new system of musical governance, broke away from the control of a Riemannian imposed teleology and instead worked to cut off externally imposed forms and replace them instead ‘with internally generated distinctions.’ (Nesbitt, 2004: 61)

Thus in a Deleuzian sense it is possible to understand music before the Wagnerian crisis as one predicated on order, universal process and control. In their 1986 text *Nomadology: The War Machine*, Deleuze and Guattari refer to this process of order and control as State-science, a term which is certainly non-nomadological.
Thus, music before Wagner might be considered a process of State-science. The other term which Deleuze and Guattari use within the concept of nomadology might more readily be used to refer to post-Wagnerian music, which is characterized by internally generated distinctions. In other words, in a nomadological sense, the pre-Wagnerian in music represented the empiricism of a state-controlled system, a royal science, which Deleuze argues must proceed by extracting invariant ("universal") laws from the variations of matter, while keeping this in line with the binary opposition of form and matter (Holland: 2004: 22). This state imposed science, represents a type of interiority that has at its core a need to reproduce itself, remaining identical to itself across its variations yet remaining easily recognizable within the limits of its pole (Deleuze & Guattari, 1986b: 16). As such it is possible to understand the role of state imposed royal science to be an ‘ideal of reproduction.’ (Deleuze & Guattari, 1986b: 36) This is in great part because the modern state defines itself in principle as ‘the rational and reasonable organization of a community’ (Deleuze & Guattari, 1986b: 42); a community in which ‘reproduction implies the permanence of a fixed view that is external to what is reproduced.’ (Deleuze & Guattari, 1986b: 36) This concept can be best understood as what Deleuze calls the ‘striated space of the cogitato universalis’, a method which traces a path that must be followed from one point to another in order to conform to the state-mandated system (Deleuze & Guattari, 1986b: 44).

The post-Wagnerian system of music occupies a position not of state-mandated science but as nomos; the one outside the city walls, free from the empiricism, teleology and organization imposed by state controlled royal science (Holland: 2004: 21). In other words, as Deleuze says, the atonal system developed
after Wagner created a musical space which ‘is no longer a division of that which is distributed’, but is instead ‘a division among those who distribute themselves in open space – a space which is unlimited, or at least without precise limits.’ (Deleuze, 1994: 36)

Viewed in this way it is possible to understand the atonality in Rosenman’s score not as an extension of the sensation world of the tonal, but instead as one which is charged with ‘warding off the formation of a State apparatus,’ and instead making such a formation impossible (Deleuze, 1986b: 11). This of course allows us to view the two areas of sensation as part of one world thereby allowing us to view them as a derivative of the essence, or ‘the power that creates difference.’ (Colebrook, 2006: 14) As Claire Colebrook states, ‘An essence is what allows for invention, creation or time in its true sense, a time of change not a time of sameness.’ (Colebrook, 2006: 15)

As Deleuze suggests in a different but helpful context, these two poles, the tonal and the atonal, stand ‘in opposition term by term, as the obscure and the clear, the violent and the calm, the quick and the weighty, the fearsome and the regulated […] But their opposition is only relative; they function as a pair, in alteration, as though they expressed a division of the One or constituted themselves a sovereign unity.’ (Deleuze & Guattari, 1986b: 1)

Employing the Deleuzian concept of nomadology will thus become extremely important to our discussion of Rosenman’s score for *East of Eden* because it enables us to develop a plane on which these two seemingly opposed worlds, the atonal and tonal can exist separately and yet as part of a greater whole; the division of the One. This concept of the One stems from the concept of univocity which Deleuze advances in *Difference and Repetition*, where he argues that no event or process is more real
than any other. Thus in a Deleuzian sense there are not two harmonic worlds, the atonal and the tonal, but rather one world of harmony which allows for a unity of process, the One, which encompasses all music, whether State-science or nomad-science. This allows a conceptualizing of the ‘becoming-music’ of Rosenman’s two poles of core sensations which does not have to be either uniform or homogenous; but instead are a becoming in which, as Claire Colebrook states, ‘there is no overall goal or end towards which change is directed. Each flow of life affirms its distinct power to become; there is no evolutionary trend in general, only the striving or creative change of singularities.’ (Colebrook, 2002: 57) Therefore, in a sense Rosenman’s score is true to the open-endedness of the film and the lack of a sense of closure in the narrative. We really do not know what happens to Adam, Cal and Abra after the film’s final scene, and as such the film remains true to the immanent movement in music.

This freedom to explore the two areas of sensation, which exist distinctly as a pair united not only as opposites but within a whole, gives us the freedom to move past the simplistic reading which intuits the score as a communication of a basic good/bad psychological framework, a reading against which Deleuze would caution us. As Brian Massumi reminds us, Deleuze and Guattari viewed the concept of communication as a questionable one. Instead they preferred to suggest that the essence of communication was a kind of expression (Massumi, 2002: xiii). Massumi goes on to suggest that one of the reasons Deleuze and Guattari found the basic communicational model questionable was because adopting it assumed that there existed a world of ‘already-defined things ready for mirroring.’ (Massumi, 2002: xv) In other words if we merely attempt to understand Rosenman’s atonality as a referent
for Cal’s psychological displacement we are guilty of merely replacing one set of signs with another. That is, by asking what it means, we do not consider how art works (Colebrook, 2002: 177). The result is that we learn little about what Rosenman’s two tonal worlds express, only what they refer to.

Deleuze suggests that ‘one can never assign the form of expression the function of simply representing, describing, or averring a corresponding content: there is neither correspondence nor conformity (Deleuze & Guattari, 1987: 86). This is extremely helpful to the unresolved conundrum represented by Rosenman’s two tonal worlds, because it gives us permission to do away with our initial expectations and instead allows us to move beyond them. We do not have to simply rely on the music as representing or fulfilling an expectation, an implication if you will, which is not conscious or explicit. Instead, we can understand it as a force which pushes the music forward without specifying where it can, should or must go (Evens, 2002: 181). In other words, we no longer have to understand the point of the atonality in the Cal theme as merely representing Cal’s inner turmoil, a simple becoming-other in music, but instead are now free to see it as one pole of a core of sensation, a division of the One that results in a becoming-Cal, or even more excitingly, a becoming of the entire filmic universe of *East of Eden*.

We will see, as we move forward, that the nomadological aspects of Cal’s theme make the theme more immediately sensitive to the connection between the content of the narrative and the emotional and affective expression of the internal in Cal than the score’s other two themes do. The reason for this can be found in the fact that the atonality of Rosenman's theme can be understood to represent the various streams of becoming in Cal: his search for the truth, his need to understand the past,
his psychological conflictedness, and his longing to communicate and engage with
his world. However, the Cal theme’s atonality, the otherness of the theme’s musical
language enables it to project not only the immediately obvious elements of Cal, but
also the various elements which are less obvious in him, such as his internalness. It is
the atonality of the Cal theme which places Cal in opposition not only to the other
characters in the film, but also to all film music that precedes Rosenman’s score.
Thus, Cal and the Cal theme represent the nomadological essence of the war-
machine. Deleuze and Guattari understand the war-machine to be the mechanism
which works against the State and its’ imposed striation of space, by interrupting this
and replacing it with smooth space. Thus, Cal and the Cal theme stand in opposition
not only to the other themes in the score, but to the history of film composition to that
point.

It is for this very reason that Deleuze argues that nomad science, is never a
‘prepared and therefore homogenized matter, but is essentially laden with
singularités.’ (Deleuze & Guattari, 1986b: 31) In essence, the Cal theme exists as
local singularity in the film, but also an historical one in the film music universe.
However this realization does not by itself refute the possibility of dialogue between
the two harmonic cores in Rosenman’s score. As Ronald Bogue suggests, every
milieu is in contact with other milieus and each code is in a state of perceptual
transcoding and transduction (Bogue, 2003: 17). The film’s three themes, although
drawn from two distinct and unique musical syntaxes are derivative of the same core
area of musical sensation. Certainly, the syntactical elements of the two harmonic
worlds may differ, but they are none the less drawn from the same core area of
sensation, and as such communicate and interrelate with each other on various levels of complexity.

Therefore, when approached in a nomadological sense, the two worlds of the score remain equal and indivisible parts of the One which is the score. As such they are able not only to embody an entire series of dualities, but also the whole, the core area of sensation that is in a constant state of becoming throughout the film/score. We can understand this by illustrating the point with a number of the dyads represented in the film/score: honesty/dishonesty, good/bad, love/hate, American/foreign, traditional/untraditional, tonal/atonal, and territorialized/unterritorialized. Each of these represents a division of the One and is a separate part of a divisible dyad, yet each is counterbalanced by its opposite to create a whole within the film. Deleuze reminds us that 'the nomad can be called the Deterritorialization par excellence.' (Deleuze & Guattari, 1986b: 52)

Deleuze’s concept of the deterritorialization/territorialization is particularly helpful here as we shall see below, because it allows Rosenman the opportunity to establish the musico/narrative worlds of the Cal/Aron, Cal/Adam dyads. Deleuze views the deterritorialization/(re)territorialization concept as a way of establishing an oppositional dyad that does not fragment, but rather represents the duality which is the traditional underpinning of Western philosophy: the two areas of regulated state science/thought and the less regulated nomadic thought. For Deleuze, these two areas form a constantly fluctuating and immanently reproportioned division of a larger whole. However, in spite of this they remain One and must be conceived as one and not a dyadinal pair. Deleuze’s concept frees us to do this and removes the traditional duality which is often present in Western philosophical thought. This frees us to
understand the area of sensation which is Rosenman’s score, and indeed the narrative flow of the entire film as an area of One, comprised of two dividual units which are constantly reorienting and disorienting the other member of the dyadinal pair. In this way the film/score allows the nomadological to deterritorialize the accepted status quo represented by Cal’s relationship with his brother and father and in so doing the concept becomes particularly useful for representing not only the dyadinal world of the score (tonal/atonal within one area of sensation) but also the dyadinal relationships between Cal/Aron and Cal/Adam.

However, this very fact serves to remind us that the purpose of the atonal in the score is to be the deterritorialization of the filmic score/world/ universe. In turn the world of the tonal serves to be expressive of the opposition end of the dyad pole inasmuch as it serves to construct a territory. That territory, constructed by the state defends against the anxieties, fears, pressures of the dyadinal conflict present in the film’s diegesis yet, it does not do away with these, giving them instead a proper form (Buchanan, 2004: 16). Therefore, if as Deleuze reminds us, articulated sound was at first a deterritorialized noise that is again reterritorialized in sense, the same now becomes sound itself that is deterritorialized irrevocably and absolutely (Deleuze & Guattari, 1986a, 21). Because of this it is possible for the dyads of the atonal/tonal division of the One to exist as both separate and yet complete within the whole that represents the score, for as each traverses the new deterritorialization it no longer ‘belongs to a language of sense, even though it derives from it, nor is it an organized music or song, even though it derives from it, nor is it organized music or song, even though it might appear to be.’ (Deleuze & Guattari, 1986a, 21) Instead it is possible
to view it as a dyadinal oppositional structure represented as two sensations that are a «dividual» part of the whole that is the score: the One.

With this in mind, the harmonic duality which originally appeared to create a methodological straightjacket for us when first considering Rosenman’s score for *East of Eden* can now be viewed through the liberating lens of Deleuzian nomadology to allow for an unlimited number of lines of flight. In fact the very idea of a duality represented as an inextricable part of a dividual whole, present in whatever manifestation, cuts to the very core of not only Rosenman’s score for *East of Eden*, but to the very essence of the film itself.

**A Nomadological analysis of Leonard Rosenman’s score for *East of Eden***

In every sense, Elia Kazan’s *East of Eden* is a film that embodies the very Deleuzian concept of nomadology. The film creates a series of divisions of the One that are constructed from seemingly opposed poles. As we mentioned above, these poles, which often appear to stand in direct opposition to each other, are opposites only in a relative sense. They stand as a pair in alteration, as ‘though they expressed a division of the One or constituted themselves a sovereign unity.’ (Deleuze & Guattari, 1986b: 1)

1) In *East of Eden* the simplest most direct division of the One derives from the narrative’s good/ bad dyad which dominates the entire film. However, we can extend this much farther by including other divisions of the One; each of which serves in some way drive and propel the narrative:

- Monterrey/ Salinas
- Ocean/ Valley
- Open /Closed
- Worldly/ Unworkly
- Mother/ Father
- Lies/ Truth
- Unrepentant/ Repentant
- Immoral/ Moral
In an extra-filmic sense we might also draw interpersonal, extra-filmic divisions of the One from the internal struggles and tensions that existed both on and off screen between Raymond Massey, a stage trained classical actor of the repertoire school, and James Dean, an actor of the new school emerging out of New York. This conflict created an interesting series of relational dynamics that might be enumerated in the following way:

Massey/ Dean
Traditional/ Renegade
External/ Internal
Rehearsed/ Unpredictable
Rational/ Irrational

Thus, the divisions of the One in *East of Eden* exist on a number of filmic and extra-filmic levels, which serve to create a professional tension that allowed for the onscreen dynamic relationship between actors to be enriched.

Indeed, on one level the film seems to be structured as a litany of polar dichotomies. This of course can and should be extended to include Leonard Rosenman’s score for the film. On the surface it would appear that what for us will become the primary division of the One can be assigned to the composer’s bifurcation of the score’s harmonic scheme into tonal and atonal areas. However this is only the beginning of Rosenman’s nomadological approach to scoring the film. Let’s begin by taking a closer look at one of the film’s anomalies: *The Overture.*
If we look closely at the only existing soundtrack recording of Leonard Rosenman’s score for *East of Eden* we will note that the score seems to begin with the music for the opening credits. However, when we watch the recently restored print of the film available from Warner Brothers (2005), we are struck by the fact the film actually begins with an *Overture*. Certainly, this was not entirely unusual during the 1940s and 50s when many major studio films were premiered in spectacular road show presentations which featured additional music often including overtures, intermezzi and epilogues. These extras were subsequently stripped away when the films were shown in smaller markets, thereby shortening the films and allowing for each film to be screened more often, thereby raising revenues. The majority of films treated to road show treatments were either epics or large budget productions. Films such as *King Kong* (Merian C. Cooper & Ernest B. Schoedsack, 1933), *Gone with the Wind* (Victor Flemming, 1939), *The Robe* (Henry Koster, 1953), *The Ten Commandments* (Cecille B. Demille, 1956), *Ben-Hur* (William Wyler, 1959), *Lawrence of Arabia* (David Lean, 1962), *Dr. Zhivago* (David Lean, 1965), and *2001: A Space Odyssey* (Stanley Kubrick, 1968) all featured overtures. However, what is striking here is not so much that *East of Eden* contained an overture, whether for road show purposes or not, but exactly how that overture functioned within the film. While most overtures were performed with either a black screen and no visuals (*King Kong, Lawrence of Arabia, 2001: A Space Odyssey, etc.*) or with a camera shot fixed in place on a title card or piece of matte art (*Ben-Hur, Gone with the Wind, The Ten Commandments, The Robe*) Rosenman and Kazan choose to open their film in a very different fashion.
The film, which was shot in Cinemascope, opens with a stationary shot of the open ocean taken from off the California coast. In the camera’s view we can see a rocky shoal and the wide open expanse of the ocean. This shot is held for two minutes with the word Overture imposed over it. At slightly over two minutes the camera pans to the right and a small village is brought into view. The question which immediately strikes one is why would Rosenman and Kazan choose to open the film this way? One could argue that the film’s production in Cinemascope lends a certain grandeur to visuals of the film, but even with this said one can still hardly classify it as an epic or big-budget blockbuster. The question of why the opening, if the film was treated to such a theatrical opening, is a perplexing one and the treatment remains unlike any 1950s film overture with which I am familiar.

On a basic level, the genre of the overture can be understood as a composition of short to medium length which is used to introduce a dramatic work. We are most familiar with this type of overture through its association with opera, theatre and Broadway. In the case of an opera or Broadway overture the composition serves to introduce the primary musical themes of the work that is to follow, making the themes or melodies more familiar to the audience, and by extension more enjoyable to them when they are reheard later in the work. Certainly, one could argue (and I believe wrongly) that that is what is happening here. It is possible to read the overture as Rosenman and Kazan’s attempt to familiarize their audience with a new and challenging style of film music. This reading however seems not only overly simple but also unnecessarily manipulative, because the same thing could have been accomplished without the overture simply by composing a similar piece for the opening credits. In fact there is something very different going on here.
The Overture to *East of Eden* serves the purpose of territorializing the character of Cal before the narrative begins. The concept of establishing a territory is particularly appropriate to a nomadological consideration of the score, because it allows us to understand the role of Cal’s theme very clearly form the outset. In other words, most readings of the score understand Cal’s theme to represent the inward manifestation of Cal’s psychological conflictedness. As we noted earlier, on one basic and simplistic level this certainly is true. However, on a more complex level such a reading clearly stifles any ability to understand the role of the theme and its inherent atonality in any deeper or more expansive way. Rosenman composed the overture using gestures drawn from the Cal theme, thereby completely avoiding any suggestion of either the EofE or FS themes. This was obviously an intentional choice on Rosenman part, for there is a moment in the Overture which seems to prepare the way for the introduction of the East of Eden theme in a manner that is very similar to one he will use momentarily in the music for the opening credits, however, Rosenman purposely elides the EofE theme’s entrance and blocks, if you will, its entrance into the world outside of the film. Yet, during the cue for the opening credits which follows shortly on, we will hear the very same progression, but here Rosenman will allow the East of Eden theme to emerge in and become a co-partner in the score.

Rosenman’s possible reasons for doing this may be more complex than they at first might seem. Rather, that simply presenting his Cal theme as part of an overture designed to familiarize the audience with an unfamiliar style of music, he is instead establishing a musical and psychological territory which will serve to motivate and propel a majority of the film’s subsequent narrative. As we mentioned above, Rosenman often suggested that the role of film music was to create a sense of
supra-reality. Indeed, in many respects Rosenman’s score not only creates a sense of supra-reality, but in fact creates a secondary hyper-narrative, a meta-text if you will, within the greater filmic narrative. Thus the role of the Overture serves not only to introduce the supra-reality he seeks (Cal’s psychological and emotional conflictedness), but also to set up the subsequent deterritorialization of the film’s remaining musical and narrative elements. In essence, everything that proceeds from the Overture onward will be shaped, affected and determined by its interaction with the essence of Cal’s theme.

The nomadological structure of the score for *East of Eden*

As we stated above, it is possible to understand the very essence of Leonard Rosenman’s score for *East of Eden* as a musical and narrative study of the ‘division of the One’. Rosenman develops this on an initial level by dividing the score’s primary area of musical sensation into two polar regions represented by the atonal and the tonal. However, we can expand the implications that are inherent musically in Rosenman’s duality by understanding the Cal theme as a territory which will be used nomadologically to deterritorialize the film’s other characters and musical themes. By virtue of its dyadinal structure we can conceptualize Rosenman’s score as a series of musical/character interactions that serve as a series of nomadological conflicts between the various polarities enumerated above. By conceptualizing the score in this way, it is possible to understand the film’s structure as the atonal deterritorialization of the conventional tonal/narrative aspects of the score, both in a musical and filmic. In essence, Rosenman’s conception of the score allows him to illustrate the film’s dyadinal conflicts on a much deeper level than a more traditional approach would have allowed.
However, before illustrating this it is important that we understand the various relationships that are affected by this division of the One. Because of the film’s operatic musical structure, it is nearly impossible to understand the unwinding of the narrative chronologically. Therefore, before understanding the score’s narrative implications musically we must first understand the narrative’s implications structurally. We will then be in a position to understand the relative de/territorializing effect of the film’s various themes.

1. Adam deterritorializes Cal:
   Adam’s role as the patriarch of the family, the guardian of traditional values and by extension of the truth as he wishes to portray it causes him to deterritorialize Cal’s sense of self. Cal wants to understand his father, to be noticed and loved by him as his brother Aron is.

2. Cal deterritorializes Abra:
   Cal by virtue of his position as other, his innate dangerousness causes Abra to be attracted to him. Abra realizes that she is not perfect and pure as Aron believes her to be. Her attraction to Cal deterritorializes her relationship with Aron.

3. Abra territorializes Adam:
   Abra territorializes Adam because he accepts her as pure and the embodiment of good. She in essence restores his belief in the goodness of women that was destroyed by his wife Kate.

4. Adam territorializes Aron:
   Adam’s love for Aron and belief in his moral and personal superiority over Cal territorializes Aron.

5. Aron deterritorializes Cal:
   Aron’s perceived moral and personal superiority over Cal deterritorializes Cal’s relationship with Adam.

6. Cal deterritorializes Kate:
   Cal’s discovery that Kate is his mother deterritorializes Kate and causes her to reengage with her past.

7. Kate deterritorializes Aron:
Kate’s position as Aron’s mother deterritorializes his idealized notion of who his mother was, and deterritorializes his relationship with Adam, who lied to him about his mother.

8. Aron deterritorializes Adam:
Aron, who has been deterritorialized by meeting Kate, now deterritorializes Adam by becoming everything that Adam dislikes in Cal.

9. Adam territorializes Cal:
Adam’s acceptance of Cal’s help after his stroke territorializes Cal.

This series of relationships can be represented by understanding them as a series of dyads as demonstrated below:

```
1/ 9. Adam/ Cal
   /   \
8.  Aron/ Adam           2. Cal/ Abra
   /                    /
7. Kate/ Aron─SENSATION:─ 3. Abra/ Adam
       \
      /  Tonal/ Atonal
     /    /
   /  6. Cal/ Kate    4. Adam/ Aron
   /                   /   /
5. Aron/ Cal
```

The relationships in this chart can be read beginning from the top centre dyad, represented by Adam and Cal and then continuing around to the right successively with the Cal/Abra dyad, etc. This chart represents the various relationships that are inflected not only by the narrative, but also by Rosenman’s score. However not all of these relationships functions in the same manner, and so it is necessary to expand the graph by demonstrating the manner in which each relationship impacts the other:

```
1/ 9. Adam deterritorializes/ territorializes Cal
   /   \
8.  
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What is interesting in presenting the film’s narrative structure in this way is the manner in which it becomes possible to understand each character’s role as it affects the others in the narrative. The two most obvious exceptions to this understanding can be seen in Abra’s relationship to Adam and Adam’s relationship to Aron. In both these cases, rather than deterritorializing the other in the dyad, their relationship actually helps to territorialize the other. It cannot, however go unnoticed that in both cases, the relationship between the pairs is remarkably superficial, allowing them, as we shall see to also be treated insignificantly from a musical standpoint. In other words, Abra simply makes Aron feel good about his view of the world, while we of course are aware from Abra’s own words that his view of her is naive. Similarly, Adam understands Abra as the antithesis of his former wife Kate, another untruth in many ways. Thus, Abra finds herself in a type of triadic relationship stuck between Aron and his father, both of whom have simply accepted that their view of her is her view of herself.

The remainder of the relationships in our graph set up a series of deterritorializations that can be best understood in terms of their musical relationships:

1. Adam deterritorializes/ territorializes Cal
   NO MUSIC/ EofE

8. Aron deterritorializes Adam  
   Cal/ Theme – FS Theme

2. Cal deterritorializes Abra  
   Cal/ Theme – EofE
What is interesting in the relationships established above is the way in which Rosenman uses the score to create deterritorializations which help to create the very sense of supra-reality that he stated he wished film music to facilitate. We will spend the remainder of this chapter understanding just exactly how he accomplishes this.

The principal relationship in *East of Eden* involves Cal and his father Adam. Interestingly, Kazan and Rosenman choose to represent this relationship as a musically silent one. As we mentioned above, Rosenman believed that music contributed a quality of supra-reality to the film. We might understand the musical silence here more in a Lacanian sense. The absence of music here allows for the real rawnesses of the relationship between the two to come out. Indeed, until the final scene in the film, there are no important instances in which Cal and Adam communicate with each other, where we hear either of their themes being played. Of course this is an effective way to represent Adam’s inability to communicate personally/musically with his son Cal. At the same time the musical silence between the two has the effect of refuting the initial suggestion that the Cal theme simply represents his psychological conflictedness. Obviously, if this were the entire emotional message behind Rosenman’s atonality, the conversations between Cal and Adam would have been a very good place time to reveal this.
Thus the initial musical component in the relationship between Adam and Cal is silence. This of course does not imply that no music is present in their relationship but rather that what music is present is unable to be communicated and therefore cannot resonate between them because of their relationship as nomad-science and state-science. In other words, Cal’s position as outsider to his father’s conventional views makes the father equally unable to understand the ‘new music’ Rosenman has composed to represent Cal. Because of this, Cal is not able to communicate with his father in Rosenman’s supra-reality, and as such their relationship remains musicless for the first two-thirds of the film. Interestingly, the one instance where Cal does share music with Adam comes privately and completely unbeknownst to Adam, who is quietly humming the FS theme as Cal observes him through the window. One senses that as Cal gazes through the window that there is a moment of resonance here that is both musical and catalytic. Interestingly, as we mentioned earlier, Rosenman chose to have Adam hum the FS tune in its first complete incarnation within the filmic universe, thereby establishing that Adam has the capacity to emanate and create music, but cannot always hear it. However, while this is the first diegetic statement of the FS theme, it is not the first time we have heard the theme, which was alluded to earlier in the film when Cal returns to Salinas on the train after first encountering his mother in Monterrey. As the train passes the sign for Salinas, Cal jumps into the farm field and the FS theme is briefly suggested by the underscore. This brief statement suggests that the FS theme can be understood not only as the musical-other of Adam, but also as the musical midpoint of the becoming-home, which Cal so longingly desires.
As we mentioned above, Cal’s theme serves less to reveal things about himself than to illuminate aspects of his relationships with others. Therefore it is not surprising that the Cal theme serves not only to deterritorialize Abra and draw her to Cal, but also to illuminate the falseness of her feelings for Aron. However, unlike the stubborn disruption of the transmission of sensation between Adam and Cal, in this instance the deterritorialization is gentler, and less intentional. As with the previous introduction of the FS theme, the initial intra-filmic statement of the EofE theme is also introduced diegetically by Abra who hums it to Aron in the scene in the icehouse while being observed surreptitiously by Cal\(^1\). What sets this statement of the EofE theme off from Adam’s diegetic statement of the FS theme is the manner in which Abra introduces it. As he did while observing Adam through the window, here Cal also observes Abra and Aron surreptitiously. However, in this case the implication of Abra’s diegetic statement is completely different from that of the FS theme. In that instance, the theme served to communicate a sense of who his father was to Cal, to territorialize the position opposite to that of the Cal theme, the position that can only be expressed outside of Cal’s presence. It is in essence a reinforcement of the fact that the two themes cannot exist together, because the presence of the Cal theme serves to deterritorialize Adam’s world. By contrast, Abra’s introduction of the EofE theme serves to prevent Aron from answering the questions she has asked him about their future together. Abra introduces the theme in effect to silence Aron, a practice she will repeat again moments later when she senses that the two of them are becoming too intimate. In essence the beauty of the EofE theme allows it to persuade both Aron and

\(^1\) The East of Eden theme is first heard in the music for the opening credits. However, for the purposes of our discussion this cue is not considered a part of the actual filmic universe and as such does not represent the characters musically.
eventually Adam of Abra’s simple purity. It is for this reason that she is musically able to remain what they believe her to be.

Abra’s attraction to Cal is due to what she believes to be a certain simpatico between the darker qualities of their two natures. With Cal she can be honest and not posture herself, she can be what she is: an imperfect human. Her attraction to the darker recesses of Cal’s character is another reason why a simple reading of the atonal/tonal duality of the score can never sufficiently serve to capture the complexity of the theme’s nature. It is the very darkness and complexity of Cal’s internal-self, represented here by the atonality of the Cal theme that attracts Abra to Cal. However, it is not merely the theme as the musical-other of Cal, but the theme’s ability to relate to the polar opposite in Abra’s theme, providing a partial completing of the division of the One, that enables the two to attract each other in the Deleuzian world of sensation.

Interestingly, the first fully orchestrated statement of the EofE theme will again be used to stifle Abra’s true feelings. It will happen when she is on the Ferris wheel with Cal, after the two are drawn to each other sexually and have kissed. In that case the EofE theme will be used to reterritorialize Abra’s false feelings for Aron, thereby momentarily deterritorializing the Cal theme, in essence bringing her into line with the state-mandated triumvirate of Aron and Adam. She is living their lie about who she is. We will further understand this when, after kissing Cal she exclaims, ‘I love Aron, I really do!’ Here, the use of the EofE theme serves to fracture the polar dyad she has momentarily restored with the Cal theme and returns her for a brief moment to the simplicity of her univocal relationship with Aron.
Two other scenes which revolve around the Cal/Abra dyad need to be briefly explored. The first takes place during the harvesting of the lettuce before it is shipped to New York City under refrigeration. The music at the beginning of this scene is drawn from the FS theme which emerges in full orchestration from Adam’s hummed diegetic statement of the FS which concluded the preceding scene. Cal, in an attempt to please his father, is working fervently at the harvest and so the majority of the music for the beginning of the scene is underscored by the FS theme. However, when Abra comes to Cal the FS theme ceases and no music is heard again until Abra finishes sharing with Cal about her own poor relationship with her father when she was growing up. As Abra tells Cal that she now views her father simply as her father and nothing more, the FS theme returns and is destabilized by harmonies drawn from the Cal themes atonal language. Thus Abra’s speech serves to bring together both the FS theme with the Cal theme and the two briefly deterritorialize each other. This union is then disrupted by Aron’s entrance which introduces a corrupted version of the EofE theme into the cue and silences the earlier composite statement of the FS and Cal theme entirely.

What happens here? Well on a simple level we might say that by sharing her story about her father with Cal, Abra has softened him enough to allow him to entertain his father’s theme, but in essence this is not what has happened. Musically Cal is not being brought closer to his father, but instead is being brought closer to Abra, and it is the introduction of the EofE theme as embodied in Aron which silences the dialogue of the two themes. This of course is similar to what Abra does to both Aron in the icehouse and Cal later on the Ferris wheel, but here it is a foretaste
of the relational shift that Cal and Aron will eventually undergo after fighting in front of Mr. Albrecht’s home.

The second scene that we must briefly consider takes place outside Abra’s bedroom window. As Cal tells Abra about his plan to raise money to give to his father as a birthday gift in the form of a repayment for all he has lost on his failed lettuce venture, Rosenman introduces the first destabilized statement of the EofE theme, which is combined with a lighter palate of atonal harmonies. Here, unlike the scene we have just considered above, the effect is not to deterritorialize the Cal theme, but rather for the Cal theme to reterritorialize the EofE theme. In essence Rosenman’s atonal gesture for Cal has caused the simplicity of the EofE theme to be musically deepened, making it more interesting and less simple and naïve. By doing this the EofE theme has been, along with Abra, given the chance to experience a new beginning, one which is not stereotypically pristine and simple, but rather recognizes the truth about both Cal and Abra. It is perhaps at this moment that Cal has deterritorialized Abra’s relationship to Aron, and, while the two cannot verbalize or recognize it yet, the score establishes that they have found a common ground musically, one which will ultimately lead both of them to a new beginning. The EofE theme will never again be associated with Aron and in fact the EofE theme is in the process of being reterritorialized as a ‘new’ theme expressing a new union. Thus, in essence the score also becomes deterritorialized.

It is interesting and perhaps telling that Rosenman chose to utilize the same theme for Kate that he composed for Cal. Here of course the musical similarity acts as a counterbalance to the shared thematic world of Abra and Aron (EofE) and Aron/Adam & Abra/Adam (EofE/FS). Rosenman creates musical territories in both
these instances that involve shared characteristics within appropriate dyadinal pairings. What is interesting is that we do not know whether Kate actually possesses a musical identity before coming into contact with Cal, beyond that of the honky-tonk piano that plays in her bar. What we do know is that Kate is deterritorialized by Cal, who invades the world of the bordello and brings the complexity of the Cal theme into her otherwise emotionally closed off world.

Rosenman introduces the Cal theme into Kate’s world in a very unusual way making use of a procedure that he does not use for any other character. As the cue for the opening credits lapses, we are drawn into the complexity of Cal’s world through a series of starts and stops of the Cal theme. However, once Cal becomes more and more sure of who she is, the theme achieves a level of confidence which allows it to become more complete and developed. This approach demonstrates clearly that the Cal theme must relate to someone else in order to gain completeness, to become the One. This is another example of the fact that the Cal theme expresses Cal in relationship to other characters and not merely to his internal relationship to himself.

Cal’s theme finally emerges in all its complexity when he invades the closed off world of Kate’s office for the first time. Interestingly, the hallway to Kate’s office, which Kazan frames in a manner that effectively cuts off all reference to the Cinemascope film technique, also acts as the insulator between the honky-tonk (the pianist in a later scene is Leonard Rosenman!) world of Kate’s bar and the eventual intrusion of the Cal theme into her office.

The second time Kate speaks with Cal, she meets him on the road and the two discuss Cal’s need to borrow $5,000 from her. The music used for this conversation is again the Cal theme, but what is interesting is that as they pass into Kate’s office and
she learns that the money Cal needs is to go to help Adam, the music ceases entirely. In effect Adam, the father, has not only silenced the becoming-music in Cal, as we saw at the beginning of our analysis, but still has the power to silence the music in Kate as well. Cal serves the same purpose for Kate here that he did for Abra, in that he provides her with an opportunity to become-music; music that is not artificial in the honky-tonk sense, but although painful, is real. In essence, Cal prevents Kate from being silenced by her past with Adam, a past we have to believe she has long attempted to forget, and a past which has been perhaps replaced by a superficiality represented by the music of the bordello.

In much the same way that Kate is deterritorialized by Cal’s presence and forced to remember, embrace, reterritorialize the Cal theme as her own, Aron is similarly deterritorialized by his interaction with Kate. In what appears to be a moment of extreme and unexpected cruelty on Cal’s part, Cal forces his brother and mother to confront each other by physically shoving them together. The resulting collision, which is both physical and emotional, creates a coming together of Cal’s theme and the EofE theme that effectively reterritorializes both. In other words the two themes/worlds having collided have now in essence become the internal characters’ dyadic completion and restoration of the One. Cal and Aron have effectively been reterritorialized by fulfilling and completing the dyadic opposition of their own divisions of the One.

This restoration of the division of the One in Aron now compels him into a collision with Adam, one that places Aron in the position of other, the possessor of the Cal theme, and results in Adam’s eventual reterritorialization with Cal. In essence, Aron has become the musical and psychological embodiment of what both Adam and
Aron believed Cal was. The difference here, is that Rosenman now ‘corrupts’ the Cal theme, compelling it to represent a darkness and anger that it has not heretofore embodied. Remarkably, Aron has adopted the implication of the Cal theme, the psychological turmoil, the anger, the instability, but rather than this now being implied in Aron, they have become a visual and psychological reality. In other words, Aron has become what Cal was perceived to be, and this results in the most shocking reterritorialization of any division of the One, in Rosenman’s score; the suggested has become the understood.

Aron’s behaviour and its subsequent deterritorialization of Adam serves to complete the circle of deterritorialization that drives the musical sub-narrative. Interestingly, this final shock now removes from Adam his ability to communicate verbally, let alone musically with Cal. It is possible to read the final scene of the film as the internal musical expression of Adam’s reterritorialized feelings for Cal. However, I believe that such a reading is too simple and naïve. Instead, I would like suggest that we understand the final section of the film, the part following Adam’s stroke, as a sort of fulfillment of the large division of the One that began with the overture, a study of immanence versus transcendence. Reading the final scene in this way will help us not only to understand why Rosenman begins the film with an Overture, but also how the immanent progression of the three themes results in a sub narrative that produces a much more significant film. I will go on to explain this in the next section.

It is important for us to take a moment to discuss the only secondary theme that Rosenman introduces into his score. This cue, which was omitted from the soundtrack recording, accompanies the march of the angry townspeople to the home
of Mr. Albrecht, following the carnival scene. This is the only non-diegetic cue in the film which is not drawn directly from one of the three major themes in the score. It is interesting because it serves, as we shall observe at the end of this chapter, as a line of flight that allows the three major themes in the score to be disturbed and reterritorialized. The Albrecht theme in essence serves as a pivot, a musico/dramatic rhizomic intersection if you will within the narrative. This cue, with its unusually jaunty rhythm and certain almost clownish countenance provides the perfect foil for the other two worlds of the score because it is so easily distinguishable from them. In fact when the cue first appears, its newness is almost shocking. It is the Albrecht theme’s position as outsider to both worlds, a sort of midpoint between the Americanist folksong syntax of the tonal cues, and the severe angular syntax of the atonal cues, that upsets the dyadinal equilibrium that has existed between the two thematic worlds throughout the film. The Albrecht theme essentially represents a courage, forthrightness, and goodness that, as Mr. Albrecht himself does in the film, upsets the dyadinal equilibrium that has existed between the opposing divisions of the One. It is something new, something unexpected and it is this very position as other, halfway between the two tonal worlds that will allow it to set in place a movement of fulfillment in the trajectories of immanence that began, as we shall see in the next section, with the overture.

**The division of the One as organizing principle**

As we have seen repeatedly, Leonard Rosenman’s score for *East of Eden* provides an enlightening study in the nomadological uses of film music. The film is a veritable catalogue of ‘war machine’ like divisions of the One, which result in a series of de/reterritorializations, which in turn drive and complete the narrative. We have also
seen how Rosenman’s score acts on the sub-surface level as a sort of meta-narrative, which reveals, comments on and challenges our experience of the narrative. However, such an epistemological application of film music cannot be in and of itself considered revolutionary. What is remarkable is the manner in which Rosenman’s score creates a trajectory of immanence among the principal characters/themes, which allows him to maintain the score’s core of sensation/division of the One, while embracing consistent nomadological attacks that result in a series of narrative reterritorializations that reorient the filmic universe. The subtlety with which this is achieved in the film would not have been possible without Rosenman’s score and so a full understanding of the way in which this is accomplished is essential to grasping the film’s musico/narrative structure. Earlier we explored, on a more microscopic level, the way in which this takes place in relationships between various individual theme’s characters, however, it is now important that we attempt to understand how the largest instance of the division of the One functions.

We began our analysis by attempting to understand Rosenman and Kazan’s reasons for beginning the film with an Overture. We suggested that the Overture helped to open Cal’s theme to the filmic universe, however, this does not in and of itself give us a full picture of its function. This can only be understood by seeing the overture as part of a whole, the largest structural division of the One in the score. In essence we need to identify the missing part of the score’s musical dyad in order to do this. Understanding this is the key to grasping the becoming-music, the becoming-human, the becoming-Cal of the film. Let’s examine how this is so.

The Cal theme, as we have discussed above begins the film associated with Cal’s character and with aspects of Cal’s relationships with other people. It functions
as the musical truth of the beginning of the film, but in and of itself it is not a complete truth which in the Deleuzian sense is as it should be. James Williams reminds us that Deleuze defines truth both in terms of creativity and construction, but not in terms of definable systems. Williams says, ‘We create truth in complex constructions of propositions and sensations that express the conditions for the genesis and development of events. Truth then would not be a property of single propositions in a book or paper. It would be a property of a series of them through a work as it captured and changed our relationship to the events expressed in the work.’ (Williams, 2005: 289) In other words it is the very musical path which Rosenman begins with the Overture which must be allowed to become in order for us to truly understand the truth that is expressed both musically and narratively, that is realized in the closing of the division of the One. However, here we are not only interested in closing the musical division of the One by restoring our core of sensation to completeness. Rather, we are also interested in understanding how the musical atonal/tonal dyad functions nomadologically in the film.

The work of the Overture is to open the Cal/Cal theme to the world of the film. However, Cal is not the only one without a voice, the only one whose theme is detached from the traditional world, the opposite pole of the dyad. There is of course Adam, whose music cannot be heard by Cal, but can only be sung to himself. There is the relationship between Abra and Adam, whose theme is used to interrupt rather than complete at the film’s beginning. In fact, all of the themes at the film’s beginning are in search of a defined territory, and it is the movement of these very themes that serves to create and reinforce this fact during the first section of the film. Cal’s theme deterritorializes Abra’s EofE theme, which cuts Abra off emotionally from Aron.
Rosenman expresses this by allowing the EofE theme to be corrupted by the gestures from Cal’s theme during the scene on Abra’s porch roof. This sets in place a series of increasingly violent deterritorializations that culminate in the fight between Aron and Cal in the front of Mr. Albrecht’s home.

You will recall that earlier we referred to this scene with its secondary sub-theme, as the film’s pivot. There was an important reason for doing this. In essence the sub theme serves as a ‘line of light’ which allows the themes to move towards reterritorializing themselves at the film’s conclusion. It was necessary for Rosenman to introduce a new theme here because to utilize one of the existing three themes would have resulted in an inability for that theme to reterritorialize itself. Thus the Albrecht sub-theme, allows the very deterritorialization of both the Cal theme and the EofE theme to be achieved. Indeed, following the Albrecht scene we will never hear the EofE associated with Aron again. Aron will instead move in an immanent trajectory towards becoming- the Cal theme, a fact that will result in his deterritorializing Adam and removing the Cal theme entirely, leaving Abra and Cal to reterritorialize the EofE theme.

Thus, by the time we reach the film’s final scene, at the time one of the longest musical cues ever recorded at almost ten minutes (Thomas, 1977: 203), we are left only with the FS theme and the EofE theme with which to contend. Of course Adam’s internal forgiveness of Cal allows the EofE theme to become the dominant thematic element at the film’s conclusion, but the FS theme remains present if in a less audible and forceful way.

Rosenman scores the final moment of the film in a lush and sentimental way, one that allows the EofE theme to be in a sense fulfilled. However, we are not
allowed to merely drift away on the simplicity of the EofE theme, for the score’s final
sonority is instead a massive added note chord that, while not completely atonal is
still dissonant. This chord suggests to us that on some level we are about to be led
back into the Cal theme, however this does not happen. This elision of our
expectations suggests a sort of mirroring of the technique Rosenman used to abort the
entrance of the EofE theme during the Overture. Thus, the inclusion of the EofE and
FS themes in the final scene, and the avoidance of the Cal theme altogether,
completes the immanent trajectory which Rosenman began during the Overture,
when he opened Cal’s theme and Cal’s theme only to the filmic universe. He has
restored and completed the division of the One. The core of sensation has been
restored to its completeness and the score’s sub-narrative has come full circle. The
division of the One has been reterritorialized, albeit in a new form, a form which
reorients and reshapes, a new form which is drawn from itself, now completed and
yet still complete.
Chapter Five: Dmitri Shostakovich’s score for Kozintsev’s *Hamlet*

Howard Hodgkin’s 1999 painting *Learning about Russian Music* is in many ways a perfect metaphor for the artistic world that surrounds Grigori Kozintsev’s 1964 film *Hamlet*. The painting is comprised of manifold layers which have been painted, scraped off and then relayered with new colours and dynamics. It seems as if we are viewing the painting from the inside of an immanent and ongoing temporal process, one which not only continues past us but one that also rhizomatically contains all that has happened, is happening and will happen in the future. From this one senses that Hodgkin understood on a very intimate level the complete trajectory of Russian music during the twentieth-century. Indeed, in many ways the history of Soviet art in the twentieth-century is one of layers, one of eternal return. Soviet artists in all mediums worked within an ever shifting and changing complex of political, cultural and artistic influences during the first half of the century and no where can this be seen more clearly than in the evolution of Grigori Kozintsev’s film *Hamlet*. However, to understand fully the evolution of Kozintsev’s *Hamlet*, it is essential to understand the way that the film project’s three principal artistic figures fit into it. Here of course we are speaking of Kozintsev, who directed the film and wrote the screenplay; Boris Pasternak, who translated Shakespeare’s original play into Russian; and Dmitri Shostakovich who composed the score.

Dmitri Shostakovich’s score for *Hamlet* is in many senses the crowning achievement of the composer’s long engagement with film. Yet, while Shostakovich composed nearly forty film scores during his lifetime, it is clear that the task of composing for the screen did not particularly interest him, but rather that he saw it simply as his duty as a Soviet composer and as a painless way to pay his bills.
Indeed, the majority of his film work seems uninspired and perfunctory at best. The one director with whom Shostakovich appears to have enjoyed working however was Grigori Kozintsev, and the two collaborated on eight different films. These collaborations resulted in three of Shostakovich’s finest scores: *New Babylon* (1929, with Leonid Trauberg), *Hamlet* (1964) and *King Lear* (1971).

Shostakovich began working in the film industry during his student days at the Leningrad Conservatory, when he played the piano for silent film screenings as a way to allay the financial difficulty brought on by his father’s death in 1922. With his innate dramatic talent Shostakovich seems to have excelled at the work, and he soon became well known for it (Riley, 2005: 2). In his early days in the cinema Shostakovich seems to have enjoyed the work, but it clearly soon became a chore for him. He repeatedly overworked himself in order to save up enough money to enable him to leave his position and concentrate on composing. However, financially he was never able to manage this and was often forced to return to the work (Riley, 2005: 3). It must not have gone unnoticed by Shostakovich that while both draining and artistically frustrating, the work paid him nearly a third more than the average Soviet worker’s salary at that time (Riley, 2005: 3). As John Riley has pointed out, apart from the generous salary, Shostakovich seems to have used the work primarily to develop his own compositions (Riley, 2005: 3). In March 1926, following the publication of his First Symphony, Shostakovich was finally able to leave his position as a cinema pianist for good (Riley, 2005: 3).

Throughout his career Shostakovich would return to film composition regularly, either because of pressure from Stalin or for financial reasons. During the last fifteen years of his life he was able to dispense with film composition altogether,
making rare exceptions for friends, such as Leo Ranshtan, Grigori Kozintsev and
Galina Serebryakova. Perhaps the apex of Shostakovich’s film work can be found in
his final two collaborations with Kozintsev, *Hamlet* and *King Lear*. While in earlier
film scores Shostakovich had often been called upon to contrast Soviet and anti-
Soviet themes, in *Hamlet* as I shall go on to explain, the major contrast is between the
corrupt state and the righteous citizen. Moreover, following a pattern set by Prokofiev
in his score for Eisenstein’s *Alexander Nevsky*, in *Hamlet* Shostakovich came close to
the creation of a musical work which was at once completely engaged with and
organically absorbed into the mise-en-scène while maintaining its individual integrity
as a work of classical art music. In many ways, this score forms an integral
symphonic work, composed as we shall see using traditional structural devices.
Shostakovich published the score as a series of symphonic suites giving it the Opus
number 116a.

Shostakovich embraced *Hamlet* at three different times during his career:
Akimova’s notorious ‘comic’ version in 1932, and twice with Kozintsev – a 1954
staging that used music drawn from their 1941 *King Lear*, and the 1964 film (Riley,
2005: 94-5). Shostakovich seems to have had a genuine interest in collaborating with
Kozintsev on the project from the beginning, yet there is contradictory evidence
about the actual time frame in which he began and composed the score. After
accepting the commission in 1962, Shostakovich claimed to have had the score
almost finished by October. However, when he was interviewed in September of
1963, he stated that he was about to begin work on the project. In October of 1963 he
commented that work on the score awaited his attention, adding that he had seen
some of the first sequences for the film and that they seemed excellent. It is possible
that the sequences that Shostakovich referred to may have been early test shots of Smoktunovsky in the title role. It appears that the majority of the score was composed in Moscow and Leningrad, and that the composer finished it while he was in Gorky in early 1964 (Riley, 2005: 95).

As David Gillespie has pointed out Grigori Kozintsev’s reputation as a director will most likely be secured by three films which he directed towards the end of his career: *Don Quixote* (1957), *Hamlet* (1964) and his last film, *King Lear* (1971) (Gillespie, 2003: 19). Kozintsev’s interest in filming *Hamlet* coincided with a period of increasing de-Stalinization that swept the Soviet Union after the dictator’s death. During his reign as Soviet Premier Stalin had discouraged *Hamlet* from occupying a position of importance within Soviet theater. His view was outlined clearly by N. N. Chushkin who wrote ‘Hamlet…with his tragic doubts and indecisiveness, his inability to see concrete ways of eradicating evil, was distant from contemporary Soviet audiences that were filled with active courage, optimism, and a clear purpose in life…’ (quoted in Mendel, 1971: 733) Stalin viewed Hamlet as a man who questioned and vacillated, and for Stalin such behavior was simply unacceptable in Soviet society.

However, following Stalin’s death in 1953 the official view of *Hamlet* began to change and he was reinvented as a ‘brother-in-arms’…in the arduous and tortuous efforts of Soviet society to liquidate Stalinism (Mendel, 1971: 734). In the opinion of Soviet critics of the period, what was rotten in Denmark was the deep and pervasive moral corruption of the people, which they suggested was not caused by class relations or capitalist exploitation, but instead by the tyranny of a corrupt ruler (Mendel, 1971: 734).
Kozintsev mounted a stage production shortly after Stalin’s death in Leningrad in April 1954. His interest in Hamlet grew directly from his understanding of the play’s relation to contemporary Soviet life. He remarked that ‘they often stage Hamlet in modern dress, but tell a tale of ancient life. The tragedy must be played in sixteenth-century costume but must be dealt with as a modern story.’ (Kozintsev, 1966: 237) This modern story as viewed by Kozintsev, was to understand Hamlet ‘as a tragedy of conscience.’ (Mendel, 1971: 737) Arthur Mendel suggests that for Kozintsev the primary question that Hamlet poses is what should a man of conscience do in the ‘prison’ which was Denmark? (Mendel, 1971: 736). In this regard Kozintsev, unlike many other directors, viewed Hamlet not as a man of indecision, but rather as a man who knew that he must act, but instead of reacting attempts to find the proper path to do so no matter how long this takes.

It is significant that for the films that Kozintsev made of both Hamlet and King Lear, he used translations by the Russian author Boris Pasternak. Pasternak spent much of the late 1930s and 1940s translating many of Shakespeare’s plays into Russian and these translations are unusual because they avoid the translating of language faithfully. Instead, Pasternak employed an artistic and poetic approach to his translations, one that made use of twentieth-century colloquial Russian. By doing this he succeeded in making the plays completely accessible to the Soviet audiences of his day. Pasternak’s translations do not shy away from occasional slang or even anachronism. In his Notes he advises a translator to avoid vocabulary not characteristic of his own everyday speech (Markov: 1961, 504). Pasternak’s translation of Hamlet is interesting because it provides ‘a revealing view of the
conflict of creative personalities, the nature of the functioning of a highly original writer in the role of interpretive artist.’ (France, 1978: 5)

Pasternak was not alone in his view that artistic translation cannot be wholly objective, rather he was one of a number of theorists and translators in the Soviet Union who emphasized subjective poetic interpretation (France, 1978: 2). As Anna Kay France suggests, it was not uncommon to find translators such as Marshak and Levik openly asserting that translation constituted a form of interpretive art, and that it could not be carried out effectively without considerable latitude for the play of the individual imagination (France, 1978: 3). Pasternak himself argued that translations should ideally ‘be works of art and, in sharing a common text, should stand on a level with the original, through their own uniqueness.’ (quoted in France, 1978: 1) In many ways Pasternak’s translations served him as a means of personal creative expression at a time when other avenues of artistic self-expression were closed to him because he could not express himself freely or hope to have his own work published in the Soviet Union (France, 1978: 6). However, not all scholars in the Soviet Union were enthusiastic about Pasternak’s translations of Shakespeare, and he received particularly severe criticism for the free approach that he took with Hamlet (France, 1978: 9). Writing in 1956, Pasternak himself described Hamlet as ‘a heroic figure, a man of high purpose, selflessly dedicated to a cause that will mean his ruin.’ (France, 1978: 21) Yet in his unfinished play The Blind Beauty, Pasternak commented that Hamlet was a play about a course of action that ‘fell to a man’s lot by the will of destiny’, and as such was really a play about predestination, about being the chosen one if you will (France, 1978: 21).
In general, throughout his translations of Shakespeare’s tragedies, Pasternak attempted to mitigate the dark, pessimistic strain of the original works, and by so doing he attempted to make evil seem less inexorable and not so completely beyond the characters to control and overcome (France, 1978: 135). Pasternak’s translation of *Hamlet*, broke away from the practice of translating words and metaphors and instead focused on a translation of thoughts and scenes (France, 1978: 11). By doing this he allowed himself the freedom to turn *Hamlet* into a distinctly Russian work; one that took the Bard out of sixteenth-century Denmark and placed him firmly into the post Stalin twentieth-century Soviet Union.

**Placing the players:**

**The concurrent trajectories of Kozintsev, Shostakovich and Pasternak**

As a way of understanding the evolution of Kozintsev’s *Hamlet*, it is important that we take a moment to place the lives of Pasternak, Shostakovich and Kozintsev in their respective social, artistic and political contexts during the years leading up to the project. As we shall see, all three artists experienced similar trajectories of artistic oppression, personal artistic self-denial and eventual, if momentary artistic rebirth and freedom. As mileposts for our discussion we will use three years: 1938, the year of Pasternak’s translation of *Hamlet*; 1953, the year of Stalin’s death; and 1964, the year of Kozintsev’s *Hamlet*.

The period of the late 1930s was a difficult one for Soviet artists, and was marked by increasing suspicion on the part of Joseph Stalin for any art that did not correspond with the reality of Socialist Realism. During this tense period, Pasternak became increasingly disillusioned with the ideals of Soviet communism, and as such was constantly accused of writing poetry in a colourful modernist style that was
difficult for the average Soviet citizen to understand. Pasternak became reluctant to publish his own poetry and instead turned to translation, an outlet which as we have seen above allowed him to remain artistically engaged in his craft. Shostakovich also endured a period of political and artistic exile at this time. Following performances of his opera *Lady Macbeth of Mtsensk* in 1936, Shostakovich was officially vilified and denounced in the famous anonymous article, ‘Muddle instead of Music’ published in *Pravda* on January 28, 1936. This article, which may have been penned by Stalin himself, served to knock Shostakovich from his position as the leading Soviet composer of the day to the bottom of the proverbial heap, and during the period after its publication the composer regularly feared for his life. Kozintsev’s early films had been strongly criticized by Soviet authorities for their modernist tendencies and for his use of techniques that were assumed to be drawn from German expressionism. As a result Kozintsev devoted himself during this period to work on the *Maxim* trilogy (1935-39), a series of films about the Russian revolutionary hero. This trilogy marked a direct departure from the experiments of his early career and instead represented a blend of solid film making and Soviet propaganda.

The period following the death of Joseph Stalin in 1953 marked the beginning of a politically sanctioned period of de-Stalinization. In 1956 Soviet premier Nikita Khrushchev made a secret speech denouncing Stalin and this was followed by a subsequent interval of increased artistic freedom in the Soviet Union. For Pasternak the period was a time of rich artistic rebirth. The completion of his novel, *Dr. Zhivago* in 1956 and the subsequent awarding of a Nobel Prize for Literature in 1958 (an award that Pasternak turned down) brought him into a position of international prominence. Kozintsev also experienced a period of renewed artistic reinvigoration,
making what many critics feel were his finest films during this time. Similarly, Shostakovich benefited from the Khrushchev ‘Thaw’ and was allowed greater freedom to travel, making trips to the United States and England. However, in return for this artistic freedom Shostakovich was also expected to fulfill an increasing number of political and official commissions and duties.

The year 1964 besides being the year of the premiere of Kozintsev’s *Hamlet*, was also the final year of the Khrushchev Thaw and he was subsequently displaced by Leonid Brezhnev who imposed an almost immediate tightening of artistic control. During the period leading up to Brezhnev’s take-over of the Soviet government, there was, as we have seen above, a period of renewed enthusiasm for the figure of Hamlet as a man who saw and acted upon corruption in government. It is perhaps for this reason that both Kozintsev and Shostakovich (Pasternak had died in 1960) pursued the project with such enthusiasm. 1963 had seen the publication of Alexander Solzhenitsyn’s *One day in the life Ivan Denisovich*, a story about life in a political prisoner camp at the end of Stalin’s regime. In many ways the publication of this book, which was officially sanctioned by the government, can be understood as the cultural/political apex of the period of de-Stalinization. Perhaps Kozintsev’s *Hamlet* can best be understood in the light of the success of Solzhenitsyn’s novel. As such it is possible that the reaction against the political repression of the Stalin years found perfect voice in the figure of Hamlet, the man who did not vacillate as Stalin had suggested, but instead saw corruption and decay and chose to act upon them.

**Shostakovich’s score for Hamlet**
On the surface, Shostakovich’s score for *Hamlet* appears to be similar to many of his other scores. There are a number of recognizable repeated themes, including principal
themes for Hamlet and the Ghost. There is also a ‘theme group’ associated with Ophelia, but this theme group, much as we experienced with the ‘Cal theme’ in our preceding discussion of *East of Eden,* is more easily identified with one element of the theme’s orchestration, the use of the harpsichord, then recognizable as an actual melodic theme. While there are no thematic elements related directly to Claudius or Gertrude, there are repeated fanfares which are used to evoke the power of the court and the military.

The score is remarkable for the high density of music that it contains, with more than 51% of the film being accompanied by the score. The film’s full running length is 2:22:25 and of this Shostakovich scores 1:13:09, using a remarkable forty-eight cues. However, the score would still be only mildly remarkable if only for its musical density. Instead, what makes the score for *Hamlet* remarkable at first glance is the manner in which the composer links issues of orchestration with the narrative needs of the film, thereby reinforcing the narrative subliminally by painting it invisibly with sound, creating a further level of abstraction that in many ways reminds one of the vertical montage that Eisenstein used in his collaboration with Prokofiev on *Alexander Nevsky.* By this I mean that Shostakovich’s score seems to concern itself much more closely with the internal narrative of the film, than with visual aspects of the mise-en-scène. In this sense Shostakovich’s score is an internal one rather than a visually external one. As such there is something remarkably introspective about it and this introspection is reinforced in great part by the richness of Shostakovich’s orchestration.

Shostakovich purposely links his orchestration to particular characters and by doing this he creates a secondary level of sub-plot and ‘family groupings’. Before
going on to consider the structural disposition of the score, I would like to examine the way in which Shostakovich allocates the various sections of the orchestra to the principal characters of the film. This allocation is telling and will provide us with a basis for coming back to the more intricate aspects of the score.

As we mentioned above, the score contains three principal themes: those for Hamlet, the Ghost and the theme group for Ophelia. However, with this said, Shostakovich creates a much richer associative palate by establishing a series of orchestrational hierarchies that are used on a sub-level to delineate the individual characters and serve to group them together. The orchestration of the score can be broken into five families: strings, woodwinds, harpsichord, brass, percussion and chimes. What is interesting here is that the strings, by appearing a notable twenty-four times, far outstrip the other four instrumental families in terms of frequency. The percussion family comes next with fourteen entrances, the woodwinds and harpsichord share the third strata with six entrances each and the brass appears five times. The tower chimes also appear six times, but these appearances are divided evenly between the tolling of the hour and the presentation of the Ghost theme.

Each of these orchestral families and their resulting instrumental colours is associated by Shostakovich with a particular character, characters or narrative theme. The tower bells clearly represent ‘fate’ and the continuing presence of the Ghost, his legacy and legitimacy at Elsinore. The string, woodwind and percussion cues are identified most strongly with Hamlet, although there are several unrepeated string cues that are affixed both to Ophelia and the court. However, because these are singular and non-recurring they are heard as artificial references, perhaps, as we shall see below, to the tenuous relationship of both Ophelia and the court to Hamlet.
Shostakovich establishes a second interesting orchestrational overlap in writing for the brass. Here the use of brass sonorities is shared by Hamlet, Claudius and the Ghost: Hamlet’s vigourous main theme making use of the higher brass registers; the Ghost’s cues making use of the lower brass including the tuba and trombone and Claudius’s fanfares utilizing the more martial aspects of the trumpet. What is interesting here is that by allowing the three characters to share this highly distinctive instrumental family, Shostakovich creates a sub-family grouping here that links the film’s three main protagonists in a manner that is at once sonically identifiable and yet subconscious.

On an elemental level, the disposition of the score’s three main thematic elements appears to be driven directly by the narrative needs of Kozintsev’s film. Yet when one examines the score closer it becomes apparent that there exists a deeper sense of structural organization here. It was Tatiana Egorova (1997) who first suggested that Shostakovich’s score could be understood as being organized along the traditional lines of a sonata-allegro movement. Sonata-allegro form, also known as sonata form, was the most important musico/structural form used during the period of the seventeenth to the twentieth century. A typical sonata-form movement is comprised of three main sections, and takes the form A-B-A. The first part of the structure is called the exposition (A) and is divided into two thematic areas or theme groups. The second part of the structure is made up of the ‘development’ (B) during which the various elements presented in the exposition are developed and manipulated. The ‘recapitulation’ (A’) begins with a return to the main theme group and most regularly continues with a restatement of the second theme group, now
presented in the tonic key. With this understood the general sectional division of
Shostakovich’s sonata-allegro form plan would look like this:

<table>
<thead>
<tr>
<th>Section</th>
<th>Coordinates</th>
<th>Length</th>
<th>Music</th>
<th>Percentage of Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>(A) Exposition</td>
<td>0:00:00-0:46:15</td>
<td>0:46:15</td>
<td>0:33:05</td>
<td>72%</td>
</tr>
<tr>
<td>(B) Development</td>
<td>0:46:18-1:36:00</td>
<td>0:39:42</td>
<td>0:18:54</td>
<td>48%</td>
</tr>
<tr>
<td>(A’) Recapitulation</td>
<td>1:36:01-2:22:25</td>
<td>0:41:06</td>
<td>0:21:10</td>
<td>48%</td>
</tr>
<tr>
<td>Totals</td>
<td></td>
<td>2:22:25</td>
<td>1:13:09</td>
<td>51%</td>
</tr>
</tbody>
</table>

In her monograph *Russian Film Music* Egorova writes:

It is not difficult, based on the collision and struggle between contrasting images, to make a circumstantial analogy with sonata form in Hamlet. This circumstance allowed Shostakovich to introduce naturally the classical sonata-allegro, with inverted recapitulation. The role of the principal, the transitional and second subjects were laid upon the leading characteristics of the protagonists – Hamlet, the Ghost and Ophelia. (Egorova, 1997: 173)

While I agree with the basic thesis that Egorova has stated here, I think she has misread the structural purpose of the three themes. I do not feel that the Ophelia theme plays the role of a structural thematic element within our proposed sonata-allegro organization of Shostakovich’s score. This is partly because it functions more as a thematic group or area rather than a melodic theme in the traditional sense. But there is also another problem, in order for the Ophelia theme as Egorova suggests to be identified as the second subject it would need to return as a structural element in the recapitulation and the Ophelia theme does not do this. It dies with Ophelia and is not heard again. I would suggest that in the exposition the Ophelia theme plays the role of a transitional closing group, a secondary thematic element designed to provide a bridge between the exposition and the development. In such case the structure of Shostakovich’s sonata-allegro plan would look like this:
<table>
<thead>
<tr>
<th>Section:</th>
<th>Sonata-Allegro Form Theme:</th>
<th>Score Theme:</th>
<th>Coordinates</th>
<th>Cue Length:</th>
<th>Section Length</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Exposition</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0:12:15</td>
</tr>
<tr>
<td></td>
<td>First Theme</td>
<td>Hamlet</td>
<td>0:02:41-0:05:21</td>
<td>0:02:40</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Second Theme</td>
<td>Ghost</td>
<td>0:21:06-0:27:18</td>
<td>0:06:12</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Transitional Theme</td>
<td>Ophelia</td>
<td>0:28:17-0:31:40</td>
<td>0:03:23</td>
<td></td>
</tr>
<tr>
<td><strong>Development</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0:06:53</td>
</tr>
<tr>
<td></td>
<td>Hamlet: Monologue</td>
<td></td>
<td>0:46:18-0:49:12</td>
<td>0:2:54</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ghost: The Play</td>
<td></td>
<td>1:00:40-1:04:39</td>
<td>0:03:59</td>
<td></td>
</tr>
<tr>
<td><strong>Recapitulation</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0:07:34</td>
</tr>
<tr>
<td></td>
<td>First Theme</td>
<td>Hamlet</td>
<td>2:13:26-2:17:39</td>
<td>0:04:13</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Second Theme</td>
<td>Ghost</td>
<td>Imbedded in cue above at 2:15:22</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Coda</td>
<td>Hamlet</td>
<td>2:19:05-2:22:24</td>
<td>0:03:21</td>
<td></td>
</tr>
</tbody>
</table>
I would propose the preceding as a more satisfactory way of reconciling what we have proposed as the underlying structural organization in Shostakovich’s score.

It is possible and desirable for us to extend this principal of three-part musical organization in Shostakovich’s score into the dramatic structure of Kozintsev’s reading of Hamlet. Harvey Birnbaum has suggested that such a reading is not incompatible with Shakespeare’s intentions, concluding that the play can easily be discussed in terms of a three-part movement. The first segmentation coinciding with Act I is the exposition of Hamlet’s predicament: he confronts the ghost, comprehends his mission, and then reacts to it. Birnbaum suggest that the second part is the extended period during which Hamlet does many other things instead of acting. Of course the third part consists of Hamlet’s return and the culmination of his destiny (Birenbaum, 1981: 19-20)

What is remarkable about understanding the score in this way is that by doing so we discover, much as Egorova suggests, that Shostakovich has managed brilliantly to combine the symphonic structural form of the sonata allegro movement with the scenic structural organization of Shakespeare’s play as interpreted by Kozintsev. By doing this he has managed to project a symphonic method onto the pictorial composition of the film (Egorova, 1997: 184). However, as we have seen in preceding chapters, we need to ask ourselves just exactly what is gained by understanding the underlying structure of Shostakovich’s score in this way? Certainly, we can, as Egorova has suggested above, draw links and comparisons between form of both film and score, but what do we ultimately learn if anything about the interaction between the two? In order to do this we will need to relate it to another Deleuzian concept: the refrain.
The Three R’s of Hamlet

As we have observed above, the multilayered complexity of Kozintsev’s *Hamlet* makes any discussion of Shostakovich’s score a challenging endeavour. The score is not merely situated diegetically and nondiegetically around the film but rather it is drawn directly into the internal narrative. On this we shall have more to say later, but for the time-being it is incumbent upon us to unpick the film’s multiple layers. In order to do this we will need to distinguish between the various layers of Kozintsev film as one would peel back the layers of an onion. Only by positioning the score within this complex structure will we be able to truly to understand the way in which it functions within the film’s universe. In order to do this we will need to employ three distinct but subtly related Deleuzian concepts: the eternal return, repetition and the refrain. We will use the concept of the eternal return as a way to understand the outer structure of the film, its origins, its influences and the derivative effects of these on the film. The concept of repetition will be discussed as it relates to issues of thematic return within the score and also as a way of bridging the gap between sonata-form and Deleuze’s concept of the refrain.

We will begin our preliminary analysis in the area of the eternal return.

Deleuze draws his concept of the eternal return from the teachings of Friederich Nietzsche. The eternal return was crucial to Deleuze’s radical extension of a philosophy of immanence and univocity (Spinks, 2005: 82-3). Deleuze suggested that Nietzsche directed the aim of his philosophy towards the freeing of thought from the constraints of nihilism and its various forms. For Deleuze this implied a new way of thinking, a veritable overturning of the principle on which pre-Nietzschean thought had depended. In its place Deleuze proposed a new way of thinking, one that
affirmed both life and the will to life, and did this by expelling the whole of the negative. This was replaced by a belief in the innocence of the future and the past, and a belief in the eternal return (Deleuze, 2006: 35).

Deleuze suggested that for Nietzsche the eternal return is not a form of the identical, but instead was a form of synthesis, and that this view of life called for a new principle outside of traditional philosophical models. This new thought pattern privileged the reproduction of diversity and the repetition of difference. Deleuze argued that when employing the concept of the eternal return, it is not the ‘same’ or the ‘one’ which returns, but instead the return is the one that belongs to diversity and to that which differs (Deleuze, 2006: 46). Thus Nietzsche’s account of the eternal return advances a critique of the terminal or equilibrium state by suggesting that if such a state was in fact reality and becoming indeed had a terminal state, then it would have already been achieved (Deleuze, 2006: 47).

For Deleuze the eternal return becomes an answer ‘to the problem of passage’, and as such it should not be interpreted as the return of something that already is, something that is the ‘same’. He suggests that we misinterpret the concept if we understand it as ‘return of the same’. It is not the pre-existent that returns but rather the returning itself that constitutes being because it is affirmed of becoming and of that which passes. In other words, Deleuze does not suggest that identity in the eternal return describes the nature of that which returns, but instead that it is the mere fact of returning which is that which differs, it is never the same (Deleuze, 2006: 48). It is for this reason that the eternal return can only be understood as the expression of a principle that serves as an explanation of difference and its repetition (Deleuze, 2006: 49). In a sense, this is self-evident. Since time and space have moved on,
nothing can return as ‘the same’. (See below for a more in-depth explanation in relation to the Hamlet texts).

By extension, if difference occurred in order to arrive at some terminal point, then we could also infer that the process of becoming also possess some ideal end point (Spinks, 2005: 83). Instead, the eternal return serves as the fundamental axiom of a philosophy of forces in which active force separates itself from and supplants reactive force and ultimately locates itself as the motor principle of becoming (Spinks, 2005: 83). By virtue of this we fail to understand the eternal return if we conceive of it as the ceaseless return of the same; instead, eternal return inscribes difference and becoming at the very heart of being (Spinks, 2005: 83-4).

Of course when we consider the external layer of the film *Hamlet* we find that it is heavily imbued with the concept of the eternal return. On the most elemental level there is the return of Shakespeare’s original play in the form of Pasternak’s translation, which of course transposes the play from Shakespeare’s setting in renaissance Denmark and places it on an unspoken level in Soviet Russia. Pasternak of course envisions the role of Claudius to be filled by Joseph Stalin. By extension the play ceases to be about Shakespeare’s original conception and returns instead as Pasternak’s creative translation into a Soviet morality play which questions the role of inaction against a corrupt state. The return in this instance can be carried farther, for of course Pasternak’s stage play then returns as Kozintsev’s screen play. Not only does the stage play return as cinema, but Pasternak’s morality play now becomes a vehicle for de-Stalinization. Lastly of course, Kozintsev’s film returns as Shostakovich’s score, a composition which the composer subsequently arranged and released as a series of symphonic suites. Thus Kozintsev’s film and Shostakovich’s
score have now returned as a series of concert works that bear no tangible visual or aural markings of Shakespeare’s original effort, yet remain one with it. The play has become something different while maintaining itself within the difference of its return. It becomes something new in its difference, while remaining what it was in its instance of repetition.

Of course there are other manifestations of the eternal return within the narrative world of Shakespeare’s original stage play. Hamlet returns to Elsinore which is now no longer the world he left, but rather the same space and physical location but returned as the castle and throne of his Uncle Claudius. Hamlet’s father, the Ghost, returns to the world of the living and in so doing remains himself, but without the corporal body which has been replaced by a spirit body. One must also mention the return of justice as injustice, and the return of structure as the lack of structure.

We must also mention the role that Shostakovich’s score plays in the film. As we mentioned above, and as we shall further develop shortly, Shostakovich’s score was something very new and remarkable in the realm of film music. In essence, Shostakovich’s score is an instance of film music returning laden with the formal organizational structure of Western art music. In other words, by imposing a sonata-allegro plan upon the overall structure of the score, Shostakovich has caused the film score to return as something new. It is still a film score and yet it is different by virtue of what it is organized by. Certainly, composers had used symphonic forms in multimedia works before this time. One thinks of Bernard Herrmann’s scores for The Magnificent Ambersons (Orson Welles, 1942) and Citizen Kane or Arnold Bax’s score for Oliver Twist (David Lean, 1948), each of which drew heavily upon standard
structural forms drawn from traditional orchestral genres. However, Shostakovich’s score is something different because the overall score is organized symphonically on a large scale. Thus, in Shostakovich’s score for Hamlet, the film score has returned as something different, yet the same.

Perhaps we will leave the final word here to Deleuze who suggested that in the eternal return being ought to belong to becoming, but the being of becoming ought to belong to a single becoming-active (Deleuze, 2006: 190). In essence in each case cited above, the intricacies of the layering in Kozintsev’s Hamlet have affirmed the power of the film to become something new. The eternal return has become ‘the distinct return of the outward movement, the distinct contemplation of the action, but also the return of the outward movement itself and the return of the action; at once moment and cycle of time.’ (Deleuze, 2006: 25)

Having unpicked the first layer of Kozintsev’s Hamlet with the help of the concept of the eternal return, it is now important that we peel back another layer of the film by considering the concept of repetition. The concept of repetition is vitally important for understanding the ways in which Shostakovich’s score for the film functions. First, the concept of repetition helps us to better understand the organizational principals of sonata-allegro form, a form which privileges the very notion of repetition. Secondly, the concept of repetition allows us to find a way in which to speak meaningfully about the elements of the score that are not part of the sonata-allegro structure, whether those elements repeat literally or just thematically. Last of all, the concept of repetition allows us to relate elements of the larger scheme of the eternal return to our eventual discussions of the refrain.
For Deleuze, to repeat is to begin again and as such repetition becomes a form of creative activity resulting in transformation (Parr, 2005: 224). In this regard Deleuze encourages us to repeat because he sees in the action of repeating the possibility for reinvention (Parr, 2005: 224). As Adrian Parr suggests, for Deleuze repetition is best understood as discovery and experimentation, a processes that allows for new experiences, new affects and new expressions to emerge. By repeating we are able to affirm the power of the new and the unforeseeable (Parr, 2005: 223). However, repetition should be understood as a repeating of the same thing over and over again, even though each repetition is in itself not the same – each iteration of the same thing is itself different (Parr, 2005: 223). While it is true that repetition is infinite, it is not true that it occurs in a linear sequence whose ending marks the beginning of a new cycle (Parr, 2005: 224). Similarly repetition is not produced by mimesis but rather via difference (Parr, 2005: 223).

Each individual repetition can be understood as a limited form of remaking, suggesting, as we observed above that the precursor text is never singular and that the repetitions and remakes differ textually from other examples not so much in kind, but rather in degree (Verevis, 2005: 226). With this in mind it is correct to discern repetition when we are confronted by identical elements with exactly the same concept. However, as Deleuze reminds us, we must distinguish between the discrete elements, the repeated objects, and a type of hidden subject which is in many ways the real subject of repetition. This hidden subject repeats itself through the other less covered elements of repetition. If we are able to uncover the hidden subject we can locate the Self of repetition; the singularity within that which repeats (Deleuze, 1994: 23).
Thus, in essence the concept of repetition as proposed by Deleuze allows for the emergence of fresh experiences, affects, and expressions. With this in mind both Kozintsev’s film and Shostakovich’s score can be understood as instances of repetition that differ from Shakespeare’s original, not in intent, but rather in degree of relation. As Deleuze suggests, ‘to repeat is to behave in a certain manner, but in relation to something unique or singular which has no equal or equivalent.’ (Deleuze, 1994: 1) As an example of this Deleuze offers the example of the rhyme, suggesting that while it can be conceived of as a form of verbal repetition, it is still repetition which includes the difference between two words and by virtue of this inscribes that difference at the heart of a poetic Idea, in a space which it determines (Deleuze, 1994: 21).

As we mentioned above, by discussing Shostakovich’s score in terms of sonata-allegro form we are in essence privileging the concept of repetition as a structural boundary, for sonata-allegro form is constructed with the idea of thematic repetition and return at its very core. As a way of understanding the role that this principal plays in Shostakovich’s score and the manner in which this relates the score to the film’s internal narrative we will be employing Deleuze’s concept of the refrain. The refrain of course is understood musically as analogously recurring passages in musical forms. However, for Deleuze the concept of refrain has much farther reaching implications and these will become particularly useful as we consider Shostakovich’s score for Hamlet. Let us examine why.

Deleuze suggests the aim of music is the rendering audible of inaudible forces (Bogue, 2003: 165). This is very helpful, because it suggests that music possesses an internality which can only be revealed by the power of sensation rendered audible. In
other words music is not simply what we hear, i.e. sound, but it is more specifically what it transmits which we can understand as force rendered through sensation.

Musical refrains have venerable associations with territoriality, with many being associated with a specific region or province or with nature, as in birdsong (Bogue, 2003: 16). Deleuze suggest that refrains can be classified in one of four ways: (1) territorial refrains that seek, mark, and assemble a territory; (2) territorialized function refrains that assume a special function within an assemblage; (3) territorialized function refrains that mark new assemblages; and (4) refrains of confrontation that collect or gather forces, either at the heart of the territory, or in order to go outside it (Deleuze & Guattari, 1987: 326-7). Each of these instances reveals a particular power of the refrain and unleashes a particular ‘force’ which performs a specific role. Let’s examine how this happens.

Deleuze offers three examples: (1) A child who is afraid in the dark sings a song to reassure herself; (2) a cat sprays the corners of a house and the trees and bushes of a yard in order to demarcate a dimensional area; and (3) impromptu bird songs at the break of day that opens territories to other milieus. These three examples can be summed up in the following way, which Deleuze suggests are the three principal aspects of the refrain: a point of stability, a circle of property, and an opening to the outside (Bogue, 2003: 17).

Let’s us consider each of these instances of the refrain in turn. A child in the dark is gripped by fear and is comforted by singing under their breath. Here the refrain becomes a shelter, orienting the child as much as it is able. The song provides a model for calming and stabilizing and in essence becomes a safe center in the heart of chaos (Deleuze & Guattari, 1987: 311).
In the second instance the refrain creates a home, a domain, but it is a home that did not preexist. Instead it becomes necessary to draw a circle around an uncertain and fragile center in order to organize a limited space against the forces of chaos, which are now located outside of the circle as much as possible. The defined internal territory in essence protects the germinal forces of a task that remains to be fulfilled. In this instance the sonorous or vocal components become a form of sound wall, which in essence keep the forces of chaos at bay (Deleuze & Guattari, 1987: 311). Thus, as Ian Buchanan suggests, ‘the refrain is our means of erecting hastily if needs be, a portable territory that can secure us in troubled territory.’ (Buchanan, 2004: 16)

In the final instance the refrain is opened to the cosmos through a small crack in order to allow communication with some concept, person or thing. However, this is done not on the side which is challenged by the forces of chaos but in some new area, some line of flight which is created by the boundary itself. The new opening becomes an improvisation, but an improvisation which forces the inhabiter of the territory to join with the World, or to meld with it; one ventures away from home carried forth on the notes of an improvised refrain and as such becomes one with something new (Deleuze & Guattari, 1987: 311). In other words, as Deleuze argues, the refrain is an ‘open structure that permeates the world.’ (Bogue, 2003: 14)

However, the refrain is also a means of preventing music, or of warding it off and forgoing it (Deleuze & Guattari, 1987: 300). The refrain is essentially territorial, territorializing, or reterritorializing. In essence, music is a creative, active operation that consists of deterritorializing the refrain. The act of music makes the refrain a deterritorialized content for a deterritorializing form of expression (Deleuze &
Guattari, 1987: 300). It is the refrain’s role musically to stabilize the instability created by the free flight of chaos. The refrain provides structure and preempts the co-opting of music by the reterritorialization of the refrain, which returns either in the cloak of repetition or of difference.

So just what is a refrain? Well for Deleuze the refrain ‘is a prism, a crystal of space-time’, something that acts upon that which surrounds it and by virtue of this extracts various vibrations, decompositions, projections, or transformations from it. The refrain, also possesses a catalytic function which not only increases the speed of exchanges and the reactions in the things which surround it, but also assures indirect interactions between elements devoid of so-called natural affinity, and thereby forms organized masses (Deleuze & Guattari, 1987: 348). However, according to Deleuze the deterritorialized refrain can also be the final end of music, a line of flight released to the Cosmos in essence opening the entire assemblage onto a cosmic force. Deleuze warns that in the passage from one state to the other, from an assemblage of sounds (sensations) to the Machine (the film apparatus) that renders it sonorous many dangers may crop up (Deleuze & Guattari, 1987: 350). In the pages below we will examine the way in which Shostakovich’s score, organized as it is embraces the concepts of the refrain and its subsequent return and repetition to bear this fact out.

**An Analysis of Shostakovich’s score for *Hamlet***

As we mentioned above, the possibility that Shostakovich organized his score around the principals of sonata-allegro form would be little more than an interesting side note if nothing further could be said about it other than this. However, the existence of such a structural device does have far-reaching ramifications for the narratological
interaction between the sensation of the score and the film’s combined internal narrative and mise-en-scène. Let’s examine how.

The sonata-allegro form involves a three-part structure that can be summed up in the following way: statement-development-restatement. Understanding this structure in a Deleuzian way we can see that at the very minimum the sonata-allegro form involves three statements each of two separate refrains:

\[
\text{Statement – Development – Restatement} \\
\text{A-B} \quad \text{A-B} \quad \text{A-B}
\]

Of course such a structure in fact allows for many more statements of the two refrains because of the constant manipulation practiced during the development portion of the score. In the case of Shostakovich’s score we might delineate structure in this way:

\[
\text{Statement} \quad \text{Development} \quad \text{Restatement} \\
\text{Hamlet-Ghost} \quad \text{Hamlet-Ghost} \quad \text{Ghost – Hamlet}
\]

Thus the two principal refrains of Shostakovich’s score pass through three separate and individual incarnations. First they are exposed and stated, a practice that allows them to become associated with the principal thematic characters: Hamlet and the Ghost. Second, they are then developed, altered and combined in various ways, paralleling the Shakespeare/Pasternak/Kožintsev narrative. Third and finally the themes are restated although in the film this happens in an inverted order paralleling the narrative.

As we discussed above, Deleuze suggests that the refrain can be reduced to three functions: a point of stability, a circle of property, and an opening to the outside (Bogue, 2003: 17). With this in mind, I would like to suggest that we can understand Shostakovich’s use of the sonata-allegro form here by applying Deleuze’s three possible refrain areas to the structure in the following way:
As we shall see below by conceiving of the score in this way we become free to understand it as a series of refrains whose subsequent repetitions and transformations reveal internal aspects of the narrative and in a sense act as a type of meta-textual component within the film’s greater discourse.

**The Exposition as Statement: A Circle of Property**

Kozintsev’s film begins with an establishing shot of the ocean from the coast on which Elsinore Castle sits. The camera then pans slowly to a close-up of a small portion of the massive stonework that makes up the castle’s wall. Kozintsev leaves the camera fixed on the castle wall, yet we continue to hear the sound of the sea crashing against the rocks below. This sequence of shots, in various incarnations will be revisited regularly throughout the film. One might ask why Kozintsev chose to begin his film in this manner, but the answer comes quickly. The director cuts to a fast moving shot of Hamlet racing on horseback across the Danish countryside as he returns to Elsinore Castle. This shot is accompanied by the first statement of the Hamlet theme, the frenetic energy and jaunty rhythm of the theme perfectly mirrors the desperate movements of the horse and its rider. The jaunty and frenetic quality of the Overture is reminiscent of similar rhythms that Shostakovich employed in 1962 in his *Thirteenth Symphony*, a work that also deals with issues of personal responsibility. Hamlet enters the castle by crossing a drawbridge contained within a circular tower. The drawbridge is raised after he crosses it, sealing the castle completely and in essence trapping Hamlet within the ‘prison’ that Denmark has become. The Overture concludes as soon as the drawbridge reaches its full upright position.
What has Kozintsev achieved with this odd opening? Well the obvious answer is that he has established that Hamlet is frantic to return the castle because he has received troubling news and he has established the Hamlet theme as the musical representation of the character Hamlet. In fact the Hamlet theme will never be heard without accompanying the physical presence of the hero on the screen (Egorova, 1997: 178). Yet such a reading seems entirely too simple and provides no justification for the odd opening shots of the sea and the castle wall, a recurring theme throughout the film. I would like to suggest that Kozintsev’s opening for the film establishes that the sea represents the cosmos, the world if you will beyond the constraints of the castle. It is, as we shall see at the end of the film, the place where Hamlet will find his ‘opening to the outside’, his line of flight into the cosmos. In essence the sea represents the crack in the circle of property that Hamlet will form to protect himself in the first third of the film and will become the place to which he returns as he is seeks a course of action in the film’s middle portion. However, before we get ahead of ourselves, let us return to the exposition and the statement/ circle of property that Hamlet creates for himself after arriving at Elsinore.

As we mentioned above Kozintsev establishes the Hamlet theme as the musical representation of the man right from the film’s outset and the cue ends with the closing of the draw bridge. Interestingly, as the drawbridge closes it reveals beneath it that the inside of the tower is actually a circular cistern filled with water; water which is surrounded by the stones of the tower, a fitting visual metaphor for the situation into which Hamlet is projected. In essence the statement of the Hamlet theme at the film’s beginning creates a cloak of identity inside which Hamlet will secure himself once he is drawn into the sickness of Elsinore’s world. The closing of
the circle of property that he will create to protect himself will come later when the first complete statement of the Ghost theme is heard; a moment if which Hamlet will understand the complete story. As we mentioned above, one of the roles of the refrain is to prevent music. In essence the refrain serves to prevent music from spinning off endlessly, without form or structure, because its role is to interrupt and oppose the freedom of the ‘verse’ by calling the music to return to the order of the refrain. It is indicative of this that all of the themes associated with Claudius and the Court are brief and possess little musical interest and because of this have little or no ability to develop musically. In fact one might suggest that the Court related cues are so insignificant and artificial that there is no music to prevent and that this fact in essence reduces the Court cues to refrains that prevent development. In fact immediately following the conclusion of the Overture we experience four quick examples of the inarticulateness and simplicity of Shostakovich’s cues for Claudius and his court. Inside the sealed castle, the snare drum rolls to call the people to attention as the court crier announces the news of Claudius and Gertrude’s marriage. The snare drum roll is official, but uninteresting. It does not possess any of the interest and creativity that later moments of percussion related to Hamlet possess.

The snare drum roll is followed by a cue which Shostakovich calls Military Music, a cue used to accompany images of the return of a group of soldiers to the castle. Again, there is little interest here. In fact, Shostakovich seems to have composed the cue in a style that represents what one would expect to hear from a movie cue representing the court and its military. The harmonic vocabulary alternates primarily between the tonic and the dominant and while it is suitably martial in character, the cue cannot by any stretch of the imagination be called imaginative.
Indeed as we shall see this sense of artificiality pervades many of the cues that Shostakovich composed for the court.

The Military Music is followed by another brief cue which is used to accompany the proceedings in the castle ballroom. The cue is composed in two part form, A-B with the first section comprised of high strings playing fast sixteenth-note figurations that reminds one of passages from Tchaikovsky’s Serenade for Strings. Similarly the B section, which introduces the high brass into the orchestration, is also reminiscent of passages from Tchaikovsky, particularly the Fourth Symphony. This is perhaps telling because of Shostakovich’s known dislike for much of Tchaikovsky’s music, music which he found structurally and melodically undeveloped and saccharine. This fact suggests that Shostakovich was purposely linking what he considered the thematic immaturity of the ‘Tchaikovsky’ style to the cues he composed for the Court, and in so doing created cues that while simple and beautiful do not posses any of the interest of the cues associated with Hamlet or the Ghost. The inference seems to be that the illegitimacy of Claudius’s Court is best established musically by linking him with cues that are superficial, artificial and unimaginative harmonically.

During the sequence in the preceding scene in the ballroom Hamlet wanders amongst the guests conducting an internal monologue that questions the current state of affairs at the Court and his mother’s marriage to Claudius. This is our first indication that Kozintsev gives that he views Hamlet is a man of internal retrospection. In fact one has the sense that as Hamlet circles the ballroom, pacing endlessly without paying more than passing attention to the other guests that he is conducting preliminary reconnaissance aimed at establishing the beginnings of the
protective ‘circle of property;’ marking his territory as it were. Of course this marking cannot be accomplished completely until the facts surrounding his father’s death are exposed to Hamlet by the Ghost and for this Shostakovich will need to introduce the Ghost theme. By doing this he will be closing not only Hamlet’s ‘circle of property’ but also concluding the formal exposition/ statement of both the musical and narrative elements of the first section of the film.

We are not made to wait long for the preliminary statement of the Ghost theme, for shortly after Hamlet meets Horatio in the next sequence, Horatio reveals to Hamlet that he believes that he had seen Hamlet’s dead father walking on the castle ramparts the evening before. Shostakovich’s cue for the introduction of the Ghost theme makes use of unusual orchestrational elements including metallic percussion, harp and piano. These unusual elements help to establish a sense of otherworldliness as Shostakovich exposes segments of the theme through thematic fragmentation. In essence he is revealing the Ghost to us musically as Horatio does so narratively.

Interestingly, Kozintsev felt that the part of the Ghost was insignificant at best, going so far as to suggest that it would even possible to simply cut the role (Kozintsev, 1966: 147). Certainly, on one level Kozintsev is right here, but one wonders how the elimination of the part would have affected the structure of Shostakovich’s score, where the Ghost theme plays the role of a primary structural theme. Ultimately, Kozintsev may have reconceived the Ghost not as a mystic apparition, but as a character endowed with human thoughts and emotions, thereby making it possible to place the Ghost’s importance not in the fact that he is a ghost but more in that he is a father (Kozintsev, 1966: 149). Strangely, in Kozintsev’s film the Ghost does not make the three appearances that one finds in Shakespeare’s
original play, but rather one on-screen appearance, and that on the ramparts. Hamlet will see the Ghost later in his mother’s chamber, but we will only be aware of this because Shostakovich will alert us to its presence with his music.

On some level Kozintsev seems to have viewed the Ghost as a sort of warning figure who comes to herald the fact that ‘Denmark is going to ruin’ and that the state of personal relationships has become unnatural (Kozintsev, 1966: 152) However, it is also obvious that for Kozintsev the Ghost plays the role of a discontinuity in the order of being and the presence of a void (McDonald, 1978: 39). In essence for Kozintsev, the Ghost seems to be as much about the presence of the absence of the old Hamlet as he is about anything else (McDonald, 1998: 40).

The first full statement of the Ghost theme is postponed until Hamlet’s encounter with the spectre later on the ramparts. However, we are first diverted to Ophelia’s chamber, where we observe Ophelia engaged in strangely detached ‘Allemande’ style courtly dance. At first glance it appears that we have entered her chamber in the midst of a dancing lesson. Kozintsev’s diaries shed some light on the origins of the cue:

The dance lesson was originally scored for violin with piano or guitar accompaniment. Having heard it Shostakovich decided to try it without the piano as a solo violin piece. Then with a celesta (harpsichord)…The work of the composer was similar to getting the focus in photography. He had now found a completely accurate sound image. This is also true in the plastic arts; there is a certain rhythm of line which is proper to Ophelia.

(Kozintsev, 1966: 256)

In a letter to Shostakovich, Kozintsev suggests that in the dance lesson he wanted to show:

…how they denaturalize the girl…and here is how the figure is conceived: a sweet girl, half a child, whom they have turned into a doll – a mechanical plaything with artificial movements, a memorized smile, and the like. They force her to renounce love and to look for a dirty trick in everything. This
essentially, is the cause of her madness....I forgot to mention that in the first scene (the dance lesson), the music would be in the spirit of the time, as though it were authentic. In the later development (it is seems appropriate to you), it will already be a musical image, outside the framework of the Shakespearean epoch... (Kozintsev, 1966: 255-56)

The scene itself is very unusual because it seems artificial and staged. Yet one wonders whether, as Deleuze suggests, the mechanism of Ophelia’s dance is not designed to ‘keep at a distance the forces of chaos knocking at the door.’ (Deleuze & Guattari, 1987: 320) In essence the mannerism of Ophelia’s ministrations becomes both homeland and style, as was often evident in territorial dances such as the Allemande ‘in which each pose, each movement, established a distance of this kind.’ (Deleuze & Guattari, 1987: 320) Thus in a sense Ophelia’s dance represents a micro-version of Hamlet’s own need to create a circle of property in which to protect himself. However, one has the sense that because of her position as women/other she is unable to create an effective space in which to feel secure. In fact in many ways the part of Ophelia represents, as Wagner suggests, ‘a useful plot device rather than a memorable character in her own right,’ and as such she is used by Hamlet, Polonius and Shakespeare himself to meet there own ends. (Wagner, 1963: 94)

Kozintsev wrote in his diaries that Ophelia’s love for Hamlet lacked ‘any sort of exalted abstract emotion’ (Kozintsev, 1966: 235), but rather that she was a woman in the throws of the first passions of new love. He suggested that ‘in the beginning, Polonius’s daughter must have all the nuances of these first feelings toward a man: the sinking of the heart, the expectation, passion and breathlessness.’ (Kozintsev, 1966: 235)

Interestingly, Shostakovich scored the Ophelia theme group for harpsichord, but the instrument that we see in the shot is a lute. This is a very subtle bit of visual
trickery, for we know that Kozintsev wanted Shostakovich to score the scene in the musical style of the play’s period, yet the instrument we see is not the instrument that produces the sound. The lute is in fact a harpsichord much as the Shakespeare we experience here is in fact Pasternak who has become Kozintsev. On another level the play has become a film and Demark has become Soviet Russia. It is for this very reason that Ophelia’s theme group cannot function as a structural pillar in Shostakovich’s sonata-allegro form. The use of sonata-allegro form is a musical metaphor for the desire of Hamlet and the Ghost to bring order and structure to the instability and untruth of Elsinore, and because Ophelia’s theme group is artificial and deceptive it cannot participate in this.

Kozintsev, having exposed the idea of the Ghost in the sequence with Horatio, now brings the image of the Ghost to ‘life’ before Hamlet’s eyes. The internal manifestation of the Ghost is revealed by the first complete statement of the score’s secondary thematic element, the Ghost theme. By virtue of this exposition Hamlet’s circle of property, his defence against chaos is completed. This in essence completes the first conceptual area of the return/repetition/refrain, as realized in Shostakovich’s score through the application of the sonata-allegro form. This also completes the first section of the score’s sonata-allegro form (exposition/statement) and leads to the identification of the Ghost theme with the visage of the Ghost. Interestingly, Shostakovich’s orchestration for the Ghost theme leans heavily on low brass, an interesting choice to depict the lightness of a disembodied spirit. I would propose however, that the scoring suggests another possibility, this being that the weight of the Ghost theme indicates that the Ghost is in fact bound to the earth by his rage and desire for revenge; that he is never far from the events in the castle. This of course is
seconded by the statements of the theme that emanate from the castle’s tower clock. As Egorova has suggested, the most remarkable characteristic of the Ghost’s leitmotiv is its invariability. The rhythmic evenness and cold impartiality of the Phrygian mode, which is at the core of this leitmotiv, causes it to resemble a chorale (Egorova, 1997: 178). This resemblance lends a spiritual quality to the cue and makes it the perfect foil for the impetuous intellectualism of the Hamlet theme.

During the scene where Hamlet speaks to his father on the castle ramparts he is constantly framed against the backdrop of the sea. Once again the sea represents a period of contemplation and openness for Hamlet, something that can only happen outside of the castle. Hamlet has been freed from things, as they appear, to see the things as they truly are. The Ghost theme has closed the circle of property around Hamlet, he understands what has happened and that, by virtue of this, he is set apart from the remainder of the court. In the midst of the chaos that is the court Hamlet is now called to act and he can do no other because the truth has been exposed to him. In essence at this moment, Hamlet has been separated musically and personally to become a man of action. By virtue of this the conclusion of the musical exposition becomes the conclusion of the exposition of Shakespeare’s play.

The Ghost leaves Hamlet who grasps and understands the situation as it is and, knowing this, falls into a deep sleep. As he awakes realizing that the time has become out of joint, that its position between what is and what will be, between life and death, truth and deception, has caused him to experience complete openness to what must be. Deleuze suggests that Hamlet’s revelation that the time is out of joint signifies for the first time that because time is unhinged it is now open to the future. Time is no longer time in the cosmic sense, but the time of the city without a closure
Ultimately, *Hamlet* becomes a play about the future as a disruptive blast from the past, where ‘everything begins in the imminence of a re-apparition’ (Wilson, 2007: 228). In essence the past has returned and is repeated as the future: a future which forces Hamlet to become a man of action and one who must creatively allow the return to bring about the correction and not mere repetition.

The exposition concludes with a transitional scene/cue, in which Hamlet and Ophelia part without speaking a word to each other. The scene is accompanied by the artificial stiltedness of Ophelia’s theme group which is completely overwhelmed by the passion and obsession of Hamlet’s theme. Ophelia becomes the platform on which Hamlet’s becoming as a man of action, the ascendancy of his personal theme, his circle of property, can now be realized and enacted.

**The Development as an opening to the outside**

During the middle-third of the film Hamlet’s circle of property, established by the exposition of the Hamlet and Ghost themes is opened to the outside, to the cosmos as he considers a course of action. During this portion of the film Hamlet will, for all intents and purposes, become an actor, a position he will maintain throughout the entirety of this section of the film. Hamlet’s role is to become an actor in the play/film that he is acting within. In order for this to happen, however, Hamlet must be exposed to an opening in the circle of property that he created in the first section of the film. As Deleuze reminds us the opening comes not from the side of the circle where chaos reigns but from another unexpected side. (Deleuze & Guattari, 1987: 300) Appropriately, the opening in the circle will be provided by the arrival of a troop of players; performers who like Hamlet adopt roles in order to meet the particular needs of individual requirements. In this section of the film the concept of
development in the form of role-playing, internal contemplation and thematic elaboration is privileged over everything else. As such Hamlet realizes that he must become, that he must act and thus it is only sensible that Shostakovich’s score following the tenets of the sonata-allegro form must mirror this.

However, there is one more thematic sub-theme that must be introduced and Shostakovich brings it into play as Hamlet offers his first principal monologue, ‘What a piece of work is man.’ Hamlet is in the company of Rosencranz and Guildenstern, who themselves are playing the part of actors, having been asked by the King and Queen to try and ascertain why Hamlet is suffering from what they perceive to be a deep depression. Hamlet’s monologue is accompanied by a new element in his thematic portfolio, a sub-theme played on the clarinet that we will refer to from here-on-in as the Contemplation theme, a slow meditative melody that will accompany Hamlet’s most deeply contested internal moments.

What changes in the middle/development section of the film/score is that everything associated with Hamlet becomes something other than it would appear to be on its surface. As the sequence develops, Hamlet greets a troop of players who are accompanied by a theme that seems at once martial in character but farcical in tone. This is a very different approach than Shostakovich used in his earlier representations of the Hamlet, Ghost and Court themes. Unlike the Court related themes which are deceptive, false and limited by their simplicity, here Shostakovich represents the players with a cue that is at once sophisticated and sarcastic. Certainly the players are actors, deceivers in the conventional sense, but their deception is false in an overt way, not in the clandestine and artificial sense that characterizes Claudius’ Court cues.
The players’ role as re(en)actors is made clear almost immediately as Hamlet, who is descending the palace steps to greet the players, is greeted by a young boy who imitates the sound of a trumpet. Now we have seen this same deceptive technique earlier in the Dance scene in Ophelia’s chambers, where the deceptive lute/harpsichord deceived, yet here the implication is quite different. The boy imitating the trumpet is not concealing himself, he is doing so plainly. His deception in the form of a falsetto shriek is a performance vehicle designed to display his ability to play the role of a woman. However, unlike the earlier dance scene there is no effort to conceal the artifice here and the implications of this role of deceiver as actor begins a trajectory that will set in place a series of developments that result in Hamlet’s becoming.

This sense of becoming in Hamlet is developed further as he listens to the players’ leader enact a dramatic scene. Unknown to themselves the players bring the possibility of an opening and a line of flight to Hamlet’s captivity in the prison of Elsinore. At their entrance, Hamlet is transformed. Here as Hamlet concentrates on the player’s acting he begins the second important monologue in Pasternak’s translation, ‘O what a rogue and peasant slave I am’, again accompanied by the Contemplation theme. Hamlet has begun to play upon a small snare drum that he found in the players’ cart. As the scene develops, Hamlet’s drumming, inspired by the words of the actor/deceiver/developer becomes more advanced and enthusiastic. The implication here is clear: Hamlet has heard, contemplated, and become. He has opened his circle to an idea, he has contemplated this and now he has decided that he too must act, but act in the sense of becoming-actor. In what is clearly one of the most dramatic scenes in the film, Hamlet screams out ‘We’ll hear a play tomorrow’ and
begins drumming again. He screams like a mad man and the Hamlet theme returns overriding and intermingling with the ecstatic colour of Hamlet’s wild outburst. The camera cuts to some of the film’s most dramatic images of the wave’s crashing upon the rocky shore line. This violence of Hamlet’s sudden outburst suggests a decision has been made and the intensity of the subsequent filmic experience gradually lessens. As the intensity of the orgasmic moment dissipates, the accumulated peace is broken by the beginnings of Hamlet’s internal monologue, ‘To be or not to be’, again accompanied by the Contemplation theme. Time has past, time is out of joint, and Hamlet now facing the quieted sea has become, he is now an actor, he is a player in the drama, he is.

It is apparent that in Kozintsev’s mind Hamlet was not particularly concerned with the question of ‘To be or not to be.’ Instead, Kozintsev suggests that Hamlet seems to have had the more practical issue of preventing Claudius and Gertrude from becoming gods in mind. For Kozintsev this was Hamlet’s activity, his goal, and the motive for his revenge (Kozintsev, 1966: 227). Kozintsev clearly understood Hamlet’s motivation throughout the play to be the need to remain faithful to the memory of his father, and it is because of this motivation that he suggests that Hamlet was actually able to see his father’s reincarnation as the Ghost (Kozintsev, 1966: 154). With this in mind it is interesting that as Hamlet becomes clearer in his understanding of what happened to his father that the Hamlet theme ‘becomes’ more and more like the Ghost theme. In the scene on the shore, as Hamlet recites his monologue, the repeated rhythmic pulse of the Ghost theme is transferred to the Hamlet theme becoming in essence the first instance of a thematic development in the score. Of course it is appropriate that the concept of musical development which is at
the very conceptual core of this section of the film would begin with the Hamlet theme taking on the character of the Ghost. Here it is not surprising that, following Kozintsev’s intent, Shostakovich has composed a cue that privileges the first instances of development and that he uses this to accompany the monologue that focuses our attention on the process by which the Danish Prince turns into a heroic fighter (Egorova, 1997: 181). Hamlet may not be particularly concerned with the question of ‘To be or not to be’ as Kozintsev suggests, but musically Shostakovich believes he is very concerned with the question of ‘To become/act or not to become/act.’

The internal monologue ends with the return to the clarinet Contemplation theme and as Hamlet ascends the steps of the castle ready to take on his new persona as a player in the play the cue fades and we are left again with the sound of the sea. Hamlet has opened himself to the cosmos and he has set a course, the outcome of which he does not comprehend yet, but the immanence of which he cannot avert.

Following the previous sequence Hamlet is prepared to confront Ophelia and to end his relationship with her. This is the first large-scale sequence in which music does not play any role. Of course this is appropriate, for the music of each character plays its own role within that character’s narratological trajectory. For example, the Ghost’s theme is the musical embodiment of the disembodied King. The Hamlet theme represents the inner meta-narrative of Hamlet’s character and therefore is the outward manifestation of an internal embodiment. The Court themes associated with Claudius are external, artificial, and undeveloped, representing the illegitimacy of his reign. Last of all Ophelia’s theme group represents Ophelia’s attempt to maintain control over the external elements of her life over which she has no control as a
woman. In fact, it is this very naiveté that makes it possible for Hamlet to destroy Ophelia, and for us not to lose our belief in his cause because he does so. Indeed, Kozintsev seems to suggest that the very people who are responsible for driving Ophelia to madness are the very same ones who love her the most. Kozintsev felt that in every scene in which Ophelia appears it should be tangible that these very feelings almost demand her rejection of happiness, and as such it is a tender brother, an affectionate father, and an ardent lover who drive her to the grave, all in the name of the finest emotions (Kozintsev, 1966: 235-36).

As we shall see Shostakovich’s decision to leave the parting of Ophelia and Hamlet silent was the only way in which the scene could be successfully realized. If, as we have suggested above, Ophelia’s theme group represents her attempt to maintain control over and order in her life and Hamlet’s theme represents the internal in him then the only possible solution here was silence, for to employ either theme would mean that the musico-narrative intention of that theme would be compromised. Music, as a meta-textual commentary would not have served the needs of this scene, but would have rendered it artificial and contradictory. We will see this same problem confronted again later in this section of the film, however in this later case it will be the prevention of musical development that will leave Hamlet completely isolated.

Hamlet will now adopt his role as an actor who plays the ‘madman’ and begin to set in motion the plot which he believes will undo his uncle. Of course such a plan entails a need for development and it is here that Shostakovich’s score begins the earnest work of developing the various themes and sub-themes that he has established individually in the exposition/statement. As the players prepare for the play they will present to Claudius and the Court, we are drawn to the sound of what first appears to
be an orchestra tuning up. This of course makes sense as the camera establishes that the scene we are watching is pre-play. However, Shostakovich has done something very clever here and it provides the first instance of true development and varied repetition in the score. The cue music which he composed for this scene draws on the earlier cue that he composed for the players’ arrival and also on the music that accompanied Hamlet’s scream. What at first appears to be a diegetic cue that is openly audible to those in the narrative turns out in fact to be a non-diegetic cue; one representing the internal turmoil and excitement in Hamlet’s mind. The music returns now as a memory of Hamlet’s and also foreshadows his excitement of what is about to happen. Thus the cue represents past, present and future to Hamlet, but the variety of meanings implied and the cumulative experiences represented offer a much richer reading than what at first appears to be simple bit of diegetic stage music.

The appearance of Claudius and his court as they emerge to watch the play is heralded by a Royal Fanfare. Shostakovich has purposely returned to the fanfare from the film’s opening, yet as opposed to the instance cited above, where the return has created something new, here the Royal Fanfare is simply quoted verbatim. This is of course because the Royal Fanfare, while certainly successful as a fanfare allows no possibility for development and expansion, at least none that would be in keeping with the style and vocabulary of the cue. This is followed immediately by the cue ‘In the Garden’ which is partnered with images of the Court ‘processing’ out to view the entertainment. As he did in the earlier cue composed for the ball, Shostakovich has composed a cue that has limited developmental possibilities. Again, one has the sense that this cue was composed to imitate what Shostakovich assumed viewers might expect from cinematic music
composed to accompany images of a royal family. The style, so unlike Shostakovich, so unlike the cues for Hamlet and the Ghost, stands almost in sarcastic relief against Hamlet’s knowledge of the truth.

The preceding cue is interrupted by a fanfare from the players, ‘The Booth Fanfare’, which draws the crowd’s attention to the beginning of the play. There are several interesting things about this cue. First, the cue itself prevents the finishing of the preceding cue ‘In the Garden,’ which is associated with Claudius. Secondly, the cue is a variation on the Royal Fanfare and as such offers the most developed version of that cue. Interestingly, Shostakovich has created a repetition that attains its most developed form in a guise that is not associated with its first incarnation. Thus, the return of the Royal Fanfare becomes the ‘Booth Fanfare’ and as such is used by the players to interrupt the goings on of the Court in order to show them an artificial version of themselves.

Shostakovich accompanies the play, which deals with the murder of the Duke of Gonzaga with a variation of the Hamlet theme. Much as he had in the ‘Booth Fanfare’, the sense of expansion and development here is dramatically profound, but in this instance the expansion represents the growing excitement in Hamlet’s mind as he observes Claudius watching the play. Claudius cannot hear the cues that support the tension in the early moments of the play, because these are internal to Hamlet. However, as the play progresses Claudius begins to recognize the player king who because he is not a mimetic king bears an uncanny resemblance to the reappearance of the figure of the Ghost (McDonald, 1998: 44-5). As Claudius recognizes the image of his brother on the stage Shostakovich introduces the Ghost theme, which now takes precedence over the Hamlet theme essentially silencing it. The implication is
perfectly clear here: as Claudius becomes aware that the player-king represents his brother, the presence of the Ghost overwhelms Claudius and the Ghost theme becomes audible to him. What is interesting here is that both Hamlet and Claudius share this cue. The cue has developed and has now become internal to both of them as they acknowledge the presence of the Ghost.

As Claudius runs into the castle at the conclusion of the play he screams for light as if to banish the Ghost. Hamlet, now convinced that Claudius is guilty calls for music in a mock act of compassion. Once again the music of the player’s original cue is heard, however this time in its original form. The comedy of the players’ arrival and the possibility of a play have now been replaced by the reality of the Ghost for Claudius and as such a real play now threatens to undo him. In this light Hamlet’s call for the recorders to play is at once ironic, but also appropriate for the play he is directing.

At this point in the film/score the opening created in Hamlet’s circle of property has developed past the original intention of the various musical themes. This has happened in three instances. First, in the case of Hamlet it has resulted in the externalization of the initial internalization of the Hamlet theme. Hamlet no longer needs to carry his anger inside. He has had his fears confirmed and as such the time has come for action and not for inward anger. Second, the manifestation of the Ghost theme to Hamlet has expanded to include and now to affect Claudius, who is aware that his plot has been uncovered and as such has been confronted by the presence, at least on the level of memory of his dead brother. Third and lastly, the narrative need for the various themes to relate and commingle has created a momentary confusion of themes, which as we shall see below, stifles the appearance of all musics but the
Ghost’s theme until the end of the first half. Let us examine this last idea in greater
detail.

As we have seen above, at the end of the play as Claudius rushes into the
ballroom, Hamlet calls for music to sooth the King. The subsequent cue, ‘Flutes’ is
terminated abruptly when those in the room realize that something is wrong with
Hamlet’s request, that he is acting strangely and that his discourse may in effect
condemn or implicate him in the King’s unfortunate state. What is left for Hamlet the
musician/actor to do at this point? Well as we suggested above, his dilemma has been
resolved internally at least momentarily. Hamlet knows that Claudius is guilty and by
virtue of this the Hamlet theme can no longer represent his internal state because the
internal in Hamlet has been realized externally. As such the Hamlet theme is silenced.
The Ghost theme, which has now been ‘heard’ not only by Hamlet but now also by
Claudius, now represents aurally the presence of the Ghost to both and as such is no
longer heard. The ancillary themes of the Court are too silenced because the
illegitimacy of the Court has been found out, or so it seems to Claudius. Finally, the
players have fled and with them their music. So what is left to do musically?

As with the earlier scene in which Hamlet and Ophelia parted, there is no
space for music here. In fact with the exception of the appearance of the Ghost
(represented by the Ghost theme and not by the physical incarnation of the Ghost!) to
Hamlet while he is scolding his Mother in her chambers, there is no music in the film
for the next twenty-two minutes. The music has been silenced by a new line of flight
for Hamlet, one that is directed through the opening in his circle of property and one
that, until it returns in the recapitulation/restatement will remain muddled and most
often silenced. Instead the music will be replaced by words about music which
Hamlet will speak in his famous instrument monologue ‘O the recorder’, where he will invite Rosencranz and Guildenstern to play upon the instrument, much as they had attempted to play upon him. Interestingly, Hamlet’s monologue here is external and his instrument becomes his voice. The implication here is simple: Hamlet the actor has undone the plot to find him out. The development of his plan/theme/line of flight has undone the illegitimacy of the Court and the King is undone.

In the closing moments of the first half of Shakespeare’s play, Claudius delivers a monologue during which he laments his plight and the fact that his treachery has been discovered. Here, beyond perhaps all other moments in the film/score the development of the Hamlet and Ghost themes reach their apex, as they influence, perfume and distort each other as a way musically of indicating that Claudius very much understands what has happened. The intertwining of the two themes suggests that he has, in essence been overwhelmed by the fact that the persistence of Hamlet will eventually undermine him and that his subconscious guilt will eventually destroy him. Shostakovich shows this by constantly placing elements of the Ghost theme and the Hamlet theme on each other. The persistent pulsing and the low brass of the Ghost theme invade the Hamlet theme, while the pizzicato string playing of the Hamlet theme invades elements of the Ghost theme. Thus Claudius is conflicted and is attacked from two sides all the while having taken the Hamlet theme and the Ghost themes into himself to reflect his own subsequent indecision.

The development section of the score will end when Hamlet, now banished after killing Polonius, leaves by ship for England with Rosencranz and Guildenstern who carry secret orders to have Hamlet arrested and executed. As the strains of the clarinet Contemplation theme emerge, Hamlet remembers his father and strikes upon
a plan to undo Rosencranz and Guildenstern and Claudius as well. Interestingly, it is at this moment far out on the sea, open to the cosmos and to contemplation of a future course that Hamlet is at his most free. Hamlet, liberated by the openness of the sea sets in place a series of actions that will bring the circle full around.

**A Point of Stability: Recapitulation, restatement and return**

The third section of *Hamlet* begins with the silence that was established at the end of section two. The tower bells toll, instead of playing the Ghost theme, for the Ghost has done his job and is no longer an abiding presence. Gertrude and Claudius speak, but the words bring no music; Claudius knows that he is in a position of extreme difficulty, and of course Gertrude evokes no music at all because of her naiveté. Indeed, Gertrude was so deaf to the truth that she was unable to hear the presence of her dead husband when his theme became audible to Hamlet during the scene in her chamber. However, such intense silence within Elsinore Castle, such remarkable tension, could only ultimately turn into insanity if left unresolved and of course this is what happens to Ophelia.

Ophelia’s descent into madness causes her to do something remarkable within the score: the body of Ophelia becomes the maker of the music. This is a natural extension of Ophelia’s physical movement in the dance lesson. There the dance lesson was used as a way to control and order her. It makes sense then that, freed from the constraints of a need to be ordered, the music within Ophelia would burst out as a physical manifestation of her insanity. This happens in the form of a folksong which Ophelia sings as a way of surrounding herself with a circle of property, thereby distancing herself from the reality of her father’s death, the loss of Hamlet and the physical distance from her brother. The musical reality of Ophelia’s descent into
madness is made complete by the juxtaposition of two different musical worlds. First there is the modern chromatic theme played on the antique harpsichord, which by virtue of its position as an early instrument bears no relation to the music which it is forced to play here. Secondly, the harpsichord theme is juxtaposed against a homophonic diatonic theme orchestrated for string ensemble which bears an uncanny resemblance to music of the English folksong style of Ralph Vaughan Williams, which of course creates a very striking and disparate connection that links the film artificially back to its original roots. The fact that Shostakovich draws from two different and equally tenuous musical languages here, adds brilliantly to the growing sense of Ophelia’s desperation as her two worlds collide.

Following Ophelia’s suicide the orchestra recapitulates the folksong which she sang at the beginning of the section. Ophelia is dead and so the folksong must become instrumental. Her voice is lost, but the remnants of control that oppressed her remain and as such the harpsichord makes one final return by repeating the eerie chromatic motif associated with it earlier. As the camera pulls away from the running brook we see Ophelia lying beneath the water. Perhaps she has, like Hamlet, sought freedom in the openness of the sea, but here, as in every aspect of her life at Elsinore her attempt is too shallow, too naïve. As such, rather than granting her freedom, it brings her the peace of death.

Following the insanity which results in Ophelia’s death the narrative has no choice but to seek a point of stability and it finds this in Hamlet’s return from the sea. As Hamlet stands on the shore of Denmark having returned from England with the sea to his back, he has ceased to be an actor, he is now a man of action and as such he has no recourse but to follow his plan without deviation. This clarity of purpose
creates a point of stability in the madness of Elsinore and as such turns the
oppositional forces towards the final denouement. Throughout this section the
returning Hamlet is the point of stability and the strength of his theme signifies this
very clearly.

If we were to discuss theoretically the actual moment when the recapitulation
of Shostakovich’s score begins we would have to say that it is at the beginning of the
Duel between Laertes and Hamlet. Of course this creates a recapitulation that is quite
short in a traditional sense and places the preceding Ophelia suicide episode in a
transitional role. Nonetheless I feel technically that musically and cinematically we
must allow this to be the moment when Hamlet’s position as a point of stability is
realized most fully.

The duel marks the point of collision between Claudius, Hamlet, the Ghost,
Ophelia and the idea of the return. All of the players in this scene become part of one
giant intersection of individual paths, a sort of concurrent return, yet one that in spite
of its manifold linear intersection will not result in a terminal point, but simply a
further moment of return and recreation.

As we mentioned above, the duel represents the moment when themes
collide, and here the Hamlet, Ghost and Court themes engage in a dance that results
in each of them being destroyed. Shostakovich structures the duel cue in an
interesting way. The cue is divided into three sections that clearly mirror the shifting
perspective of the various narratives. The cue begins with a tympani roll. This is
followed by the Royal Fanfare which is heard following Hamlet’s first strike. This is
then followed by a cannon shot and a second instance of the Royal Fanfare. This
entire sequence is then repeated exactly for the images that follow Hamlet’s second
strike. We have in fact heard this sequence in a more relaxed manner at the beginning of the film and the implication here is the same: Claudius believes that his treachery has gone undiscovered and his plan to do away with Hamlet will allow him to be in control of the situation. However, the Hamlet theme/ refrain having established him as the point of stability in the recapitulation deterritorializes Claudius and prevents the various elements of the Court’s thematic catalogue from being developed and taking flight. In essence, Hamlet’s refrain overwhelms the thematic elements associated with Claudius and because of this they are heard from no more.

The final moments of the duel represent a remarkable instance of an immanent trajectory for the score’s two principal themes. As we mentioned earlier, in the conventional sonata-allegro form movement, the recapitulation reestablishes the movement’s two principal themes in the same order in which they were originally presented. However, for reasons that will become apparent shortly, Shostakovich chose to invert the recapitulation of the principal themes, presenting the Ghost theme first and then following it with the Hamlet theme. What is more interesting is the way in which the two themes ‘become’ or take on characteristics of the other theme. In the case of the Hamlet theme the orchestration moves closer to the sonic world of the Ghost theme featuring the low brass scoring which we have come to associate with that theme. The Hamlet theme also is heard in an augmented form which seems to move in the same temporal world as the Ghost theme does. Of course this sense of timelessness is appropriate to the Ghost theme because of the Ghost’s position in the afterworld, but here Shostakovich uses it to suggest the single mindedness of Hamlet as he seeks to avenge his father’s death. In essence as the duel progresses, the two themes become part of the same spiritual world as Hamlet’s immanent trajectory

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takes him towards not only the successful ‘prevention’ of Claudius and his plan, but
his own death and entrance into timelessness.

After receiving his fatal wound and his subsequent killing of Claudius, the
death of Hamlet takes place outside of Elsinore on the rocky cliffs overlooking the
sea. The soldiers of Fortinbras raise the dead Hamlet on a bier made up of swords and
spears and carry him away as one might a heroic fallen comrade. Kozintsev closes the
film by using a crane shot that allows us to view Hamlet and the procession from
above. The shot suggests that perhaps we are watching all of this from the point-of-
view of the Ghost, who now avenged awaits a reunion with his heroic son. Of course
the music which we hear is the same music that accompanied the opening scene in
which Hamlet raced across the countryside on his horse as he returned to Elsinore.
However, here the music suggests another return, this time the return of the King. As
we have come to expect, the return here is not a mere repetition but allows for
something new, something creative to inhabit the return, and of course the new king
will be Fortinbras. As the Hamlet theme returns to close the recapitulation, the
camera opens to a wider shot and we once again see the openness of the sea, the
recurring visual refrain of Hamlet’s internal contemplation and becoming. Here we
are reminded that because the concept of the eternal return does not have a terminal
point nothing has been resolved, but instead the return has created something new.
Much as the Ghost’s theme served as the aural representation of the spirit Ghost, now
the Hamlet theme serves to do the very same. The physical Hamlet is no longer, but
the result of his act of ‘becoming’ a man of action has caused stability to return to
Elsinore.
Conclusion
The complexity of layering in Kozintsev’s *Hamlet* creates a work that is rich on many levels, both internally and externally. Externally, the original play by Shakespeare returns in two very different and creatively distinct works: first as Pasternak’s translation and then secondly as Kozintsev’s screenplay. In each instance the original and then subsequently the translation becomes something different and avoids the pitfall of becoming merely a copy of the initial work. As we have seen Deleuze’s concept of the return as creative device comes into play here, for not only is the initial model creatively adapted into something new, but the subsequent meaning is changed and reappropriated in a manner that is specific to circumstance. Thus in both Kozintsev’s film and Shostakovich’s score the return and its incarnation as repetition has revealed something and opened the original to us in a new way.

Internally, the concept of the return inhabits the deepest reaches of Kozintsev’s direction of the camera work and Shostakovich’s score. The recurring visual leitmotifs of the open sea and the closed castle walls form visual refrains that provide cinematic depth to a Shakespearean world that exists all to often on the plane of language. Shostakovich’s score, which existed first as a film score and subsequently as a concert work carries the concept of the return to a further level and by extension provides a fourth layer of abstraction that leaves us with a new artistic vision far removed from but still layered onto Shakespeare’s original conception of the play. In essence the score/suite becomes a Hamlet without words, much as Kozintsev’s screenplay became a film without a stage, and Pasternak’s translation becomes a Soviet play removed from its English roots. Shostakovich’s score also adds a further level of meta-textual layering by the introduction of the structural device of the sonata-allegro form, which in itself reveals aspects of Hamlet’s internal
dialogue which would have remained hidden if they had not been re-realized musically.

Thus through this analysis Kozintsev’s *Hamlet* becomes a study of the concept of the eternal return as a creative action; one in which repetition is not relegated to a mere repeating of what was, but rather is the creative act of envisioning a new becoming. By virtue of this, Shostakovich’s use of the sonata-allegro form in the score of *Hamlet* allows what at first appeared to be a rigid structural device to become instead a creative force that in spite of its prescribed form opens itself to express the eternal.
Chapter Six: Fragments of a Life: Becoming-music/ woman in Krzysztof Kieslowski’s *Blue*

The history of film music includes a number of significant and prolific associations between composers and directors. One thinks of teams such as Bernard Herrmann and Alfred Hitchcock, Sergei Prokofiev and Sergei Eisenstein, Ennio Morricone and Sergio Leone among others. One of the more successful of recent pairings was between the Polish composer Zbigniew Preisner and his fellow countryman Krzysztof Kieslowski. The two collaborated on some seventeen projects culminating in the *Trois couleurs* trilogy.

Preisner was born in Bielsko-Biała on May 20, 1955, and is largely self-taught. His father was an amateur musician who played the accordion at local social functions and as such his young life revolved around music. Because music was part of his everyday life, Preisner chose not to study it at university, opting instead to pursue history and art at the University of Krakow (Russell & Young, 2000: 161). Beginning in 1978 he worked as a pianist at the legendary Krakow cabaret, ‘The cellar beneath the sign of the ram’, where he wrote and sang songs. It was during this time that he began to teach himself music theory and compositional techniques by reading available text books (Russell & Young, 2000: 161).

On the one hand Preisner’s compositional language reflects his position as an outsider to the world of the European conservatory system. This is further exacerbated by his own self admission that he’s not inspired by music, but instead draws his inspiration from extra-musical sources such as literature, philosophy, life, and painting (Russell & Young, 2000: 163). Because Preisner’s musical syntax was formed outside of the traditional influence of Western European models, his style is highly idiosyncratic and shows the strong influence of the Eastern European folk
music that he was raised with. On one level Preisner’s music sits on the borderline between a sort of quasi-classical music and an unconventional type of film music. By positioning himself thus his scores often refute the spectator’s expectations of film music’s role. Preisner refers to his music as ‘creative music’, arguing that the age of twelve-tone music and atonality has passed, and has been replaced instead by a type of neo-romanticism (Russell & Young, 2000: 163).

Preisner began his scoring career by writing music for television, but it was based on his work for his first movie, The Weather Forecast (Antoni Krause, 1981) that he was recommended to Krzysztof Kieslowski as a potential composer for his films (Russell & Young, 2000: 163). His collaboration with Kieslowski began in 1985 and lasted until the director’s death in 1996. It was through his rich and thought provoking work with Kieslowski that Preisner’s career became truly international and now includes a substantial and flourishing career in both Europe and the United States. Preisner has since composed music for more than 80 films and has received numerous awards for his film scores including the Los Angeles Critics’ Award (1991, 1992 and 1993), the French ‘César’ Award (1995 and 1996) and a Golden Disc award in Paris for his score for Kieslowski’s The Double Life of Véronique (1991); the latter was also nominated for an Academy Award in 1991 (Chmura, 2007).

Preisner’s approach to composition belies the circuitous course of his musical education. He writes, ‘I try and write emotionally and not mechanically; it’s always important to understand how the narrative in a film relates to music. But for me the most important thing in music is silence. And in order for the silence to play, one has to prepare it with something before and after. You’ll hear a lot of silence in my scores.’ (Russell & Young, 2000: 163) In many ways Preisner’s music carries on the
lyric-musical tradition of the cabaret, with its subtle political and psychological subtext. The monumental quality of his style as well as the sense of pathos are clearly derived from his self-professed neo-romanticism, as well as his liberal and unconventional understanding of European art music. Preisner prefers to write for traditional orchestral forces (often augmented by a choir), against which he sets melodic parts for various solo instruments or soprano *vocalise*\(^2\). The economy of Preisner’s musical language allows his music to reflect the internal in the narrative, because it encourages an interaction between and emphasis on both the metaphysical atmosphere and the humanitarian meaning inherent in the films he scores. Nowhere can this be seen more clearly than in his work with Kieslowski, who as we shall see believed that music in film should express the otherwise inexpressible. The regular closed structures of his compositions allow them to function equally well as recordings and concert pieces (Chmura, 2007).

Preisner’s working relationship with Kieslowski was both productive and collegial. This was no doubt because Preisner’s work was both instinctual and metaphysical. This makes for an outstanding fit with the inherently unspoken and minimalist nature of Kieslowski’s films. Kieslowski and Preisner developed an unusual way of working, which was derived in part from the fact that Kieslowski considered music in his films to be a part of the film’s initial conceptualization. Kieslowski’s believed that music must be used not only to underline the film’s atmosphere and ambiance, but must be an element in the film’s narrative. This approach can be seen in Preisner’s scores for the *Dekalog*, but is carried to an even greater height in *The Double Life of Veronique* and the *Three Colours* trilogy. In these

\(^2\) A vocalise is a textless vocal exercise or concert piece to be sung to one or more vowels.
instances the music was completely integrated into the performances and was allowed to become an integral part of the story. As Preisner suggests in this regard, ‘Sometimes there was no need for words or dialogue when [Kieslowski] used my music.’ (quoted in Paulus, 1999: 67)

Preisner’s usual compositional process involves receiving a brief from the director outlining his conception of the film and listing what he believed to be the moments of narrative significance. Preisner would then immediately begin to spot cues by developing his ideas at the piano, at times composing the themes first and at other times developing individual textures, which often become the basis for themes. Unlike many of his contemporaries, Preisner avoids the use of either the synthesizer or the digital sampler, and does not use an orchestrator. He considers the orchestration of his scores to be inseparable from the composition of his themes (Russell & Young, 2000: 163). ‘I have never used an orchestrator. It would inevitably create misunderstandings, since I have no idea how I would define the boundaries between my creation and somebody else’s.’ (Russell & Young, 2000: 173)

Preisner’s style can best be understood as minimalist from an orchestral standpoint because of his preference for the sense of intimacy that one gets by writing for a small ensemble. On one level this also makes it easier for Preisner’s scores to become part of the overall sound design of the score, because, as opposed to larger traditional Hollywood style score they can be integrated with greater ease into the sound design. This fact was important to Kieslowski and as Preisner comments the two spent a great deal of time discussing ‘how to achieve the perfect symbiosis of music and heightened natural sound effects.’ (Russell & Young, 2000: 163)
It was Kieslowski’s belief that the most important thoughts and primary internal emotions of a film’s actors should be expressed metaphysically through music, and not through acting. It was the ability of music to express the internal that made it so very important to Kieslowski. At his scoring sessions with Preisner, Kieslowski would regularly point out and highlight what he believed to be the most important inner feelings in each film and suggest to Preisner that these be expressed musically (Russell & Young, 2000: 168). For his part Preisner agreed with Kieslowski’s view that music should depict the internal, but he added that it needed to do so cleverly (Paulus, 1999: 65). By this he meant that music must not merely replicate or underscore the external, but rather probe deeper into the minds and emotions of spectator and actor (Paulus, 1999: 65).

Kieslowski, much like Preisner preferred music that was simple. Although unlike Preisner, his scoring preferences were for a large orchestra. In order to accomplish and reconcile this difference with Kieslowski, Preisner often achieved the intended emotional content by writing in unison and orchestrating the melody in widely spaced octaves. This allowed him to give the impression of expansiveness and monumentality without resorting to a large orchestral compliment (Russell & Young, 2000: 168).

**Kieslowski’s Blue**

*Blue* is the first installment in Kieslowski’s *Three Colours* trilogy, which is an unusual and inventive exploration of the three concepts associated with the colours of the French flag: Blue/White/Red and the colours link to the French triumvirat, Liberty, Fraternity, and Equality. The film explores the idea of liberty through the eyes of Julie, played by Juliette Binoche, a woman who has just lost her husband, the
composer Patrice de Courcy (Hugues Quester), and her little daughter Anna, in a horrible car crash. Julie attempts to free herself from her past by divesting herself from all memory. She sells her possessions, returns to her maiden name and moves to an arrondissement in Paris where no one knows her, and there she attempts to begin again. The question that Kieslowski explores throughout Blue is whether it is possible to live without memory. Is this type of existence a form of total freedom or is it a form of living death?

Kieslowski suggested in an interview with Paul Coates that the core elements represented by the three colours of the French flag were not particularly important to the Three Colours trilogy. He suggested that if a different country had provided the financing for the films – Germany, for instance – then he would have made the trilogy a German one, with yellow taking the place of blue and the trilogy would have been ‘yellow, red and black.’ (Coates, 1999: 170) Of course, such a suggestion is doubtful, because one would find it hard to imagine the trilogy being centred around the colours of the German flag, which draws its colours from the coat of arms of the Holy Roman Empire of the German Empire.

The idea for Blue came to the author of the screenplay Krzysztof Piesiewicz, as he watched a Polish composer being interviewed on television. The composer was with his wife, and Piesiewicz realized suddenly that the woman must have played a very important role in the life of her composer husband (quoted in Insdorf, 1999: 139). The film shares some marked thematic similarities with Kieslowski’s earlier film No End (1984). Both films tell stories about mourning following the sudden death of a well-known public figure and the focus is upon a beautiful, young widow whose excruciating grief isolates her from the world. Interestingly, Preisner also
draws upon an earlier cue from an earlier work *No End*, which he recasts as the Funeral Music for use during the televised memorial service in *Blue* (Haltof, 2004: 125). This re-use of music from early film scores will play an important and significant role as we begin to analyze how Preisner uses music in the film.

However, the film deals with more than just Julie’s attempt to find disconnection from memory. The film also deals with an unfinished composition by her husband, Patrice. The composition was commissioned to be played only once, simultaneously in the twelve cities of the new united European Union. It remained unfinished on the composer’s death and as such it plays the position of ‘other’ in the film’s narrative trajectory. In this sense the score’s position as ‘other’ allows it to be the device which must be either subjugated or excluded in order for the narrative/Julie to find fulfillment.

Preisner’s score is unusual because its composition (ninety-percent of the score was composed before the film was shot) predates the shooting of the film. Kieslowski involved Preisner in all aspects of the preproduction meetings and, once the composer understood what Kieslowski’s intentions and musical needs were, he set to the composition of the score at once. This meant that by the time shooting began Kieslowski already had everything that was needed musically, including the main themes and the ‘Concerto for the Unification of Europe.’ (Paulus, 1999: 66) On one level, as Preisner suggests, ‘*Blue* can be understood as a musical because it talks about a composer who composes for the sake of uniting Europe.’ (quoted in Paulus, 1999: 67)

The fact that Preisner’s score predates the actual filming of Kieslowski’s film opens up a series of methodological conundrums for us. How does one position the
story of a composer and his composition when the composer dies in the first few moments of the film? How does one say anything meaningful about a score which reacts to a preliminary reading of the screen play, but does not respond to the actual mise-en-scène of the film? For that matter how does one respond to a score that, from the story’s perspective, is written by a great classical composer, yet in actuality is written by a composer who is largely self-trained? How, finally, can one say anything meaningful about a film score which seems to defy the narrative implications of the film itself? What is left to say?

Of course these questions lead one further into the area of the national, both in terms of music and film. First, how does Kieslowski, as Pole working in Paris on a film that celebrates the very unification of Europe from which Poland (at the time) was excluded, develop the idea of nation and unity if at all? Indeed, many French critics responded poorly to *Blue*, attempting to define French cinema through an assertion of the difference between French and Eastern European cinemas (Dobson, 1999: 235). As Julia Dobson points out ‘This is clearly not a reaction to a threat of cultural imperialism from the East, but may be read as a confused anxiety over the transgression of boundaries of national cinemas, enacted by the phenomenon of internal co-productions which the trilogy represents.’ (Dobson, 1999: 235) Indeed, these very discussions seem to revolve around issues of nationality and authenticity (Dobson, 1999: 235), and Kieslowski’s inability to represent Paris authentically because of his position as an immigrant outsider (Dobson, 1999: 235).

Some critics were also unhappy with the musical quality of Preisner’s score. Royal S. Brown referred to it as ‘colossally blah.’ (Brown, 2007: 327) Brown would also suggest that ‘the interaction between film and its music in *Bleu* suggests
provocative possibilities that, in the context of the movie’s broader vision, unfortunately remain unrealized.’ (Brown, 2007: 171) Of course such a critique also smacks of nationalism, this time North American. Brown is one of the more enthusiastic writers on issues of film music. Unlike many musicologists, who suggest that film music is a prime example of the type of music that composers who cannot compose serious art music are relegated to compose in order to earn a living, Brown is sympathetic to the role and importance of film composers. However, his critique here plays part of a larger discussion which clearly positions both Preisner and Kieslowski as ‘other’, within a discussion of the American film industry.

Perhaps on one level Brown is correct about one thing, for Preisner’s score is not ‘polished’ in a traditional Western sense. Indeed, because of the influence of Eastern European folk music on his musical development, Preisner's tonal and melodic sensibilities were based, at least during his formative period, on non-Western models. This of course raises a further issue which is, does Preisner’s score represent a style which would have been used by a French composer such as Patrice de Courcy? As such does Preisner’s ‘Concerto for the Unification of Europe’ represent a western-sensibility or does it more importantly represent a sense of ‘other’, exemplified by Kieslowski and Preisner’s position as outsiders/immigrants in France and Poland’s position as ‘other’ in the initial European Union?

Perhaps one way to relate the pre-composed score to the mise-en-scene is to understand it as a parallel trajectory to that of the narrative. In other words the score enters into the narrative in much the way that Julie does at the beginning of the film, as a complete entity, a molar unit if you will, one that will however need to be broken down and reassembled, becoming something new. However, in order to analyze the
score in this way we will need discuss to employ several new Deleuzian concepts. In
the coming section we will explore how Deleuze’s understanding of becoming,
including becoming-animal, becoming-woman and becoming-music, as well as the
concepts of molecularization and the event which can help us to reconcile Blue’s
score to the narrative and mise-en-scène.

**Becoming as a way of understanding Preisner’s score for Blue**
Before examining the Deleuzian concept of becoming, which will provide the
foundation for our analysis of Preisner’s score for Blue, it is important that we take a
brief detour to introduce two other concepts which will be essential to our discussion
of the score, these are the concepts of the event and molecularization.

The narrative of Kieslowski’s Blue is motivated by an automobile accident, an
event, which causes Julie’s world to crumble or molecularize. The narrative
momentum and direction of the film are precipitated by this event. We can understand
the concept of the ‘event’ in the Deleuzian sense as an instantaneous production
intrinsic to interactions between various kinds of elements (Stagoll, 2005c: 87).
Deleuze suggests that

Events are ideal…The distinction however is not between two sorts of
events; rather, it is between the event, which is ideal by nature, and its spatio-
temporal realization in a state of affairs. The distinction is between event and
accident.

Events are ideational singularities which communicate in one and the
same Event. They have therefore an eternal truth, and their time is never the
present which realizes them and makes them exist. (Deleuze 2004b: 64)
Thus, the individual elements that play a role in the event that Julie experiences are loss, memory and the openness of the future. In essence Julie’s event has nothing to do with the physical crash of the automobile, but instead with the forces that remain as a result of it. The event is not what changes because of the crash, because the crash is merely a passing surface effect, but rather the state that is constituted by it that, when actualized, marks every moment of the state as a transformation (Stagoll, 2005c: 87). So we can understand the concept of the event as a series of changes that are ‘immanent to a confluence of parts or elements, subsisting as pure virtualities or inherent possibilities and distinguishing themselves only in the course of their actualizations in some body or state.’ (Stagoll, 2005c: 87) Therefore, we can understand Julie’s involvement in the crash, not in terms of the crash itself, which takes her husband and daughter, but rather as the results of the crash, the thing that precipitates her molecularization. Julie is not the survivor of a horrific crash; instead she is a molecularization that is the result of a confluence of forces.

The event of the crash forces Julie to molecularize, reducing her former molar understanding of herself to a series of contradictions of memory, moment and future. For Deleuze the concept of the molecular is positioned against that of the molar as represented here in the film by the complete mass of Julie’s life, both in a physical and a psychological sense. The molecularization of Julie’s life both pulverizes her world and reduces her to spiritual dust (Deleuze, 1993: 87). As we will see this separating of the mass which was Julie is necessary in order for her to become-woman in the Deleuzian sense. It will also be necessary for a similar immanent molecularization to take place in the score in order for it to move from a mass of sensation, a pre-composed nonreactive score, to an interactive and narrative element.
So in order for Julie to become-woman, and for the score to become-music, it is necessary for both to be pulverized and reduced to a position of molecularity, which as we shall see in the next section of this chapter is exactly what happens.

Deleuze’s philosophy is often called a philosophy of immanence because of his concern with the possibilities of becomings as they relate to life or the body, rather than predetermined subjects and transcendent values (Sotirin, 2005: 101). The concept of becoming was developed by Deleuze and Guattari in order to help envision the definition of a world presented anew, and as such it is a foundational concept in their work. Deleuze’s initial understanding of the concept is drawn from Friedrich Nietzsche, with Deleuze understanding ‘becoming as the continual production (or ‘return’) of difference immanent within the constitution of events, whether physical or otherwise. Becoming is the pure movement evident in changes between particular events, whether physical or otherwise (Stagoll, 2005a: 21). This suggests that becoming is not an evolution in the sense of a descent or progression (Deleuze & Guattari, 1987: 238), but rather represents ‘the moment of arrest in the roll of the dice, is always open to, and traversed by, becomings that are more than simple transformations of an existing real.’ (Conley, 2001: 21)

For Deleuze, becoming has a number of manifestations each representing different aspects and elements of becoming. For Deleuze, the initial phase in becoming can be understood as a becoming-woman. The expression ‘becoming-woman’ was first put forth in *A Thousand Plateaus*, the second volume to *Anti-Oedipus* subtitled ‘Capitalism and Schizophrenia’ (Conley, 2001: 20). Deleuze’s emphasis on becoming-woman does not privilege Man, instead it critiques man’s representation as the ‘molar’ paradigm of identity and subjectivity, opposed to
molecular subjectivity. Deleuze opposes the notion of molecular to that of the ‘molar which he considers transcendent, as opposed to the immanent of the molecular.’ (Flieger, 2001: 41)

Deleuze and Guattari’s notion of becoming-woman emerged from the same post-1968 context as Hélène Cixous’s Newly Born Woman. Deleuze’s becoming-woman shares with Cixous’s concept a commonality which undoes the self-identical subject, thereby opening the self to metamorphoses and becomings (Conley, 2001: 22). Much as Cixous had posited, Deleuze suggests two sexes representing the psychic consequences of these differences. However, he suggests that these differences cannot be reduced to those that were identified by Freud (Conley, 2001: 25). Both philosophers also suggest that bodies are neither natural nor essential, nor are they determined, rather they are marked and as such are ‘situated’ within a context (Conley, 2001: 27).

As we mentioned above, becoming-woman does not have to do with being a woman or being like a woman. Instead, Deleuze suggests that the concept of becoming-woman is a key threshold for a line of flight that passes through and beyond the binary distinctions that govern the teleological understanding of life. Becoming-woman is the first threshold because it must become molecular and function as a deterritorialization of the dominant molar form (Sotirin, 2005: 102-3). Therefore, it is the very nature of a becoming to be molecular rather than molar, that of an infinite number of elements that remain connected rhizomatically without entering into a regular, fixed pattern of organization (Bogue, 2003: 34). In order to deterritorialize the molar with its majoritarian emphasis, one must first deterritorialize oneself, and becoming-woman offers the first shift, one which destabilizes the
conventions of the molar (Flieger, 2001: 46). This allows one to turn away from one’s present condition and in the case of *Blue*, results in Julie’s beginning to turn away from the event and become instead ‘an ongoing actualization of virtualities.’ (Conley, 2001: 35)

A second form of becoming involves becoming-animal which is neither a dream nor a fantasy, but a real perfectly real. ‘Becoming animal does not consist in playing animal or imitating animal, and the human being does not really become an animal …what is real is the becoming itself.’ (Deleuze & Guattari, 1987: 238) Instead, the element of becoming-animal implies the adoption of characteristics that represent aspects of the animal, insect or bird. Thus one adopts an aspect of ‘beeness’, or ‘bird-ness’. ‘You do not become a barking molar dog, but by barking, if it is done with enough feeling, with enough necessity and composition, you emit a molecular dog.’ (Deleuze & Guattari, 1987: 275) As with becoming-woman, one becomes-animal only molecularly (Deleuze & Guattari, 1987: 275).

A third form of becoming involves a becoming-music. Deleuze suggests that all musical invention proceeds via such a becoming-other, ‘since music is the deterritorialization of the refrain and deterritorialization is itself fundamentally a process of becoming.’ (Bogue, 2003: 34) Because of this music can be understood also as a form of becoming, and it is ‘inseparable’ from three specific forms of becoming, a becoming-woman, a becoming-animal (Bogue, 2003: 34).

Deleuze encourages us to consider just exactly what the art of music deals with; what content is indissociable from sound expression? He suggests this is a difficult question to answer and yet he suggests that it is still something: ‘a child dies, a child plays, a woman is born, a woman dies, a bird arrives a bird flies off. We wish
to say that these are not accidental themes in music (even if it is possible to multiply examples), much less imitative exercises; they are something essential.’ (Deleuze & Guattari, 1987: 299) The question can be raised, why is music so often concerned with death? ‘Well on one level Deleuze is aware of the danger inherent in any line that escapes, in any line of flight or creative deterritorialization: the danger of veering towards destruction, toward abolition.’ (Buchanan, 2004: 15) In essence the becoming-music suggests a deterritorialization of not only the refrain, but of life itself. By becoming music we become deterritorialized, molecularized, we interact with other milieus, whether they be animal, cosmos, or a circle of property personal enough to keep us safe from an event. We lose not only our conception of music as a thing, but by destabilizing the very essence of the molar in music, music is reduced to something open to the cosmos, something which destabilizes our expectations and reorients ourselves towards becoming-something else, something previously unrealized.

**The Score**
Zbigniew Preisner’s score for *Blue* is as we have mentioned above a difficult one to analyze. The primary reason for this is that the score was ninety percent realized and finished before shooting of the film began. Such a practice is not entirely unheard of, one thinks immediately of Nino Rota’s score for *The Leopard* (Luchino Visconti, 1963) which was drawn from one of the composer’s earlier concert works. However, scores drawn from pre-realized music, whether the music is composed prior to filming as in the case of Preisner’s, or drawn from another source, as in the case of Rota’s score, do create analytical challenges for the film music theorist. The major question becomes, how does one discuss a piece by a composer, who - although
informed about the screenplay and alerted to the director’s requirements for the music - still must compose a film score that ineluctably does not interact with the mise-en-scène in the traditional fashion? Let’s examine how this might be undertaken.

The score itself is comprised of two principal elements: the first is a Funeral March, the second a fully realized score for the Patrice de Courcy’s ‘Concerto for the Unification of Europe.’ This second element, the ‘Concerto’ is comprised of a number of individual themes, including the Memento, Patrice’s theme, Olivier’s theme. As we shall see the full score itself does not enter into the film in its entirety until the very end, while the individual themes are used to fulfill certain narrative needs within the film.

Thus, work on Kieslowski’s film began with a both precomposed score and a screenplay. The screenplay tells the story of Julie de Courcy, who is married to a famous composer with whom she has a young daughter. These are the two great molar facts of Kieslowski’s film. The first, that the score is extra-diegetic at the beginning of the film; the second, that Julie’s life is both complete and as she wishes it to be. While both of these molarities are present at the beginning of the film, our initial understanding of them is concealed by elements of Kieslowski’s camera work. Let’s examine how.

The film’s first scene begins with an undisclosed sound which we hear but do not recognize. This technique, a type of sensory deprivation will be used by Kieslowski throughout the film. We will often hear, but not see and this technique is used to great effect at the beginning of Blue.

However, there is more than sensory deprivation going on here. Kieslowski’s camera work in this scene deprives us of more than sight. He gives us pieces,
fragments, of a life in motion. As the camera emerges from the tunnel we realize that it is positioned beneath a car and that the car is hurtling down the highway at a high speed. But we do not know what kind of car it is, nor where it is located. We do not even know who is in the car. Indeed, Kieslowksi will not privilege us to any knowledge about anyone in the car, except for Julie’s daughter Anna. We will be introduced to Anna by seeing her hand outside of the car window holding a blue candy wrapper which blows in the wind. We will see her face in a shot of the rear window of the car as she watches the car behind her. We will see her point of view as she watches out that window. We will watch her exit the car to relieve herself in the bushes on the side of the highway, but we will never hear her voice. Likewise, we will hear Julie’s voice as she calls for Anna to return quickly to the car, but we will not see her face. We will see Patrice stretching outside of the car as he waits for Anna to return, but we will not hear his voice. Later on, when the family’s car crashes we will hear the crash but we will not see it.

What is Kieslowksi doing here? Well, in fact he is introducing us to the dominant theme of Blue, the theme of fragments. If we understand the idea of a fragment as a piece of something that preexisted, something that was once whole we have only a partial understanding of why Kieslowksi would chose to introduce this narrative device. Beyond this it is possible to understand the idea of fragmentation as something positive, something life affirming, for a fragment can also be the beginning of something that will become whole, something that will become. This trajectory will carry both Julie and the score to a point of almost vacantness, but it will also bring them back to a new understanding of what it is to become.
The fragmentation of Julie’s life means that Kieslowski gives us very little information about any of the characters at the beginning of the film and it is only through the revelation of these isolated fragments throughout the film that we discover anything about Julie or the life she had. Thus, Julie’s character is a complete, molar entity only to herself at the beginning, and it is this concealed molarity that is destroyed for Julie when she awakes in the hospital to discover that her family has been killed. Her sense of the molar nature of her own life will be destroyed by this news and she is molecularized through the loss. Her world is shattered. The issue for us, and the particularly skillful turn of Kieslowski’s hand is that we do not know entirely what Julie has lost, it will only be revealed to us in fragments.

From a musical standpoint, the film begins in silence. In fact it will be 8’ 52” into the film before we hear any music at all. Why would Kieslowski, chose to begin a film which is in so many ways about music, in this fashion? Again the answer can be found in the molarity of the score, which because of its completeness is unable to enter into the fragmentary nature of the film’s opening scene. This of course makes sense because on one level the score exists as a narrative plot device; the film is about a composer and his unfinished composition. To introduce the score into the film at the beginning would have lessened the effect of discovering the composition as a series of fragments later in the film.

However, on another level the score cannot enter into the mise-en-scène because it is whole. The score exists, and is present at the beginning of the film as the car speeds down the highway, but it exists only in the extra-filmic world of its composer Preisner, and the intra-filmic world of its creator, Patrice. So the score cannot be heard in the opening shots, because to do so would reveal it as a finished
composition, the deceptive product of another composer, one outside the mise-en-scène. Therefore, the score exists as a molarity before the film, much as Julie’s life does, yet in this case the molarity prevents the score from entering the mise-en-scène. In order to enter the mise-en-scène the score will need to be molecularized and this will be precipitated by the same ‘event’ that facilitates Julie’s molecularization.

It is interesting to note that the English translation of the film refers to Patrice’s composition for the unification of Europe as a concerto, yet the original French calls it a *partition*. Of course *partition* refers to the concept of a total score or the individual instrumental parts that make up that score. On one level this makes perfect sense, yet the use of this word as opposed to the English term concerto creates an interesting starting point for the discussion of the score. The word concerto implies a virtuoso work for solo instrument and orchestra. The implication here is that while the texture is unified, the work stands as a display vehicle for a virtuosic performer. The term partition relates in one way to the idea of a set of parts that comprise a whole, the score. However, the term partita is also derived from this same understanding. A partita is a set of pieces or dance movements which are often not related to each other thematically, but are nonetheless loosely structured into a larger composition. Perhaps this represents a better way for us to understand the score and its related diegetic incarnation, for Patrice’s composition was intended to celebrate a union which was never a true union in any sense. As such the score enters into the diegesis politically as more of a partition than a concerto. Secondly, because of the molecularization inherent in the diegesis, the score is also best understood as a partition, a group of fragments, of pieces than the complete score that exists outside the diegesis.
The molecularization of Julie’s life is of course caused by the car crash. On a physical level it begins almost immediately after the crash. She is injured and awakes in the hospital. Kieslowski subtly reveals the fact that Julie has suffered injuries in the crash by using an extreme close-up of her bed clothes shot from her point of view. The fraying of the blanket is blown gently back and forth by her by her breath as she lies in bed. The blurring of the outside of this image, a returning visual distortion throughout the film suggests that she has suffered ocular damage in the crash.

We do not know the length of time that Julie has been in the hospital and because of this we experience the first example of a ‘memory gap’ in the film. We understand Julie’s molecularization to be only physical at this point, and because of this, we like her must wait for the doctor’s words to learn the fate of her family. In one of the film’s most memorable scenes Kieslowski beautifully frames the doctor’s image in an extreme close-up of Julie’s eye. As Annette Insdorf mentions in her commentary on the 1993 Alliance Atalantis DVD edition of Blue, Kieslowski used a special 200mm lens which captures the doctor in an image that is both clear yet distorted. This remarkable camera work results in an extreme type of fragmentation and molecularization as the totality of Julie’s reaction to the news of her family’s death is experienced by the spectator not through the expected shot taken from her point-of-view, but rather from the doctor’s point-of-view albeit reduced molecularly to the smallest possible reflection seen in her eye. Of course it is not difficult to extrapolate this further, suggesting that the image of Julie’s eye represents the window to her soul, which is however blocked by the doctor’s reflection making her incapable of fully realizing and internalizing the tragic news. In essence, the doctor’s
news serves not only to deterritorialize Julie’s molar conception of herself but cuts her off from memory and healing.

Kieslowski’s decision to cast Juliette Binoche in the part of Julie was a bold, but not entirely surprising one. On the one hand Binoche is the quintessential French film star of her generation and as such she provides the Kieslowski’s effort with the requisite amount of ‘Frenchness’. On another level, Binoche also represents what Ginette Vincendeau calls the ‘embodiment of sexy melancholy,’ a characteristic which is so essential to Blue that it is difficult to imagine anyone else in the role (Vincendeau, 2000: 250).

Julie’s inability to deal with the news about her family precipitates a desire to break away from her past. She first tries to do this by committing suicide, ingesting a large amount number of pills which she has taken from the hospital pharmacy. However, before she can do this Julie needs to distract the nurse’s attention and so she breaks a large plate glass window in the hospital hallway. The implications of her action are unmistakable, but she is unable to carry them out. Her desperation is evident, both in her desire to end her life, but also in her inability to do so. However, there is more at play here than first meets the eye. Julie’s breaking of the window creates a rain of fragmented glass which falls into the hospital hallway. Of course the visual image here suggests that Julie’s life, like the window has been violently shattered. However, we can also understand the breaking of the window as a visual image that suggests escaping into a new life, a sort of opening into the cosmos, and perhaps this is why Julie is not able to carry out her suicide. Moments after ingesting the pills, Julie is discovered by the nurse who sees her through the window which divides the hallway and the pharmacy. Julie confesses to the nurse that she is unable
to take her own life and Kieslowski uses this moment to establish both Julie’s helplessness and her inability to act. This scene also introduces another recurring motive, that of glass. As we shall see the motif of glass will both enclose and divide Julie from memory, feeling and the world around her.

As we observed above for the first 8’ 52” minutes of the film no music is heard. Indeed, we are not even aware at this point that Julie’s husband Patrice was a composer, or that he was composing a piece for the unification of Europe. Once again, Kieslowski uses narrative fragmentation to reveal further details about both Julie’s past and the existence of the score. Patrice’s assistant Olivier comes to visit Julie in the hospital and brings with him a small portable television set on which to watch the funeral of Patrice and Anna. It is here that Kieslowski first introduces the films two elements of music into the narrative doing so as Julie watches the funeral on the tiny television set. On one level there is something ironic about watching such an enormously important event on such a small screen. On a secondary level, as we shall see again in a later scene with the prostitute Lucille, Kieslowski chooses to reveal something diegetically about the narrative by having Julie watch television. Of course here we learn that Julie’s husband was both a composer and that he was composing a piece to celebrate Europe’s unification. Interestingly, as Roger Hillman has pointed out, the composition on which Julie’s late husband was working would seem to be as impossible a task for any composer as the composition of the ‘Prize Song’ in Wagner’s *Meistersinger* (Hillman, 2003: 325). Hillman suggests that a composition of this sort can be understood as an extreme example of the flexibility of cultural memory. This transcendence of borders, relationships and nationhood is blended in Patrice’s musical composition supposedly illustrating a vision of a new
Europe where music represents a binding force, one which releases spiritual energy that supersedes the political (Hillman, 2003: 325). It is interesting to note that at the exact moment in the funeral eulogy where the speaker first mentions Patrice’s composition, the screen of Julie’s small television turns fuzzy and she is no longer able to see or hear the proceedings. One questions whether the manifestation of Julie’s pain is so great here that she simply is unable to see and hear more, or whether the distortion is simply chance. Whatever the reason, Julie’s experience of the funeral on the television suggests that she cannot, or perhaps will not enter into life; she can watch but won’t allow herself enter into it.

It is in the funeral scene that Kieslowski first chooses to introduce music into the diegesis. However, his way of doing so is most interesting. Rather than having the ensemble at the funeral perform a composition which was written by Patrice, Preisner instead reuses a cue that he had composed for Kieslowski’s earlier film, No End. Although originally conceived in a faster, almost piquant style the cue here is transformed into a slow, doleful funeral dirge. What is most memorable about the way that Preisner transforms the Funeral March (FM from here-on-in) march in Blue is the continued interpolation of starts, stops and silences in it. It is as if Preisner is purposely fragmenting the FM into various smaller sections, sections which prevent the music from allowing for grieving. The constant starting and stopping prevents the FM from creating a climate for mourning at the funeral.

Why would Preisner chose to utilize a cue from an earlier film? As you will recall above, No End deals with a story that is quite similar to Blue. The FM cue was first introduced in No End to underscore the dead Anton’s description of the day that he died. As such Preisner’s choice here to use a cue that is not directly related to
Patrice, but instead suggests a memory of another cinematic death, creates a sense of memory in the savvy cinematic audience, while also serving to establish the cue’s association with the subject of death. As we shall see shortly, the FM theme will be endowed with the capacity to cut Julie off from an initial becoming, allowing her instead to experience both isolation and molecularization.

On another level, the FM serves as a refrain to accompany Julie’s various blackouts and ellipses. If as Deleuze suggests, the refrain prevents music, then the FM is used by Preisner to prevent Julie from interacting with the world, to prevent her from remembering and participating in her past. In essence the FM serves both to cut Julie off and to prevent the elements of Patrice’s composition from being heard diegetically.

As a result of Patrice’s death both the score and Julie’s life are reduced to a series of fragments, molecularized by the events of his death; Patrice’s composition by the fact that it remains unfinished and Julie’s life by the fact that her conception of herself has been deterritorialized. Julie now begins a period in which she will move away from her past by attempting to live without memory. However, the FM theme will serve to prevent Julie from escaping from memory entirely and Kieslowski will use the FM theme as a way of indicating the internal conflict of Julie’s struggle.

The issue of whether Julie composed her husband’s music is at first raised by a journalist who visits her while she is recuperating in what appears to be a nursing home. On one level, such a question is not particularly important. Patrice is dead and his composition, if it is to be finished, will need to be finished by someone else, whether by Julie or by her husband’s assistant Olivier (Benoit Régent). However, what is interesting here is that Julie’s exchange with the journalist is preceded by a
blackout. The ellipsis, which is accompanied as we shall come to expect by the FM theme is interrupted by the question of the journalist. Julie walks away from her and refuses to answer her question. The issue of Julie’s pain over the return of memory, represented by the blackout and the FM theme is compounded by the journalist’s question. Julie’s memory of the past has been transferred into the tangible reality of the moment by the journalist’s question about the thing that seems to bother Julie more than anything else, the existence of the score. Why is Julie so plagued by the memory of the score? Is it because she had a hand in it? Is it because it reminds her of her dead husband? Ultimately, as Kieslowski will suggest below, it does not matter.

After her convalescence, Julie goes to recover what she believes to be the only extant copy of her husband’s score. Once again Julie is questioned about her role in the score’s composition. The woman she visits, a copyist, suggests that she has noticed that the score contains a lot of corrections, implying that Julie had a hand in the composition of the score. In an interview, Kieslowski suggested that perhaps we can understand Julie as ‘one of those people who aren’t able to write a single sheet of music but is wonderful in correcting a sheet which has already been written. She sees everything, has an excellent analytical mind and has a great talent for improving things. The written sheet of music isn’t bad but when she’s improved it is excellent.’ However, he continues that ultimately ‘it’s not all that important whether she’s the author or co-author because what has been corrected is better than it was before.’ (Kieslowski quoted in Stok, 1993: 224)

Following Julie’s visit to the copyist, she takes the score which she has retrieved and simply tosses it into the back of a garbage truck. Julie’s personal denial will involve not only living without memory, but also living without music. In
essence she has dismissed both parts of herself; her personal side represented by her role as wife and mother and her professional side which is that of a composer. What Julie of course does not realize is that Olivier has asked the copyist to make a second copy of the score and send it to him. Therefore, Julie’s attempt to prevent music in her life is futile and it is this fact that will eventually serve as a catalyst of becoming both music and woman in her life.

After making love to Olivier in what can only be described as a ‘mercy fuck’, Julie breaks her ties with her past, having made arrangements to give away all of her possessions (in essence a material molecularization) she returns to her maiden name and relocates to an arrondissement in Paris, where she believes she can live without either having to know anyone or being forced to negotiate with the memories of the past. Julie rents an apartment, bringing with her very little, except for the blue crystal chandelier that hung in her daughter Anna’s room. It is an interesting side note that the blue crystals of the chandelier bear a striking resemblance to the corrections that Julie made in Patrice’s score, which resemble blue crystals. Installed in her new apartment, Julie’s life becomes a series of rituals designed to isolate her from interaction and feeling. Perhaps Julie finds consolation and control in repetition, and she takes on regular routines such as visiting the same café and ordering the same menu each time.

One of the places to which Julie regularly returns is too a large swimming pool, a place which seems to ‘act as a barometer for her emotional condition’. (Evans, 2005: 80) As Georgina Evans suggests, the right angles and rectangular closed nature of the pool perfectly replicates Julie’s world (Evans, 2005: 80). Rather, I would suggest that instead of mirroring Julie’s emotional state and acting as an area
of molarity as Evans suggests, the pool is instead an area of memory for Julie, a place of change of affect which leads to becoming (See page 194 & 201). Julie’s first visit to the pool ‘seems melancholy but curative, with Julie’s backstroke creating arcs of sparkling droplets, recalling the crystal lights of Anna’s mobile and suggesting the presence of her memories.’(Evans, 2005: 80-81) In this first instance, in the pool Julie’s blackout is again accompanied by the FM theme. The FM here, as in earlier blackouts at her apartment and at the café, prevents Julie from escaping from her memories. The refrain, in its solitary thematic power prevents the becoming-music in the score and in so doing prevents the becoming-woman in Julie. So great is the power of Julie’s avoidance of memory that in spite of her desire to reinvent herself personally she is prevented by the FM theme from doing so. Of course a part of her inability to become is her unwillingness to embrace the music of Patrice’s composition, which she is sure she has destroyed.

Julie’s second scene in the pool takes on a more oppressive mood than the first. After her swim, Julie half lifts her body from the water to leave the pool, but instead slides back into the water either unable or afraid to leave its safety, floating face-down and curled in a fetal position As Georgina Evans suggests, Julie’s pain here seems externalized in ‘the cage of rectangles around her.’ (Evans, 2005: 80-81)

However, something quite remarkable happens in this second scene in the pool. Here, for the first time in the film, the FM is combined with a secondary theme called the Memento. Earlier, Julie had discovered the Memento on the piano in her home and we heard it as she listened to the music in her head. The Memento is a fragment of a theme which Julie recognizes as a portion of a composition by the fictitious composer Van de Budenmayer. Kieslowski explained that Van den
Budenmayer was a fictitious Dutch composer created by Preisner and himself for their films. The two gave Van den Budenmayer a date of birth and of death and catalogued all of his works using the catalogue numbers for their recordings (Stok, 1993: 225). Van den Budenmayer made his first appearance in *Dekalog* 9 when the main character, Dorota, experiences a moment of revelation in her apartment as she puts a record on. Kieslowski and Preisner thought about using a classical recording of some kind but decided that it was better to have Preisner write a piece of music. Having done this, they decided to invent a composer who they suggested actually existed. The idea subsequently developed and after that Van den Budenmayer cropped up in each of their films, including *The Double Life of Véronique*, where he is credited with composing the *Concerto in E minor*. In essence the fictitious composer became an alter-ego for Preisner (Russell & Young, 2000: 163).

What is remarkable here is that the second cue introduced into the score by Preisner, is a fragment of a piece attributed to a fictitious composer who is in fact Preisner himself. Thus the world of the diegesis has merged with the world of reality and Preisner has become part of the screenplay in the guise of his other. There exists a remarkable sense of intertextuality here that places Preisner as the mythical composer Van de Budenmayer inside the diegesis.

As we mentioned above, the Memento and the FM come together for the first time in Julie’s second visit to the pool. In many regards the Memento serves as the musical version of the blue crystal chandelier which Julie has brought with her from her daughter’s former room. In fact the chandelier is referred to by Lucille as a souvenir when she first meets Julie. Thus, the act of memory represented by the presence of the Memento deterritorializes the FM as refrain and allows a crack in
Julie’s universe which opens her to the cosmos, to other possibilities. Julie, who has been unable to feel pain of any kind is now open to the possibility of feeling and the Memento allows for this. Prior to her first visit from Lucille, Julie has constantly said no to every element outside of herself. She has said no to her downstairs neighbour who requested her to sign a petition to evict Lucille from their building, she has said no to Olivier’s profession of love and she has said no to André’s attempt to return her cross. However, Lucille acts as the catalyst to her willing to be with others. Perhaps this occurs because Lucille asks nothing from her. Even Olivier has an ulterior motive wanting both sex and love from Julie. Thus Lucille serves as the catalyst to allow Julie to relate to other milieus. Lucille helps Julie to be open to others view of herself and this is reflected in her ability to interact with Lucille. Her new openness to other milieus is represented by her willingness to experience her grief and her memory exemplified by the juxtaposition of both the FM theme and the Memento.

Julie’s first personal diegetic interaction with music involves the appearances of the mysterious street musician who plays the recorder on the street outside Julie’s café. Julie is perplexed and intrigued by the musician’s performances of music, which in spite of appearing to be improvised still bears an uncanny resemblance to music composed for the Concerto. Julie is perplexed by this, but is also intrigued by the musician who, while he appears to be a street musician, perhaps even an indigent one, none the less appears one morning after seemingly having spent the night with a rich woman, who lets him out of her expensive car.

Is the street musician representative of Julie’s alter-ego? Certainly his freedom and his ability to come and go as he pleases and his ability to improve music which others, burdened by the boundaries of traditional training must compose,
would have been attractive to Julie. But then again his lack of a conservatory training might have caused Julie to view him with contempt. Indeed, the segregation between the folk/pop musician and the classical musician is extremely pronounced on the part of many conservatory trained musicians, who demean the efforts of instinctual musicians as less than, placing them in a position of other. As Jeremy Gilbert suggests, ‘This is the ordering which places composition clearly above performance in terms of importance to the process of music-making, implicitly maintaining a rigid separation between the two…’. (Gilbert, 2004: 121) Thus, the street musician represents everything that Julie wishes for her own life, freedom from commitment, freedom to interact with whom she wishes, and a lack of social constraint.

Kieslowski himself was fascinated by the possibility that two musicians in two different places could, because of the limitations of the musical vocabulary invent the same melody without any knowledge of each other. In the case of Julie, who obviously has a traditional musical background, the possibility of this is beyond comprehension. In fact when she hears the street musician playing the tune which bears a close resemblance to music drawn from Patrice’s composition she asks Olivier, who has come to find her in the café, if he hears what is being played. He smiles, recognizing the tune as a portion of the composition that we shall refer to as Patrice’s theme. Intrigued, Julie goes into the street and asks the musician where he has heard this. He responds that he invents lots of things, because he likes to play. Thus, a second element of Patrice’s composition is introduced into the score diegetically, quite by surprise by a character who represents Julie’s alter-ego. A musician who is everything that Julie wishes for herself, but is unattainable by her, because she is both blocked by memory and by a desire to block memory.
Interestingly, the Patrice theme is introduced into the film by one that did not know Patrice, or his composition, yet understands instinctively not only the essence of Patrice’s music but also Julie’s soul.

The street musician is free enough to invent, to create, to become music, thereby representing Julie’s other/possibility/potential for the process of becoming. But there is something more at work here, the dichotomy between the classical and the improvisational is being exposed and the freedom to create is being questioned. What is music? Well, perhaps here Kieslowski has a rather Deleuzian take on the issue. As Deleuze and Guattari put it themselves it ‘orchestration – instrumentation brings sounds together or separates them, gathers or disperses them.’ (Deleuze and Guattari, 1987: 95) The implication here is clear, Julie with her formal training has separated music, and she has dispersed it. Julie does not bring sound together, she does not become music and she may not become music because her molecularization is not complete, and as such the street musician’s role is to help us to understand what Julie must do in order to become.

One further aspect of this scene merits our consideration. The scene begins with Julie at her local café. Interestingly, Julie’s regular menu has now expanded beyond her usual espresso and ice cream. It now includes an empty mineral water bottle into which Julie has inserted a spoon which reflects her image back to her. The concave nature of the spoon and the coldness of the metal distort her image. We are reminded of the image in her hospital room where the doctor was reflected in her eye. Yet there the image had a humanness to it which is missing here. Julie simply appears distorted and almost inhuman in the spoon’s reflection and as such the shot marks the absolute nadir of her personal molecularization.
As we mentioned above, the arrival of Lucille allows Julie to be open to people, but not open to being with them. The continuation of this can be seen from Olivier’s discovery of Julie in the café. He discovers her there and is overjoyed to see her, but she does not open herself to him, in fact she withdraws even further from him. As we mentioned above Julie’s molecularization is nearly complete and because of this her world has been reduced to a point of absolute infinitesimal. In one of the film’s most memorable images, Julie concentrates on a sugar cube as it is absorbs espresso from her cup. This beautiful, but also haunting and somewhat disturbing image, suggests that Julie’s life has reach its molecular base. She has reached a point of complete isolation and complete obfuscation of others’ attempts to be with her. Julie’s trajectory is complete. She is ready to become.

The first example that we have of Julie being earnestly ready to ‘be’ with people is the visit that she makes to her mother at the nursing home. Julie’s mother is played by Emmanuelle Riva, who had been the star of Hiroshima mon amour (Alain Resnais, 1959), itself a film about memory. As Emma Wilson suggests, Riva’s appearance in Blue links the film to a particular generation of French cinema. Wilson suggests that ‘using Riva allows Kieslowski to signal just how far he will pursue the examination of memory’. (Wilson, 2000: 33)

Julie’s visit to her mother suggests that she is searching for something and she reaches out to her mother to ask her questions about who she is. However, her mother doesn’t recognize her as Julie, assuming instead that she is her dead sister Marie-France. On a literal level we can understand this as a result of the mother’s loss of memory. Perhaps she is a victim of dementia or of Alzheimer’s. On a deeper level it is possible that Julie’s mother is unable to recognize her because of Julie’s
molecularization. Julie has lost who she is, she has been reduced to a series of tiny particles which, whilst they may bear the same atomic weight as Julie’s molar self, no longer correspond to the psychic and emotional resemblance which would allow Julie’s mother to recognize her on a metaphysical level. If as Flieger suggests, Deleuze’s understanding of the relation of ‘becoming’ in love and other transgressive processes, is not a question of interaction between individual subjects, but of multiple assemblages (Flieger, 2001: 43), then this is Julie’s first attempt to form an assemblage of becoming with another person, albeit an unsuccessful one on a surface level. Yet, Julie still makes the attempt to form this assemblage of becoming with her mother and as becomings are always molecular this can be understood as the first step in Julie’s progression towards becoming-woman. As such it serves as our first clear indication that Julie’s molecularization is complete and that she is opening herself towards becoming-woman. Of course, in a Deleuzian sense it will take a change in Julie’s ways of being and thinking in order to effect a true becoming, rather than just a perpetuating of habits of thought that suppose ‘majoritarian business as usual’ (Flieger, 2001: 47).

Julie’s primary question for her mother seems to be whether she was ever afraid of mice. Of course this question is motivated by the fact that Julie has discovered a family of mice, a mother and new born babies, in her apartment closet. Julie’s revulsion at the thought of the mice is palpable and we observe her lying awake at night listening to the sound of the squeaking mice in a shot that is similar to earlier ones of her lying in the hospital bed.

Beyond Julie’s obvious phobia about mice, not an altogether unreasonable one under many circumstances, what is the purpose of this narrative device? In a
subsequent shot we see the mother moving her unprotected babies because the box under which they were living has been disturbed by Julie. What is remarkable about this brief scene is that it is preceded by images of Olivier as he un wraps the copy of Patrice’s score which he has asked the copyist to supply to him. As the mouse moves her babies, the images are accompanied by Olivier playing a section of composition for the unification of Europe on the piano.

The implications suggest that our conception of motherhood and the maternal are being challenged here. On one level, the mouse is caring for her babies, as one would expect. Yet, the very existence of the mice is a source of trauma for Julie, who is forced to remember the loss of her own child, whom she nurtured and cared for much as the mouse is doing, but also must now rid her apartment of. This leads to a secondary area of becoming for Julie, who must now become-animal in order to continue her personal trajectory of becoming. Of course the idea of becoming-animal suggests a certain need to become savage, to act cruelly, not because one wishes to but because sometimes one must do so to survive. On a secondary level, the issue of becoming-animal requires Julie to act, to become interactive, because she will need to reach out to her neighbour and ask to borrow his cat. Thus Julie, who has first gone to her mother to ask for the answer to a question, must now go to her neighbour and ask a favor. The story line of the mice, the sad but necessary task of their destruction without conscience, enables Julie therefore to become-animal.

Kieslowski’s and Preisner’s choice to accompany this scene with a new theme drawn from Patrice’s score also challenges our understanding of the maternal. First it establishes that Julie has not managed to destroy Patrice’s score. Secondly it establishes that Olivier cares for the score and intends to attempt to complete it for
reasons that we do not yet understand. Lastly, it opens up the possibility for Julie to become—music along with Preisner’s score. Thus, the scene serves to map out the future trajectory of Julie’s becoming.

After borrowing her neighbour’s cat in order to destroy the mice, Julie returns to the pool in order to seek the stability that it provides. However, this visit to the pool is quite different than the earlier ones, because this time Julie is joined by Lucille, marking the first time that Julie has been in the pool while another person has been present. Julie once again experiences a blackout, again accompanied by the FM theme, however, unlike her previous blackouts which always came in pairs, in this instance Julie experiences only one blackout. Following this she explains to Lucille that she borrowed the neighbour’s cat to kill the mice, and Lucille remarks that it is only normal that she is afraid to go back into the apartment. Lucille offers to help Julie by going into the apartment and cleaning up for her. This marks the first time in the film that Julie has said yes completely to an offer of help. It marks another turning point in her trajectory of becoming; she has now moved passed the willingness to be with the world and is willing now to interact with it on some simple level.

Following this scene, Kieslowski cuts to an elevated view of Paris at night. We do not know where we are or from whose apartment the shot is being taken, but the shot is the longest and most open in the film. The silence is broken by the sound of the phone ringing and as Julie answers she receives a call for help from Lucille who asks her to come to her sex club because she needs her. Again, representative of Julie’s trajectory of becoming, this is the first scene in which Julie is asked for something and is willing to do it. She responds to Lucille’s plea for help and in so doing responds to something outside of herself for the first time.
The scene in the sex club is the most atypical in the film. The scene’s primary colour is red, which is not completely unexpected considering the surroundings, but it also is reminiscent of the third film in Kieslowski’s Three Colours trilogy, Red (1994). In that film the colour red suggests issues of fraternity, which is of course what Julie is demonstrating to Lucille by coming to help her. Another aspect of the mise-en-scène which is of interest here is the use music. For the only time in the film we hear music, a sort of techno-synthesized pop music, which is not drawn from either Patrice’s score or Preisner’s FM. The coldness and artificiality of the score is a perfect match for what is happening in the club and as such establishes quickly that Julie is in a place that is foreign and exotic to her.

While Julie is with Lucille she sees herself on the club’s television. The interview concerns her husband and is being conducted with Olivier. Olivier had discovered photos of Patrice and private documents in the composer’s drawer while he was cleaning out Patrice’s papers. Julie, much as she does while watching the funeral of her husband and daughter at the beginning of the film, is once again a spectator and once again what she observes teaches her about her own life. She discovers that her husband had a mistress and that her marriage was not what she had originally thought it to be. Thus, Julie’s idyllic picture of her previous life, and by extension her understanding of herself, is completely deterritorialized with the news that her husband has been unfaithful to her. In essence her understanding of the past is also molecularized by this knowledge and she in fact is released from its hold.

However, during the interview Julie also learns that the score exists and that Olivier holds a copy. For the first time since destroying the score, Julie must confront the fact that Patrice’s music, that her music has not been destroyed. She experiences
here the same deterritorialization musically (by watching Olivier’s interview) that she did about her personal life. The effect that the knowledge of the existence of the score has on Julie is similar to the effect that discovering the mice had on her when becoming-animal. Julie must now choose whether to confront her conflictedness over the completion of the score and in so doing to confront Olivier from whom she has distanced herself, in spite of his professions of love. Julie has consistently preempted Olivier and prevented the becoming of his love for her. Now Julie must interact with him and confront him not only about his knowledge of Patrice’s infidelity but also about his knowledge about the score. When she does so, Olivier tells her his work on the score grew from the belief that the score’s completion would be force Julie to live once again. Thus, the completion of the score becomes the very vehicle for Julie’s final becoming-music and the becoming-music of Preisner’s film score.

The becoming-music of the score begins when Julie and Olivier meet to consider and listen to Patrice’s score and the work that Olivier has already done on it. We hear portions of the score reassembled and reintegrated for the first time. Up until this time the score had existed as a series of fragments inside the diegesis. The cues may have been internal either in the psyche and memory of Julie, visually in the form of the physical score or individually as diegetic performances within the narrative. Now for the first time the score begins to be combined as a becoming-music that is not a simple statement of individual fragments, but rather a concord of harmonious lines. This is reinforced by the visual nature of the score, which we can see clearly on the screen. The collegiality of the senses and the ease of the counterpoint is reinforced by the fact that the text of the choral portions of the score is drawn from St. Paul’s First Letter to the Corinthians, where he argues that one has nothing if one
does not have love. However, certain translations replace the word love with the word charity and in this case both are appropriate. First, as Julie opens herself to work with Olivier, she is not only enabling a becoming-music that rises out of her own journey of becoming, one which allows her to begin to express love for herself, the composition and perhaps Olivier, but she is also displaying a sense of charity which allows her to undertake these becomings. For this reason, Julie is becoming-music by allowing the music to continue its own journey of becoming. Of course such a course of becoming requires that Julie’s trajectory include the remolarization, becoming whole of the score, whose own molecularization was also influenced by the event at the film’s beginning. Thus, the score requires Julie becoming-woman, as much as Julie does, for the event-destructed minoratarian Julie is incapable of a becoming-music and as such prevents the score from entering into the narrative in anyway other than as a series of fragments.

Julie’s trajectory of becoming continues as she inquires of Olivier about his knowledge of Patrice’s mistress. She decides that she must go and meet her. Following Julie’s declaration she experiences a single blackout, again accompanied by the FM theme. However, this blackout will be Julie’s final one and it will also mark the final time that we will hear the FM theme. Her discovery of Patrice’s infidelity, followed by her willingness to now embrace her new understanding of the past has released her from the hold of the shadow that attempting to live without memory had caused her.

When Julie finally meets Patrice’s mistress she discovers that the mistress is pregnant with Patrice’s child. This discovery is the impetus for Julie’s final healing and also the impetus for the final stage of her becoming. Julie makes a gift of her
familial home to the mistress deciding that Patrice’s unborn child should have his name and his home. In essence the revelation of the truth about her past has cut Julie off from it. Julie’s partner/husband and child have now become the mistress’ partner and the mistress’ child. This fact frees Julie from the constraints of memory, because the memory itself was an artificial construction of her own mind, not the reality of the physical world. Julie has now freed herself and this is why we will no longer experience the blackouts of earlier in the film, and why we will no longer hear the FM theme.

This fact is further reinforced by the subsequent scene which once again takes place in the pool. We hear Julie dive into the pool but we do not see her do so, a further example of the fragmentary nature of Kieslowski’s mise-en-scène. This is followed by silence as the camera searches for her. Rather than the usual images of Julie swimming feverishly, or the blackouts, or the accompanying FM theme, the only thing that we hear and see is Julie bursting from beneath the surface of the water gasping for air. In essence Julie has become-new in the moments beneath the water and she can now fulfill a becoming-music in both herself and the score.

Interestingly, Julie next returns to visit her mother at the nursing home and as she approaches the building we hear stated for the first time Olivier’s theme. Julie approaches the building but then turns and walks away. She does not need to see her mother to ask about or validate herself. She has nothing to ask, she knows who she is and does not need her mother to clarify it. Exempt from the memory that caused her to escape from becoming: Julie is no longer in need of anonymity. Of course this has an effect on the becoming-music of the score as well and as the unchecked becoming of both is allowed to move forward we again hear a new theme, the Olivier theme.
The Olivier theme fills the void created by the disappearance of the FM theme and as such represents the first becoming-music that has happened in the film. Olivier’s becoming has not been at issue in terms of the music to this point, but in order for his music to create a becoming-music in the sense of joining with Julie’s and Patrice’s it was essential that Julie’s molecularization be complete to the point where she is able to allow the impediment of memory in the form of the FM theme to be overcome.

After leaving her mother’s nursing home, Julie goes to Olivier’s apartment to hear what he has composed for the score. Once again the score itself becomes an aural and a visual presence in the film. Together Julie and Olivier work on the score assembling it and reorchestrating it. The score is audible to the spectator in a unique way; in spite of the fact that Olivier is performing the score at the piano, we hear the performance in Julie’s mind as if the instruments that she chooses are actually present in the room. This is at first confusing, but soon it is apparent that it is a progression in the becoming-music of the score. First of all, the fragmentation experienced earlier in the mise-en-scène now no longer involves the denial of the immediately tangible sensory inventory. We are now able to hear the themes combining contrapuntally with other melodies. They have ceased to exist as individual entities; they are now part of a becoming-music in the broader sense. The score itself is visible in the scene visually and this is a result of Julie’s becoming which has freed the score itself to exist both temporally and physically. Julie and Olivier facilitate the becoming-music of the score tangibly in the room by reworking Patrice’s ideas and bringing them together with Olivier’s themes and Julie’s shaping. In essence what has happen here is that much as Patrice’s mistress and her unborn child became Patrice’s family supplanting Julie’s position, here the score becomes Julie’s with Julie taking the place
that the world believed Patrice to occupy. Olivier has assumed the position that once was Julie’s and in effect he is providing the music for Julie to shape. Thus the becoming-music of the score has caused a becoming-woman in Olivier. The full becoming-music of the score will be realized when Julie’s final becoming-woman is completed at the end of the score.

In the following scene Julie has returned to her own apartment. She is working on the score and she calls Olivier to speak with him. The theme repeating concept of fragmentation is again at work in this scene. However, this time the fragmentation is physical. For the first time Julie is experiencing a fragmentation which separates her from a specific physical body, Olivier. Of course Julie’s molecularization caused her to voluntarily remove herself from contact with the larger majoritarian body of her past. The fragmentation away from the majoritarian body allowed Julie’s molecularization to begin. Yet here the fragmentation has removed a minoritarian figure of becoming from Julie’s life. In order for both Julie’s and the score’s becoming-music to be fully realized Julie will need to resolve her immanent feelings for Olivier which result in a final becoming-music of the score.

Olivier’s comment to Julie that the music can be his or it can be Julie’s, but if it is everyone will have to know, is interesting, because in it we have a kernel of the nature of becoming that so pervades the score and the film’s narrative. Julie’s answer is simply ‘You’re right.’ The answer is ambiguous and does not resolve the question of who composed the music. What is Olivier suggesting here and why is Julie’s answer so ambiguous? Perhaps as Kieslowski suggested the answers do not really matter. What does matter here is that this interchange does not provide us with answers, it provides us instead with the realization that the becoming-music of the
score is not limited to one, but rather is a becoming that involves a becoming-woman, becoming-animal, becoming-music that is greater than one becoming but is now a product of many. This reinforces the fact that Julie is no longer emotionally isolated, but instead is now part of a larger community, much as the individual themes of the molecularized score are now interrelated and no longer isolated.

Julie returns Olivier’s statement with a question moments later when she asks him if he still loves her. He responds that he does and as Julie looks at the score the chorus begins to sing the Greek translation of the text from First Corinthians, ‘Without love I am nothing.’ This is followed by one of the most unusual and provocative images in the film, the image of Julie and Olivier making love behind glass in what appears to be a compartment below ground. Emma Wilson has suggested that the image of the lovers behind glass here recalls the opening scenes of *Hiroshima mon amour*: (Wilson, 2000: 34) Of course a metatextual allusion like that would be perfectly in keeping with Kieslowski’s choice to utilize Emmanuel Riva for the part of Julie’s mother. However, I believe that there is more at work here.

The terrarium like quality of image is striking and destabilizing. However, I believe that we can understand it as a metaphor for both the death of Julie’s previous understanding of herself and the new understanding of herself as she becomes. It is in one sense a burial plot and in another a rhizomic merging of two becomings that is reminiscent of the bursting up through the surface of Spring’s new daffodils. As Julie and Olivier make love, the sound of the fully realized score is heard for the first time, emerging into the fullness of a becoming-music that mirrors the becoming in Julie.

This remarkable shot is then followed by a series of shots of the various people who have played a role in Julie’s becoming. We are reminded of her journey,
of the path to becoming that has taken place in her life and in the life of the score. This moment of the film involves two remarkable shots. The first is of an image of Julie framed in Olivier’s eye but with her back to him. Of course reminiscent of the earlier scene when the Doctor was framed in Julie’s eye, here the image suggests that Julie’s becoming is sufficient enough for her to be reflected in such a small aperture, when earlier in the film she was not even recognized by her mother. The second image is the film’s final one, the image of a single tear rolling down Julie’s face. In one way the shot suggests that Julie has been healed and that she can feel. In another way it suggests that she continues to feel pain and that her memories still cause her pain. However, perhaps the ambiguity of the final shot is a commentary on the very notion of becoming, for as Deleuze would remind us, becoming does not have a point of termination, but is an ongoing process. There is no real resolution here because the becoming of both the score and of Julie has only just begun.

We began this chapter by questioning how one might think about and analyze a film score whose composition predates the shooting of a film. By utilizing the Deleuzian concept of becoming and its ancillary related concepts we have demonstrated how a film score can not only be molecularized but can actually become an active character within the narrative trajectory of the film. By understanding the score as a sensate body whose becoming parallels that of the film’s characters we have been able to relate a film score which did not originally respond to the images of the film to the actual mise-en-scene on a much deeper level than might have first been thought possible.
While separated by only twelve years, *Things to Come* (William Cameron Menzies, 1936) and *Scott of the Antarctic* (Robert Frend, 1948) are both films that speak to their times, times which were periods of profound historical realignment; yet both films accomplish this in very different ways. In the case of *Things to Come*, the 1930s was a period of great unrest across Europe which was a much ‘contested continent’, where competing political systems and ideologies were involved in ongoing conflict (Chapman, 2003: 195). In Britain, a short lived economic boom which began following World War I had quickly lost momentum, leaving more than two million unemployed (Mazower, 2000: 104). Certainly, as it stood on the precipice of World War II Britain remained a great empire. However, there were increasing pressures exercised upon the empire from a number of different sides and these pressures, represented most directly by the political turmoil in India, signaled that the empire was perhaps already in a state decline. This fact, combined with the added pressures created by economic instability and the potential of war in Europe suggest that, while *Things to Come* is about the potential for the continuing evolution of great empire, it is nonetheless an empire which needs to face its foibles and faults and reinvent itself if it is to retain confidence in its future.

*Scott of the Antarctic* speaks of a nation emerging from the devastation of World War II; a nation which won a war but lost not only its identity as a major world power, but also an empire, all the while incurring a post-war debt which was so great it feared it might never recover economically. *Scott of the Antarctic* also speaks to a post-atomic world, a world standing at the abyss of hopelessness, poised at the edge
of the Korean conflict with the possibility of an all out nuclear cataclysm. *Scott of the Antarctic* is the world of bombed-out buildings, any-spaces-whatever and a sense of terror about what the future really holds.

Yet, there are certainly many scores that we could have chosen from to illustrate this point and so the question becomes, just why do the scores for *Things to Come* and *Scott of the Antarctic* merit our consideration. Well in the first instance, as we shall discuss below, both scores are the product of important classical composers, who while resoundingly successful in their respective non-filmic careers, chose to become involved in film for varying reasons. Indeed, the practice of engaging British composers of art music for the purpose of furnishing film scores was, in part the result of necessity, there can be little doubt that many of the scores resulting from this practice can be counted amongst the very greatest of their genre. In the case of *Things to Come*, the resulting effort produced what is considered by many to be the first soundtrack recording in British history, while the score for *Scott of the Antarctic* would eventually become Vaughan Williams’ Seventh Symphony, the *Symphonie Antarctica*. Secondly, there has been a general neglect of British film scores in critical writing over the past fifty years, and while a few efforts have appeared within the last few years, the field is still in need of thoughtful consideration. Lastly, both films/scores are positioned at the juncture of an important historical and cultural shift in the collective national and continental thought of both Britain and Europe as a whole. As such, the two films embody and encapsulate important shifts in both filmic and philosophical paradigms.

In this chapter, taking my lead from Deleuze who suggested that World War II created a theoretical divide between two distinct forms of film language, I would like
to argue that the war also served as a dividing line in terms of film scoring. I will argue that Arthur Bliss’ score for *Things to Come* and Ralph Vaughan Williams’ score for *Scott of the Antarctic* make use of very different musical milieus in their choice of compositional language. Oddly enough, here the dividing line is centred around conceptions of space. In the collection *Deleuze and Space*, Craig Lambert and Ian Buchanan argue that, following the war, thinking about place became dominated ‘by rubble-strewn vistas’ and that many philosophers, artists and film-makers began to ‘imagine a world without place, a world of any-spaces-whatever.’ (Buchanan & Lambert, 2005: 1) This thinking is also echoed by Deleuze at the beginning of his *Cinema II* where he says:

> Why is the Second World War taken as a break? The fact is that, in Europe, the post-war period has greatly increased the situations which we no longer know how to react to, in spaces which we no longer know how to describe. These were ‘any spaces whatever’, deserted but uninhabited, disused warehouse, waste ground, cities in the course of demolition or reconstruction. And in these any-space-whatever a new race of characters was stirring, a kind of mutant: they saw rather than acted, they were seers. (Deleuze, 1989: xi)

It is this changing conception of space, which I will argue guides and influences the compositional choices made by Bliss and Vaughan Williams in their respective scores. Along the way we will embrace Deleuzian concepts such as the movement-image, time-image, duration, utopia and smooth space. However, before doing this we need to place the respective films and scores into perspective.

**Vaughan Williams and the score for *Scott of the Antarctic***

1935 was a key year in the history of film music; several memorable, symphonic-style scores were composed, including Arthur Bliss’ *Things to Come*, Erich Wolfgang Korngold’s *Captain Blood* (Michael Curtiz, 1935), and Max Steiner’s *The Informer*
(John Ford, 1935) (Steiner, 1998: 90). The British film industry was plagued during the 1930s by the fact that there simply weren’t enough good home-grown composers to furnish the required number of scores called for. Those who were particularly skilled were often booked up for months in advance (Lack, 2002: 120). The lack of experienced film composers led to studio’s adopting the strategy of approaching respected classical composers to write music for their more expensive films; a trend that persisted until the 1960s (Donnelly, 2005: 61). Perhaps the apex of this practice can be seen in Ralph Vaughan Williams’ unprecedented full-screen card credit at the opening of Forty-Ninth Parallel (Michael Powell, 1941) (Donnelly, 2005: 61).

Vaughan Williams’ entry into film music came when he suggested to Arthur Benjamin that he might ‘like to have a shot at writing for the films.’ (Vaughan Williams, 2004: 236) He would eventually write the music for eleven films between the years 1940 and 1957. Vaughan Williams’ approach to scoring and his views about it were quite unique for his time. He believed that while film music must always be viewed as an applied and specialized art, it nonetheless had the capacity to scale the artistic heights. He warned however, that in order to accomplish this, the score must always be composed to fit to the action and dialogue, even assuming a position as background when it was necessary (Vaughan Williams, 2004: 236). Vaughan Williams suggested that film music might be understood in one of two ways; the first, in which every aspect of the narrative was underscored by music; the second, which he preferred, ignored the minutiae and instead intensified ‘the spirit of the whole situation by a continuous stream of music.’ (Vaughan Williams, 2004: 237) Uniquely, Vaughan Williams felt it was crucial for the screen writer, director/producer,
cinematographer and composer to work together on the project from its inception (Vaughan Williams, 2004: 238).

Vaughan Williams preferred to approach film scoring from a position that he referred to as ‘parallel to the film’ (Parker, 2001: 11), by which he meant that he composed the score as, or prior to, the film being shot, rather than composing to the direct visual stimuli of the finished film. This practice mean that his scores were able to be freer in expression, giving them a more independent and self-contained quality. This, freedom from visual stimulation allowed him to achieve a higher artistic plane than the work of many of his contemporaries (Parker, 2001: 11). After agreeing to compose the score for a given film, Vaughan Williams would request the script as well as a set of general directions for the project. He would then begin to work on the score immediately, composing individual cues, which were precisely timed and yet extendable or compressible by means of a system of optional repeats; a method which was very similar to the scoring methods adopted by Satie in the 1920s. However, once finished, he left it to the discretion of the director and editor to make the necessary adjustments to the score as required (Parker, 2001: 11).

The end of World War II saw the beginning of a new sub-trend in British films, a type of semi-documentary film, in which an historical story was reenacted on the screen as drama, but with an eye towards being as authentic as possible (James, 1948: 136). Certainly, *Scott of the Antarctic* can be seen to have fitted into this sub-genre. Indeed, in some ways the fact that this enormous historical epic was a project of Ealing Studios, a studio more associated with comedy than historical drama, seems quite bizarre, and leads one to question just how the narrative of the *Scott* story fit in with the Ealing ethos. However, as Richard Young has pointed out, *Scott* was an
appropriate choice for Ealing for three reasons. First, the story fit perfectly with Michael Balcon’s desire to see Britain portrayed as a country of questing explorers and adventurers. Secondly, Scott can be understood as a variation on another Ealing studio theme of the family business which pits itself against bureaucracy, in that the film deals with Scott’s inability to gain government funding for his expedition. This fact compels Scott to embark on a series of personal appearances in which he canvases for private donations to overcome the lack of official government financial support. Lastly, the film can be viewed as a continuing part of the Ealing tradition of heroic World War II films, such as Convoy (Pen Tennyson, 1940) (Young, 2001: 11).

Vaughan Williams’ involvement with Scott of the Antarctic began in June, 1947 when he was approached by Ernest Irving, musical director of Ealing Studios, with the idea of composing the music for the intended film. Earlier in 1943, Irving had written an article on ‘Music in Films’ which appeared in Music and Letters in which he had criticized Vaughan Williams’ score for the film Coastal Command (J. B. Holmes, 1942). Irving referred to the score as being ‘not quite up to [Vaughan Williams’] usual standard’, suggesting that it wasn’t ‘particularly good film music’. He went on to suggest that while the score was ‘[s]olid, musicianly and melodious… Wardour Street will touch its hat and remain unimpressed.’ (Irving, 1943: 229) However, in 1946 Irving would apologize to Vaughan Williams, who at the time was working on the score for The Loves of Joanna Godden (Charles Frend, 1947) (Young, 2001: 10). Vaughan Williams responded to Irving’s proposition with a letter that contained definite ideas about the way that music should be used in the film, and which asked for a conference with all involved to discuss his ideas and reach general agreement on style and method before he began to compose (James, 1948: 145).
The period following the end of World War II marked a decided change in Vaughan Williams’ musical style. Nowhere can this be seen more clearly than in his Sixth Symphony (1944-7); a work which is the antithesis of its predecessor the Fifth Symphony (Parker, 2001: 13). The Sixth Symphony possesses a ‘nihilistic vision’ that clearly represented an internal crisis for Vaughan Williams, one which perhaps was brought about by the horrendous inhumanity of the Holocaust and the dropping of two atomic bombs on Japan (Young, 2001: 13). The bleak language of the Sixth Symphony was still fresh in the composer’s mind at the time that he was working on the score for Scott, and perhaps to some extent explains the bleak and often emotionless quality of the score. Interestingly, Vaughan Williams suggested that he felt that for an epic film of the scale of Scott of the Antarctic, the music needed to function ‘to bring to the screen the hidden and spiritual illustration into which the camera, however ably directed, is unable to peer.’ (James, 1948: 144)

Vaughan Williams sketched the entire score for the film, including furnishing several of the cues in full score, in just under two weeks (James, 1948: 145). His score calls for an extremely large orchestra of some seventy-five players – twelve woodwind, four horns, seven brass, five percussion, forty-five strings, pianoforte, xylophone, and harp. The composer’s heavy reliance upon pitched and unpitched percussion generated an entirely new sound world and expanded the orchestral palette by encompassing sonorities that had not previously been exploited in British film scoring (Parker, 2001: 13). The autograph full score for the film is 996 bars long, however, only 462 measures actually appear in the film, and this trimming of the score was carried out under Vaughan Williams’ direction (James, 1948: 145). In the post-production shooting script all of Vaughan Williams’ music is marked to function
as background music rather than featured music (Young, 2001: 13). However, in the end Vaughan Williams’ score can be said to have played a much more significant role than this. Indeed, during the quest for the Pole segment of the film, one might even say that the score assumes a position equal to or perhaps even more significant than that of the spoken dialogue.

One of the more innovative introductions into Vaughan Williams’s score was the addition of a wind machine which served to create an audible reminder of humankind’s transitory existence when pitted against nature (Tolley, 2001: 9). The score also employs a wordless soprano chorus, which emphasizes the almost impersonal nature of human suffering when it takes place against the backdrop of so vast and unforgiving a place as the Antarctic. Irving was not convinced that Vaughan Williams’ use of this women’s chorus was necessary (Young, 2001: 14). This opinion was also shared by director Ken Russell, in his 1986 television portrait of the composer, where he criticized Vaughan Williams for his use of what Russell considered unnecessary sound effects (Tolley, 2001: 9). However, I believe that this criticism is harsh, ill-founded and probably misogynistic, for as Huntley and Manvell suggest in relation to the scene depicting the men’s final hours, the combination of voices and orchestral sound mingles with the roar of the wind and the flapping of the canvas tent, interrupted by sparse dialogue from the men and the reading of Scott’s last letter home…[expressing] emotions that the men cannot reveal directly through their speech and actions. (Huntley & Manvell, 1957: 144)

The response to the score was generally positive, with no less than Herman Keller writing that Vaughan Williams’ ‘noble and, in parts, grandiose score is… immeasurably better than the present film itself; each of the more important sections will repay detailed study.’ (Keller 2006: 172) Keller added however, that the music
disappointed to some degree because of what he called the over-economy and repetition-compulsion of the thematic material (Keller 2006: 172).

Vaughan Williams would eventually rework and expand his score for *Scott of the Antarctic*, calling it the *Symphonia Antarctica*, the first performance of which took place in Manchester in 1953 under the baton of Sir John Barbirolli conducting the Hallé Orchestra.

**H.G. Wells and Things to Come**

Beginning in 1934 British cinemas saw a steady increase in attendance, with figures during the period 1934 to 1940 reaching almost one billion. Besides being a source of entertainment, British cinema also assumed an important role in social contact and communication (Ambrosius & Hubbard, 1989: 113). British films of the period projected the image of Britain as a ‘stable social hierarchy at home’, a ‘just colonial government abroad’, as well as presenting patriotic images of the monarchy and the armed services (Chapman, 2003: 202). On the whole the British populace seems to have been happy with the films that they were offered during the 1930s and those films served to help maintain consensus and the *status quo* (Chapman, 2003: 202). A key demographic feature of 1930s Britain was the gradual ‘ascendancy of the middle class’. Few films overtly touched upon this crack in the *status quo*, yet in many cases it was present beneath the surface (Street, 1997: 40).

In his autobiography H.G. Wells discusses the genesis of the book that would eventually become *Things to Come*. He writes, ‘In this newly built Spade House I
began a book which can be considered as the keystone to the main arch of my work. That arch rises naturally from my first creative imaginations…and it leads on by a logical development to *The Shape of Things to Come* [for which] *The Work, Wealth and Happiness of Mankind* was, so to speak, the workshop.’ (Wykes, 1977: 79)

*Things to Come* was not the first film version of a Wells’ literary work. Previous film undertakings included *The Invisible Thief* (Unknown, 1909), *First Men in the Moon* (Bruce Gordon, J. L. V. Leigh, 1919), *The Island of Lost Souls* (Erle C. Kenton, 1932) and *The Invisible Man* (James Whale, 1933).

Wells was concerned to make sure that what he perceived to be the ‘vertical social stratification of today’ should not be projected into the future world discussed by *Things to Come* (Frayling: 1995: 49). Indeed, Wells, who had been raised in the downstairs world of late nineteenth-century Britain (his mother was a chambermaid, and his father a gardener), struggled to escape this world, believing that an upper-class life was within his grasp. Having read, at an early age, Plato’s *Republic*, Wells also believed that change was possible in the hierarchical structure of English society. This notion was later given theoretical grounding while Wells was at university, where one of his professors was Thomas Huxley, a staunch defender of Charles Darwin and his theory of evolution. Huxley’s teaching suggested to Wells that man was merely in the process of an evolutionary progression, one which wasn’t fixed but could actually be molded and shaped. However Wells, soon came to believe that in order for this societal change to take place its was essential that individual governments be replaced by a central government, one that would regulate a series of nation-states.
H. G. Welles’ *Things to Come*, advances a utopian vision for the century which follows the year 1936. The story is set in the fictional English city of 'Everytown', and begins prophetically, just prior to the events of World War II. The narrative follows the attempts of John Cabal and subsequently his grandson Oswald, to establish a world where technology is not wasted in pursuit of war but is rather spent on the betterment of civilization. The efforts of Oswald Cabal eventually lead to the creation of a one world government, which ensures the safety of the citizenry. This progression of space from a place of danger to a place of security is mirrored in Arthur Bliss’ score.

The projected Wellsian ‘liberal’ utopia, with its renunciation of parliamentary democracy, private property and individualism was not the type of society that conventional liberal thinkers had envisioned (Coupland, 2000: 543), but then Wells was not a typical Liberal. In July 1932, while speaking to a group of Young Liberals at an Oxford summer-school, Wells urged the students to transform themselves into ‘Liberal Fascists’ and ‘enlightened Nazis,’ ‘who would compete in their enthusiasm and self-sacrifice with the ardent supporters of dictatorship.’ (Mazower, 2000: 23) This suggestion is not as outrageous as one might at first think, for one of the reasons why fascist ideology succeeded was because of the ‘political and social failure of liberal democracy.’ (Mazower, 2000:17) Indeed, by the mid-1930s the majority of European liberalism looked tired, with the organized left having been smashed. This left the sole struggle over ideology to take place on the Right-wing (Mazower, 2000:28).

However, in fascist eyes, Wells was considered more of a ‘socialist’, a fact that was reinforced when Wells made a trip to the Soviet Union to meet Joseph Stalin.
Wells attempted to persuade Stalin that technicians, scientific workers, medical men, aviators, operating engineers, would best be in a position to supply the material for constructive revolution in the West. He suggested that a dictatorship of technologists, as opposed to a dictatorship of the proletariat would be a more successful way to manage revolution. Stalin was ‘singularly unimpressed’, but the concepts expressed by Wells would become key themes in Things to Come (Frayling: 1995: 14).

In spite of Wells’ seemingly socialist overture to Stalin, many were still perplexed by his seeming fascination with fascism. Spectators had to contend with the perplexing fact that Things to Come contained images of a race of revolutionaries who wore both the black shirts and the broad shiny belts of the fascist movement. These revolutionaries appeared to moved and carry themselves in the semi-military manner of fascists; a fact which would have been apparent to an audience familiar with the sight of ‘blackshirts’ on British streets during the previous three and a half years (Coupland, 2000: 541). For Wells the presence of the Blackshirts reflected his long-established theory of how the world state would be achieved, as well as the important changes which his thinking underwent in response to the specific political conditions of the early 1930s (Coupland, 2000: 541). It was feelings similar to Wells that attracted Labour MP Oswald Mosley to fascism, and indeed scholars such as Christopher Frayling believe that it is possible that Oswald Cabal, the principal character in the second half of Things to Come, may have been a vaguely disguised allusion to Mosley. Mosley was not alone in feeling exasperated by what a fellow-MP called the Labour leadership’s ‘passion for evading decisions.’ At the 1930 Labour Party Conference, Mosley proposed a radical plan for economic recovery, which was rejected by the leadership on the grounds of cost. This failure prompted him to leave
the party and to begin the move rightwards which eventually culminated in the creation of the British Union of Fascists (Mazower 2000:134). Mosley stated:

This age is dynamic, and the pre-war age was static...the men of the pre-war age are much ‘nicer’ people than we are, just as their age was much more pleasant than the present time. The practical question is whether their ideas for the solution of the problems of the age are better than the ideas of those whom that age has produced. (Mazower, 2000:134)

While working-class fascism can not be said to be the traditional refuge of labour, there is little doubt that during the 1930s there was to a certain degree sympathy for Mosley’s New Party (1931-2) and its successor, The Union of Fascists (1932-1940). Indeed both of Mosley’s parties would eventually enjoy a good deal of influential support (Benson, 1989: 184).

Arthur Bliss and the score for H.G. Wells’ Things to Come

Things to Come was the first of seven film scores that Arthur Bliss would compose. Wells had met Bliss in March 1934, at the Royal Institution in London, where Bliss was giving a lecture on ‘Aspects of Contemporary Music.’ Wells was immediately drawn to Bliss and found that he agreed with many of his ideas about modern music and art. Wells suggested to Alexander Korda that they immediately engage Bliss to score the film, and Korda was so enthusiastic that he even agreed to let Bliss compose much of the score before the shooting took place, allowing many of the film’s key scenes to be fit the music (MacDonald, 1998: 36). Such a practice was highly unusual in conventional film music practice, for the composition and application of the score is generally, the final stage in the post-production process. Certainly, there were examples where the score predated the actual shooting or editing of certain scenes in a film. Here one thinks of the Battle on the Ice scene from Eisenstein’s film Alexander Nevsky. In this instance Prokofiev precomposed the
music for the scene so that Eisenstein could edit the images directly to the rhythm of the music. However, this practice was certainly more of an anomaly than the rule.

Bliss was honest about the fact that his motivation to work in the cinema was primarily monetary, which was borne out by Bliss’ way of turning each of his film scores into independent concert works (Lack 2002: 114). This fact did not limit the success of his film scoring, but certainly made his work more commercially viable. His score for *Things to Come* is also remarkable for the fact that it satisfied music critics when understood as ‘pure music’, unattached to the cinema. The concert suite derived from the score was performed with great success at the Queen’s Hall Promenade Concert series in 1935, ‘winning many new friends for film music.’ (Huntley, 1972: 40) A set of three gramophone records of the score, issued by Decca and performed by the London Symphony Orchestra conducted by Bliss, certainly are one of the earliest British film score releases, if indeed not the very first.

Wells’ views on film technique were clearly collaborative, and he wished to include the composer as an integral part of the design. He disagreed with those who viewed the score merely as a type of decoration which could be added after shooting was completed. This view prompted him to seek Bliss’s suggestions regarding the overall design of the film almost from the very beginning (Snedden, 2000: 28). Wells was insistent upon recording the score in advance, a proposition which would have allowed him to construct the film around it. However, Korda argued for the score to be left in its pre-shooting provisional state, with Bliss finishing it in the post-production process (Frayling: 1995: 42). Ultimately, the outline which Bliss had completed by autumn 1934 and which was based on Wells’ original screenplay remained largely unaltered.
According to Christopher Palmer, Bliss and Muir Mathieson – Music Director at London Studios - saw the daily rushes as they came in each day and formed much of the score in reaction to these. Film music scholar John Huntley has called Mathieson ‘the most important single figure in the history of British film music.’ (Huntley, 1972: 34) Indeed, both Korda and Mathieson would play an important role in the history of the development of British film music, for it was under their watch that important British composers such as Benjamin Britten and Arthur Bliss were engaged to compose for film. Bliss and Mathieson worked on broader issues surrounding the score in collaboration with Korda and Wells. And it has been said that Bliss’ music played an important role in bringing life to a rather stilted screenplay. Raymond Massey, who played the dual roles of John Cabal and Oswald Cabal in the film, remarked that the ‘picture was fantastically difficult to act… because Wells had deliberately formalized the dialogue, particularly in the later sequences…Emotion had no place in Wells’ new world.’ (Frayling: 1995: 22) It was perhaps for this reason that Wells relied so heavily upon music for this project. Indeed, on the very first page of his original treatment, Wells described the story in musical terms, and made it clear that he wanted the film’s structure to mirror that of a dramatic opera, with the long speeches functioning as the opera’s recitatives and the large set-pieces being accompanied only by orchestra (Frayling: 1995: 36). It was certainly for this reason that Bliss’ music, which was always at its most vibrant when it was responding to extra-musical stimulus, clearly added the dimension of humanness to Wells and Korda’s enterprise.

In spite of Wells’ insistence that the film be driven and ordered by musical ideals, Bliss never truly believed that this was possible. In relation to this, Bliss
commented that it was unreasonable to pretend that it was possible to blend music and mise-en-scène as closely as had originally been planned by Wells. Bliss added that ‘The incorporation of original music in film production is still in many ways an unsolved problem.’ (Huntley & Manvell, 1957: 50)

Upon the film’s completion, Wells wrote that Bliss’ score had been an integral part ‘of the constructive scheme of the film’, and that the importance of his contribution made him ‘practically a collaborator in its production.’ Wells continued that ‘in this as in so many other respects, this film, so far as at least its intention goes, is boldly experimental. Sound sequences and pictures sequences were made to be closely interwoven.’ Clearly in Wells’ mind, his desire to integrate the score from the inception of the project had been fully realized (Huntley & Manvell, 1957: 49-50).

Critical response to the score was generally positive. However, critic Kurt London took issue with Bliss’ choice to employ a large symphonic force for the score, suggesting that the sonic output of such an ensemble far exceeded the recording limitations of the time (London, 1936: 218). London wrote that while Bliss showed ‘an undoubted sense for film effects and the emphasis of pictorial ideas. His orchestra, a big symphony orchestra, has not yet managed to free itself from the symphonic tradition’, suggesting that ‘[i]n future scores Bliss…will [need] to revise his style.’ (London, 1936: 217-18)

The changing conception of space
As we mentioned at the beginning of this chapter, we can understand the different approaches to these two film scores by seeing them in light of the changing conception of space that occurred at the end of World War II. As Buchanan and Lambert suggest, after World War II ‘The deserted streets and shabby buildings
signify not that “a people”…is missing, but that it has been targeted for termination.’ (Buchanan & Lambert, 2005: 1) Indeed, in the aftermath of the bombing of Hiroshima, the issue of space and habitability became all the more acutely central to the human experience. It was this question which would dominate the second half of the twentieth century as the key analytical issue concerning space. The primary issue was a very practical one: what does it takes to make space inhabitable? What does it take to make places from sites where the active place making infrastructure had been either destroyed or removed (Buchanan & Lambert, 2005: 2)? This was a direct shift from pre-war spatial thinking, which was concerned with the seemingly damaging effect that space was having on the modern individual (Buchanan & Lambert, 2005: 2). However, after World War II, thinking about space changed with space being regarded as uninhabitable by definition. Prior to World War II the concern had been how space affected the individual. Following World War II the emphasis shifted to quite a different proposition: could individuals affect space (Buchanan & Lambert, 2005: 3)?

Space is essentially ‘a discursive practice of a place’. (Conley, 2005d: 258) With this accepted, place can be understood as ‘a given area, named and mapped, that can be measured in terms of surface or volume.’ Thus place only becomes space when it becomes the site of ‘existential engagement among living agents who mark it with their activities or affiliate with dialogue and active perception.’ In this sense, place is the equivalent of Deleuze’s concept of any-space-whatsoever (Conley, 2005d: 258).

Thus following on from this we might identify the following differences in the conception of space before and after World War II:
Prior to World War II:
1. How does space effect individuals?
2. Is external space, as opposed to the safety of personal space, inhabitable?
3. What are the damaging effects of space?

Following World War II:
1. How can individuals affect space, if at all?
2. Is space uninhabitable by definition?
3. What is the meaning or lack of meaning in the any-space-whatever?

(Buchanan & Lambert 2005: 3)

The change between the prewar spatial thinking which was concerned with the damaging effect that space was having on the individual, and the post-war reasoning which suggested that space had become largely uninhabitable can be clearly discerned in the different approaches to the two films under consideration. Let’s examine how.

Things to Come is an ideological exploration of the way that a one-world-government can improve the quality and stability of life on earth. However, Wells soon came to believe that in order for this societal change to take place it was essential that individual governments be replaced by a central government, one that would regulate a series of nation-states. It was this idea of a single super-power, in Wells’ mind which would facilitate a better world, a world that was both part of the ‘utopian’ dream from mid to late 19th century through to the 1930s and was also linked to the various economic difficulties of the time.

This transformation in the conceptual idea of space can be seen in the progression of Things to Come, which begins with a clear, if thinly disguised sense of place; a place which Wells calls Everytown. The film considers the way that space, (initially considered in minoritarian terms as represented by Everytown and subsequently in a remolarized, central ‘one world’ government) affects the life of the individual. The film moves outward, from an initial filmic and spatial world that
exists within the borders of Everytown, through the eventual reimaging of the world under the government of Wings Over the World. The film ends with Oswald Cabal suggesting the possibility of carrying the one world government into the far reaches of space. Thus it is clear that the narrative of the film embraces the three questions referred to above on page 244.

Bliss’s score, which exhibits some elements of modernism, begins with a musical vocabulary that can only be characterized as almost as Vaughan Williams-ish in its Englishness. Bliss’s score reinforces the Deleuzian pre-war notion of space exemplified in the movement image by:

1. Establishing a sense of place at the film’s opening.
2. Creating a series of time movement in five extensive sequences of montage (which I shall refer to as ballets) which serve to represent the passage of portions of time within the narrative.
3. Creating a sense of motion and movement in a style very similar to the use of music in silent film.
4. Moving the film outward by adopting a progressively more modernist tonal vocabulary.

By contrast Robert Frend’s *Scott of the Antarctic*, is a postwar film that clearly grew out of a desire to restore a sense of national pride in a Britain which had struggled both during and after the war. The film tells the story of Captain Robert Scott’s second failed attempt to be the first man at the South Pole. The score shares with the Sixth Symphony a sense of desolation and futility which perfectly underscores the composer understanding of Scott’s failed mission, an attempt which Vaughan Williams considered futile, self-absorbed and foolhardy. While the makers of the film desired to create a heroic image of Scott and his doomed team, Vaughan Williams’ conception of the score stood in direct opposition to this vision, a paradox which I will address during the analysis of the score later in this chapter.

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Befitting, in the Deleuzian sense, the post-war time-image film, *Scott of the Antarctic* moves steadily towards the void, or the any-space-whatever. Rather than establishing a sense of national identity as Bliss’ score for *Things to Come* does, Vaughan Williams’ score establishes a sense of loss of identity for the members of Scott’s party. These men are clearly English, but they are not identified with England. The place «England» does not exist here as it did, albeit camouflaged, at the beginning of the former film. Vaughan Williams’ score for *Scott of the Antarctic* redefines the sense of the spatial in the following ways:

1. It establishes a sense of identity for the expeditionary party, but not a sense of the national; a sense of place.
2. The score then sets to destroying this sense of national identity throughout the final half of the film.
3. The score moves from what can be described in a general way as ‘Englishness’ to a tonal palate which becomes increasingly ambiguous and less theme-driven, an any tune/score whatever. The score in essence becomes one with the landscape, both emotional and physical and eventually melds into it.
4. The score, like elements of the mise-en-scène moves inward, reducing the vast place of the Antarctic to an any-space-whatever
5. Ultimately, the score helps erase place entirely.

Beyond the application of Deleuzian spatial thinking we will also need to explore several other Deleuzian concepts. These will include the movement-image and time-image duality, and for *Things to Come* the concept of utopia, while for *Scott of the Antarctic* we will need to employ the concepts of duration and smooth space.

Let’s begin by briefly examining each of these in turn. We will begin with the movement-image.

Deleuze’s two cinema books (1986 & 1989) designate a shift in cinematic thinking that coincides with the end of World War II, creating two different and distinct forms of cinema: the movement-image and the time-image. Deleuze uses the term movement-image to define and describe the quality of cinematic images that
prevailed during the period 1895 to 1945, a time during which cinema ‘became the seventh art by embodying images not in movement but as movement.’ (Conley, 2005b: 174) For Deleuze, the cinema of the movement-image is characterized by action and its intervals and can be seen in the comedies of Charlie Chaplin and Buster Keaton, as well as in the ‘molecular agitation of wind, dust or smoke in the films of Louis Lumière.’ (Conley, 2005b: 175) Interestingly, Chaplin was working on his great modernist film *Modern Times* (1936) at the same time that Wells was overseeing the filming of *Things to Come*.

Deleuze bases his concept of the movement-image on Bergson’s three theses of movement. It is not unreasonable for Deleuze to have employed Bergson in his argument surrounding the movement-image, for Bergson’s two most important books *Matter and Memory* (1896) and *Creative Evolution* (1907), cover the early history of cinema, and philosophical musings from this period often discuss the concept of the image of movement in relation to thought (Rodowick, 2003: 19).

As Deleuze argues, in standard cinema time is derived from movement, and it is also derived from the actual and extended objects of ordered and slowed down perception. Because of this the whole of time can be understood as a unity derived from extendable parts, which connect. In other words, our lives are not experienced as a series of individual events which point towards some designated terminal point. Rather they are a series of any-instances-whatever, which exist within the whole of time, much as our memories represent flows within the cumulative whole of time and not specific points. According to Bergson we do not experience time as a simple accumulation of actions and events, but experience these any-instances-whatever within the flow of the totality of time, much as we experience each new pitch as it
enters a melody. Therefore, standard movement presents given actions and events, with time establishing the unity within which they are located (Colebrook, 2002: 153). To this end, Deleuze suggests that cinema can be defined as ‘the system which reproduces movement as a function of the any-instant-whatever, that is, as a function of equidistant instants, selected so as to create an impression of continuity.’ (Deleuze, 1986: 5) Because of this, the event of the moving image owes to a ‘distribution of the points of a space or of the moments of an event,’ a moment that can be understood as a ‘translation in space’. (Conley, 2005b: 174) Felicity Colman offers the example of the film *Lost in Translation* (Sophia Copolla, 2003) as an example of such a ‘translation in space’, suggesting that the main characters Bob and Charlotte have connected in a chance encounter and ‘come together in an asymmetrically cohabited durational passageway of becoming.’ (Colman, 2004: 145) Unlike space, ‘movement cannot be segmented or divided into static sections without changing or eliminating its quality as movement…Conversely, all spatial segmentations partake of the same homogeneous space.’ (Rodowick, 2003: 21)

For Bergson the human dimension of time opens out onto a wider horizon; one that neither denies nor privileges the human dimension (May, 2005: 45). He calls this conception of time a ‘spatialized’ conception, and suggests that it has the character of extension, for example, ‘a line that extends from one point infinitely remote to another point infinitely distant.’ (May, 2005: 42) This is very helpful because it allows us to understand the movement-image as being comprised of moments in a given whole, a single shot for instance, and it can be felt in the panoramic or tracking shots that confer motion upon the field of the image (Conley, 2005b: 175). This allows us to ‘understand the image as a visual or aural ritornello to
the one who makes it, space appears as a motor ritornello to the one who travels through it.’ (Deleuze, 1997: 160)

As we shall see when examining *Things to Come*, the film functions very much as an ‘early’ sound film, which segments itself into periods of action, periods of decision and periods of transition. Indeed, the film’s application of the score suggests a certain continuation of silent film accompaniment technique, with music being designed to cover intervals between scenes and to create a sense of movement, which is very much consistent with Deleuze’s concept of the movement-image.

According to Deleuze, the movement-image reached its end for five reasons. First, it no longer referred to a totalizing or synthetic situation, but a dispersive one. Second, characters began to multiply and become interchangeable. Third, it lost its definition as either action, affection or perception when it could not be affiliated with a genre. Fourth, an art of wandering – the camera seems to move on its own – replaced the storyline, and plots became saturated by clichés. Finally, opposing the traditional arc of narrative cinema, narratives were now driven by a need to denounce conspiracy (Conley, 2005b: 175). By contrast, Deleuze theorizes that after World War II the direction of film changed. If as Deleuze suggested early cinema was governed by the movement-image, then modern cinema would be dominated by the time-image. The primary difference being that modern cinema does not present moving things or objects; we do not even notice the movement of the camera, but instead are ‘invited into the virtual.’ (Colebrook, 2002: 151) Images are no longer subordinated to a sense of time that is derived from action; instead the image gives us time itself, a form of the virtual. (Colebrook, 2002: 154) This is not the cinema of actions which dominated the early period of film; there the hero always knew how to react.
However, after the war, people no longer believed it was possible to react to situations (Deleuze, 1995: 153).

In modern cinema the spectator is often shown images which can be described as ‘recollection-images’; images with which the spectator has no possible historical connection and yet images which retain the power to affect. These images remain virtual in their non-recognition. It is these images which become time-images because they disturb thought and memory through their display of time in cinema (Colman 2005: 153). The time-image also frequently becomes what Tom Conley calls ‘a site of amnesia’ because the various waves of ‘action turn the world at large into a matrix in which personages seem to float indiscriminately.’ This creates a subjectivity which can only be felt through the perception of time, resulting in the possibility that humans are ‘determined by the environs of time in which they are held.’ (Conley, 2005e: 281)

Therefore, the time-image designates images which Henri Bergson qualified as imbued with duration: a component of time that is neither successive nor chronological. Seen less as matter than felt as pure duration, time-images suggest that the configuration of the world has been altered, by drawing attention to the qualities of their ‘on optical and aural properties as much as the signs or matter they present.’ (Conley, 2005e: 280) This suggest that time does not provide a vessel in which life is lived, but rather that life is something that is lived first and then only quantified in linear form later (May, 2005: 42). Because of this we can understand time-images as time itself; a becoming in space, or ‘the form of time as change.’ In this instance, time is associated here with the perspective of universal variation. It is seen as a Whole which changes constantly but has no beginning, or end points. This criterion of a
perspective on a Whole that changes results in the creation of what Deleuze calls ‘direct images of time as special prehensions of duration or time as a becoming in space.’ (Rodowick, 2003: 33) As we shall see below, Scott of the Antarctic functions very much after the manner of Deleuze’s time-image. Once Scott and his men begin their quest for the pole, they become immersed in a world without border, a world without beginning and end. Their sense of time ceases to exist and is instead measured in terms of duration within the whole.

Deleuze’s concept of duration (durée) is drawn, as we observed above from the work of Bergson. The principal division in his work was between space and time. However, this division is not just between space and time, but instead draws the dividing-line between duration, which has the capacity to take on or hold all the differences in kind because it is capable of qualitatively varying with itself and space, which never presents anything but differences of degree, because it is quantitative homogeneity (Deleuze, 1991: 31). Deleuze goes on to say that ‘Duration is always the location and the environment of differences in kind; it is even their totality and multiplicity. There are no differences in kind except in duration – while space is nothing other than location, the environment, the totality of difference in degree.’ (Deleuze, 1991: 32) So, because of this, duration cannot merely be understood as lived experience. It is already a condition of experience, which presents us with a composite of space and duration. Pure duration offers us a succession that can only be understood internally and is therefore devoid of ‘exteriority; space, or exteriority without succession.’ (Deleuze, 1991: 37) On a practical level Bergson realizes that reality tends to mix the two together, such as the representation of time imbued with space. However, he suggests that is not where the difficulty lies, because the
representation of time imbued with space negates the more accurate representation of two separate and pure presences: duration and extensity (Deleuze, 1991: 22). Bergson understands extensity to be the unfolding of duration into space as a form of creative activity.

It is the very emphasis upon the whole rather than the total which makes Bergson so attractive to Deleuze and his related concept of immanence, because duration encompasses the process of becoming as the continual creation of the new rather than discovery of what already always is. By doing this it avoids a conventional teleology of goals or outcomes and instead emphasizes the interconnectedness of phenomena at discrete orders, levels and distances; each of which comprises an essential aspect of duration (Rodowick, 2003: 25-6).

One way of looking at this is thinking of the flowing together of mental states as similar to the way various aspects of a melody flow together. The previous notes linger while future ones are as part of the whole of the piece. Each note is permeated by every other note and each note must be present for the melody to exist, yet it is impossible to grasp this flow as a complete set of notes, because music is always becoming and always affected by each addition (Stagoll, 2005b: 79). Therefore Deleuze suggests that duration is the whole, ‘a spiritual reality which constantly changes according to its own relations.’ (Deleuze, 1986: 11)

Smooth space is measured in Deleuze’s political writings according to degrees of smoothness and striation. A ‘smooth space’ is one that is boundless, a space that is without border and therefore a space without specific place (Conley, 2005d: 258). We can understand Deleuze’s definition of space as a type of ‘homogeneous whole within which movement unfolds’, which thus forms ‘a totalized
construct of space that emerges from heterogeneous blocks of space-time.’ Smooth space is offered as a concept which frees us from this conventional understanding of space. Smooth space ‘haunts and can disrupt striations of conventional space’, and it unfolds through ‘an infinite succession of linkages and changes in direction’ that creates shifting and overlapping patterns of space-time out of the normally conceptualized and understood blocks of different milieus (Lorraine 2005: 253-54).

Therefore, smooth space allows us to understand the spatial not in terms of a totality, i.e. ‘I walk across the snow five miles from the centre of town’, but instead in terms of the concept of speed, i.e. ‘snow under moving feet as wind lifts hair’. This for Deleuze evokes the power to affect and be affected (Lorraine 2005: 254). Another way of looking at it would be to suggest that two people traveling might orient themselves in different ways; the one following a map to their point of destination, the other, more nomadic, traveling not from one point to a predesignated destination, but rather from one area where a need is met to another where it may be met when need arises. The first establishes specific points which orient a predesignated route which is deemed proper, while the latter establishes according to shifting needs. The difference in the spatial shifts described above does not occur in space; but it is created by different configurations, such as the nomadic, the needs of the nomad and the search to satisfy these needs. These unfold as smooth space within the striated nature of normal spatial thinking (Lorraine 2005: 254).

The concept of smooth space will be very helpful in our analysis of Scott of the Antarctic, because it will allow us to differentiate between the journey to the pole and the hopeless return from it. The fundamental difference is that prior to attaining the pole the men are in search of a point, they are acting. However, after attaining the
pole, the Antarctic is transformed from a specific place into a Whole without borders or time; a place which becomes the totality of their world and experience; a place without traditional movement and experience. Smooth space will aid us in understanding this fundamental shift.

The last concept we need to examine briefly before moving on to a comparative analysis of the two scores under consideration, is that of Deleuze’s concept of utopia. For Deleuze, the term ‘utopia’ designates the very political vocation of philosophy, which he understands as the attempt to bring about different ways of existing, as well as certain new contexts for our existence which are facilitated through the creation of concepts. (Roffe, 2005: 293) The most extensive discussion of utopia can be found in Deleuze and Guattari’s monograph, *What is Philosophy?* There, utopia suggests an intersection between things as they are and the activity of philosophy. However, unlike the work on utopia of philosophers such as William Morris, Deleuze and Guattari do not suggest that the outcome of this intersection will be an ideal future. Instead, what they maintain is that the present can always be negotiated through philosophical concepts with the result bringing about more freedom. Thus for Deleuze philosophical utopia has ‘two temporal loci: the present and the future.’ (Roffe, 2005: 294) Therefore, when discussing Deleuze’s concept of the utopian, it is not possible to claim that his concept of utopianism will lead to a better future. Instead, what Deleuzian utopianism does is to resist the present while opening up the projected future for us (Roffe, 2005: 294).

Deleuze’s concept of utopia will aid us in understanding the movement of civilization in Wells’ *Things to Come*, from an ‘Everytown’ to the supposedly improved society of the one-world-government under the leadership of Wings-Over-
the-World. The concept will enable us to find a richer way of understanding Wells’ desire to build an improved world; one that both suggests an engagement with the ills of the present, and an opening up of the interpretation of a utopian future.

**An analysis of Arthur Bliss’ score for *Things to Come***

H. G. Wells’ *Things to Come* is ninety-seven minutes in length, of which slightly over thirty-six minutes (36’13’’) of the film, or 37% is accompanied by music. The film can be segmented into three large sections, which we might call 1) 1940: Pre-war, 2) 1966: War and 3) 2036: Utopia.

Section I is the shortest of the three sections at just under twenty-four minutes (23’59’’), yet over fifty percent of the section is accompanied by music (12’38’’: 52%). This is by far the largest percentage of music in any of the three sections. Section II is the longest section at just under thirty-nine minutes (38’59’’) and yet it has the smallest percentage of music at thirty-percent (11’47’’: 30%). Section III is thirty-four minutes (34’00’’) in length and is accompanied by music thirty-five percent of the time (11’51’’: 35%). The segmentation makes it clear that while music was intended to play an integral part in H. G. Wells’ conception of the film, the overall amount of music used in the film is not particularly high.

The film’s three sections each play a different role in the unfolding of the narrative. Section I of the film - 1940: War - begins in the vaguely disguised city of Everytown, a place which is intended to be anywhere, but which seems quite clearly to be London, at least in the mind of art director Vincent Korda. The film begins very near to Christmas and Bliss’ score is used to establish this sense of both place and time while also enhancing a sense of movement in a style very similar to that of a silent film accompaniment; an approach which will be used commonly throughout
the film. The score will be used to accompany large blocks of the mise-en-scène in which there is no dialogue, but in which the narrative calls for movement; whether movement by a large group of people or by a block of time. However Bliss’ score does not merely serve to provide cover sound for dialogue-less segments of the film, instead it is used more importantly to manipulate our conceptions of space and time.

The film begins with an opening montage, which alternates shots of expectant Christmas revelers busily preparing for Christmas Eve, with cross-cuts of newsboys, billboards and newspapers ominously predicting the coming of war. The effect is certainly reminiscent of the type of silent film montage that the film’s production team might have been familiar with from exposure to films by Eisenstein and Clair. These films, many of which were banned by the British government from public screenings because of their political content (especially those of the new Soviet Union), were nonetheless shown at the London Film Society, which was founded in 1925 with the expressed purpose of circumventing the restrictive Cinematograph censorship laws of 1909. Among the early films screened at the Film Society was Eisenstein’s *Battleship Potemkin* (1925) (Thompson, 2008).

The opening Christmas montage establishes a sense of place and time, by defining a space, a nation, and an attitude. There is disagreement as to whether Bliss himself actually composed the music for the opening Christmas montage, but regardless of whether he did or not, the impact which the cue has is unmistakable and it immediately suggests that music in the score will be responsible for creating and manipulating space, time and movement. How does the score accomplish this? As we saw above, Deleuze’s concept of the movement-image suggests that in early film movement is no longer directed towards some ‘proper pre-given goal, but at each of
its moments is altering from itself.’ (Colebrook, 2006: 45) In other words, the movement here is not constructed to create a sense of movement but to disclose the production of change within those movements (Colebrook, 2006: 45). In essence this concept encapsulates the results of Bliss’ approach to the first section of the film, for the film deals with the changes that occur because of the movement from peace to war; from safety to danger; from the protection of national space to the danger of exposure to external milieus. However, such a movement would not be possible without the intervention of the score, which allows us to understand the sense of movement as a spatial one. Let us examine how this happens.

Deleuze suggests that the modern dialectic of Eisenstein manifested itself in his ability to capture a local privileged instant which was then immediately followed by an image of an altered ‘whole or moving mass of bodies.’ (Colebrook, 2006: 45) Of course this is exactly what is happening here, yet in this instance it is Bliss’ score which establishes the sense of continuity in the montage by not only binding the two aspects of the montage together but also, as we suggested above, by establishing the place, time and location of the montage. The Christmas carols heard are all English, which of course suggests that the location of Everytown is also English or at least somewhere in the Empire. Yet, the Christmas carols also do much more than this, for they locate the image as taking place during the Christmas season, for without the music there would be some question as to what each scene of the montage was suggesting. Thus the musical montage suggests not just that the place defined is England, and that the time is Christmas, but also through its ominous juxtaposition of dark, minor harmonies, it establishes that the spatial content of the Everytown is about to be altered in a way which is similar to Deleuze’s understanding of
Eisenstein’s technique of montage. If, as Tom Conley suggests, space is essentially ‘a discursive practice of a place’ which only becomes space when it becomes the site of an ‘existential engagement among living agents who mark it with their activities or affiliate with dialogue and active perception’ (Conley, 2005d: 258), then in Things to Come Bliss’ score enables this interaction to take place.

What is the impending change in spatial consciousness which the opening montage suggests? Clearly, as they go about their preparations for Christmas the citizens of Everytown seem unaware of the danger that being exposed in the street brings. The music of the Christmas montage projects a confidence in things as they are, in tradition as locator of place and person. Yet the ominous interpolations of the ‘war music’, while unheeded by the populace in general suggests that their understanding of space and its effects on their lives will change. This change is reflected in what Anthony Vidler suggests was a recognition of the damaging effects that space could have on the individual. He writes that, ‘Metropolis rapidly became the privileged territory of a host of diseases attributed directly to spatial conditions, diseases took their place within the general epistemology of Beard’s neurasthenia and Charcot’s hysteria, but with a special relationship to their supposed physical causes.’ (Vidler, 2000: 25-6) As Buchanan and Lambert suggest, ‘Whether it was the busy thoroughfares, the phantasmagoria of the arcades or the wide open space of the boulevards, there was an associated malady diagnosed for each new type of spatial experience.’ (Buchanan & Lambert 2005, 3) Thus as war approaches it is only the internal which is safe to the inhabitants of Everytown, and Wells’ film clearly sets up this dichotomy which juxtaposes the internal and the external as areas of safety and danger. Here the issue of the safely internal plays an expanding role. One finds the
inside of the home, the underground, the country represented by the nation, being placed in direct opposition to the street, the air (as represented by the airplane) and those ‘others’ who embody the foreign nation.

The safety which is projected by the internal, represented in the home, can be seen very clearly in Bliss’ second cue, ‘The Ballet for Children’. This cue, which is naïve in its childlike syntax, is used to accompany the scene in which the Cabal family celebrates Christmas. Safe inside their home, the children play with their toys, and the cue suggests that all is well; that the internal is protected and immune to the danger of the external. This image is reinforced by Bliss’ cue, music which is almost saccharine in its simplicity, yet music which plays the role of reinforcing the very idea of the home as fortress against the danger of the external.

This dichotomy is further developed following the Christmas gathering at the Cabals, as Passworthy (Edward Chapman) bids farewell to his hosts outside their home. During this scene the ‘Ballet for Children’ is still audible, but barely so. The implication of this suggests that the music is internal, representing the safety of ‘inside’ and while it can be heard outside the house this is only a matter of projection and not an inference that the outside is safe. What eventually silences the sound of the ‘Ballet for Children’ is the news on the radio that an aerial bombing attack has taken place and there have been great losses to the fleet. This attack which comes from outside of the country brings danger to those inside the country in much the same way that the radio broadcast, which delivers the news of the attack from outside the Cabal home, brings danger into the home, subsequently silencing Bliss’ cue.

The movement to counteract the impending danger to Everytown takes the form of a general mobilization from within. The ‘March’ which Bliss composed for
this montage serves the purpose of establishing a sense of frenetic and kinetic movement in both those enlisting and those frantically attempting to get inside to safety. Shortly after the cue begins, it is interrupted by an army vehicle rigged with speakers which pulls into the square of Everytown and announces that, everyone must get inside to be safe. The speaker tells the assembled crowd that ‘the streets will be dangerous….Go home!’ This is followed by shots of the crowd running from the streets in an attempt to find safety indoors. This movement from exterior to interior functions as a metaphor for Deleuze’s concept of the movement image, as well as an aural refrain underscoring the vulnerable nature of being exposed on the city streets. Let’s examine how.

Deleuze proposes that one way of understanding the movement-image is as the movement of a human body, which may be connected to a movement of machines and in turn to a social movement (Colebrook, 2006: 45). As such we can understand the terrified movements of the citizens of Everytown as a product of the coming war, a fact which brings increased insecurity to the majoritarian public space. This idea of war is then subsequently molecularized, suggesting the danger represented to the individual by the machines of war; a presence against which the individual can do little. A final molecularization, here represented by the idea of war as incarnate in the lack of security brought by the machinic, compels the individual towards movement, thus translating a space which once was public and corporate into a place of personal terror. In light of this the movement experienced in this scene can be understood not so much as a change within space, but rather as a change in the whole of space, meaning that it is not only the people that change because of their fear, but also that their relationship to everything around them changes, thereby becoming manifest in
movement. Therefore, we can understand the scene as a metaphor for the movement-image because the existence of both machinic and human movement is responsible for bringing about the translation of space that alters both Everytown and its citizens.

The insanity and panic of the scene in Everytown’s public square is immediately followed by a shift representing security and safety in a scene which takes place in Cabal’s son’s bedroom. As Cabal and his wife contemplate issues of family and future, there is no sense of the external danger forecasted in the square. In spite of the coming of war, the interior of the Cabal child’s bedroom is a place of sanctuary. The one interesting change in the Cabal household is the absence of music which had earlier been used to establish a comforting sense of childlike naiveté during the family’s Christmas celebration. The absence of music here suggests that such comfort no longer exists; that while the area inside the home remains safer than that outside, it is no longer invulnerable to pain and worry, indeed as the music had faded earlier so now security is seen as more fallible.

This moment is followed by a scene in which we experience the only images of mobilization that one might call ‘personal’ in anyway. Here we observe the images of Cabal’s associate Passworthy as he says goodbye to his son before going off to war. Bliss’ ‘March’ returns, but now in a new incarnation, becoming part of a complex montage which features the juxtaposition of image, spoken voice, sound and music. Wells and Menzies suggest the growing animation of the war-machine in an interesting way. Rather than showing images of individual soldiers enlisting or preparing for battle or even large groups of soldiers mustering, we are shown soldiers marching in silhouette, in a faceless procession moving towards battle. Remarkably, the only face that can be seen is that of Passworthy’s little son, who marches below
the soldiers as part of their mock formation. The juxtaposition of Passworthy’s son, whose childlike marching represents the innocence which was Everytown, against the faceless forms of those who march to war, dying in ever greater numbers, dramatically illustrates what the translation of space means to the inhabitants of the city.

Once again, the voice of the public-address announcer warns the inhabitants of Everytown that a coming air raid, which may expose them to gas, will make the city streets unsafe. This is followed by an accelerating montage of panicked citizens attempting to flee while the batteries of gunners prepare to defend the city against the coming air raid. Bliss’ ‘March’ suggests the possibility of heroism and even the possibility of overcoming the danger of outside, but this misleading inference is overcome by the panic of the citizens, a fact which is represented musically by the intensification of the ‘March’ theme and the increasing brevity of the montage’s shot length. Interestingly, the strains of Bliss’ ‘March’ are silenced by the first shot from the anti-aircraft gun. Following, the gun shot, the score is subverted by what can only be called a ‘futurist’ appropriation of non-musical sound for musical purposes. The sounds of destruction as the air raid progresses provide a dramatic and contrasting middle section to Bliss’ ‘March’ which can only be described as ‘noise music’. In essence the music of the mechanical, the machinic and the destructive turns the horror of being caught in the open space into a terrifying reality.

Remarkably, following the devastation of the air raid and the images of the subsequent destruction of Everytown, Bliss’ ‘March’ returns as if nothing has happened. The only hint that we are given that this recapitulation is not simply a looping of earlier film is the fact that the silhouette of marching soldiers now contains
many more soldiers. This is followed by the images of the escalation of war suggested by ever more modern weaponry, a fact which signals that the ‘March’ no longer functions to suggest war or the preparations for it, but rather now functions to create the passage of time. Thus, the function of the March, originally used to create a sense of physical movement within space, has now been co-opted by time/space, and has become instead the facilitator of the translation of both.

Following a brief scene in which Cabal attempts to save a downed enemy airman, Section I comes to a conclusion with further battlefield images. However, these images are no longer accompanied by Bliss’ ‘March’, but are instead paired with the score’s next cue, ‘The World in Ruins’. This cue is ambiguous in its temporal and tonal direction, suggesting a rapid acceleration of the progression of time that would not have been possible with the specificity of the ‘March’s’ affect. Indeed, because Bliss avoided the patriotic emotions that the ‘March’ might have stirred in the audience, the rapid progression of time and the translation of space, is allowed to pass in an unheroic and directionless manner. This acceleration of time, without regard for narrative temporality (the years are shown to pass by the use of giant numerical title cards designating the passing decades) is subsequently underscored and reinforced by the ambiguous and unemotional quality of ‘The World in Ruins’ cue. It is interesting to note that in spite of his experience with the First World War, Wells was obviously still thinking in Things to Come in terms of wars that lasted many decades, not unlike the Thirty or Hundred Years Wars.

The passage of time represented by this final scene brings the first section of the film to a close. As we mentioned above, this section contains the largest amount and percentage of music of any of the three. This is the exact opposite of Section II of
the film which, while the film’s longest section, contains the smallest percentage and amount of music in the film. The reason for this is not immediately apparent; however, as we shall see in Section II the amount of music is smaller by necessity because the narrative rarely moves outside of the immediate space of Everytown. With the exception of a few minor skirmishes, the war is for all intents and purposes finished, resulting in little need for the music to create movement, or suggest the passage of time. Thus, the space that exists in the post-1966 world of Everytown is very different from that of the world before the war began. It is a world of stagnant and controlled space, space without movement, space which exists as a world and as an end in itself; resulting in the destruction of the sense of place which was established at the beginning of the film.

In an early essay entitled ‘The Desert Island’, Deleuze discusses the difference between what he terms continental islands and oceanic islands. The essay begins with a discussion of these two species of islands and the two ways – one based on science and the other on the imagination – of comprehending them. Deleuze suggests that what scientific geographers call continental islands are derived through accident. They are born of ‘a disarticulation, of an erosion, of a fracture’, and they are survivors of the swallowing up or the ‘engulfing of what used to retain them.’ (Conley 2005a: 209) In many respects we might consider the Everytown of Section II to be an example of this type of survival; a land separated from its past and culture through the erosion caused by an event. Thus, the translation of the ‘space’ which is Everytown might be understood as regressive as the film progresses, at least as this movement is manifested in Section II. By this I mean to suggest that the translation of space from Section I to Section II is regressive because at the beginning of the film,
Everytown can be understood to be contemporary with that of the world of the spectator observing the film. However, because of the extended war which bridges Section I and II, the space which is Everytown actually regresses to a more primitive position, one that would have predated the experience of the majority of the film’s spectators. Thus the translation of space from Section I to Section II destroys not only the illusion of an empire’s ability to make space safe for its citizens, but also the very nature of that empire’s sophisticated contemporary culture.

Indeed, as movement in Section II of the film ceases, the concept of space is also altered. Now it is the world outside of Everytown which is unsafe, not the external area within Everytown. In the stagnant and spatially controlled post-1966 Everytown, the notion of space becomes minimized and the idea of a smaller, less dangerous ‘world’, one where nations don’t matter as much as ‘areas of control’, begins to takes hold. Of course in one way this explains the need for less music in Section II, as the need for less movement and less delineation of space requires less music.

What becomes interesting here is that in Section II, the music employed is used to introduce or reintroduce someone or something from outside of Everytown. The music is designed to bring the outside into Everytown, not to establish the spatial integrity of the internal city. Indeed, with the exception of the Chief’s return at the beginning of Section II and his victory speech following the battle with the Hill People for the coal pit (both of which make use of the ‘March’ from Section I), the primary cue in the section is the ‘Pestilence’ cue, which Bliss composed to accompany images of the wandering sickness. It is interesting that Wells chose to call this disease the wandering sickness, a disease which essentially destroys the
individual sense of place, condemning the wanderer to carry this dislocation to all they meet. Thus, it is the wandering sickness motivated by the ‘Pestilence’ cue that brings danger into Everytown.

The introduction of the harmonic and melodic language of the ‘Pestilence’ cue concludes a purposeful shift away from the earlier tonal language of the film; a language which might be described as purposefully ‘English’ in intent. This tonal reorientation began with the cue, ‘The World in Ruins’, which concluded Section I. The composer’s choice to make use of an English musical vernacular at the beginning the film makes sense on one level, because Bliss and Wells were attempting to establish a sense of place there. However, with the move into Section II of the film, with its translated and more limited spatial sense, the harmonic vocabulary of the score moves away from what might be described as a national syntax and instead embraces a more tonally ambiguous, modernist one. Indeed, such a move away from the modernity of Section I might be understood as a direct effect of the machinic intrusion of war, which resulted indirectly in the pestilence which cause the isolation and spatial constriction of Section II of the film.

This change results in the one instance in which music affects space in Section II. As we observed above, earlier in Section I, the score was employed not only to establish a sense of spatial location in a temporal or physical sense, but also to facilitate the translation of space that occurs in that section. However, in this instance, the music does not provide any such translation of space; we do not venture outside of the delineated space, and, because of this, time and space become smaller and less creative, thereby requiring only a translation of space between Section I and II. Thus,
‘The World in Ruins’ cue is responsible for bringing about a constriction which is at once temporal, spatial and harmonic.

The only creative alteration to space within Section II comes from the outside of the milieu of Everytown and is created by the arrival of Cabal, some nine minutes into Section II, who brings with him the message of the one-world-government: Wings-Over-the-World. Progress, here represented by a return to movement and because of this expansion and restoration in Everytown comes with and from Cabal’s arrival. This change suggests the reality of the fact that the space outside of Everytown can now cease to be seen as an area of danger, instead becoming an area for translation. Much as the transition between Sections I and II, begins with a translation of space through the erosion of what was, the end of Section II predicts a translation of space which will bring about the arrival of the Wellsian utopia. Perhaps on one level this projected movement can also explain the reason for the lack of music, for Deleuzian utopianism suggests a resisting of the present, in favour of an opening up of a projected future for us (Roffe, 2005: 294). Until movement towards the future can reopen the creative translation of space there is a much smaller place for the application of music.

This return to the creative translation of movement and space in Section III coincides with the move towards a totalitarian utopia, a fact which nicely mirrors the totalizing or synthetic aspect of film which is often embodied in the character of Deleuze’s movement-image. For the first time since Section I music again becomes involved in the creation of movement within the film. This takes place during the trilogy of cues called ‘Excavation’, ‘Building the Future’ and ‘Machines’. However, in this instance rather than participating in what we understood between Sections I
and II as the erosion of space, here Bliss propels us into a futuristic translation of space. Space and time are redefined as what will be and it is very much Bliss’ trio of cues that cause this movement to take place.

The grouping of the three cues share a cohesiveness of syntax, their organization being quite modern, and their overall musical aesthetic would have struck listeners of the day as quite modern. The three cues also form a disjunct but related grouping; cues which are related to each other through their shared vocabulary and compositional approach. What is most unusual about this grouping is that Bliss conceived of the three cues as individual, self contained compositions, rather than composing them as one contiguous piece with three divergent sections. Why would Bliss have done this, especially considering the suggestion made through the montage that the excavation and building of the new Everytown were in fact conceptualized by Wells as one continuous segment of the film? As was mentioned above, Bliss composed the music for this scene prior to the actual cutting and editing of the film. Wells was eager to fit the image to the music and so it was possible that his description of the scene’s three pronged approach suggested three separate cues to Bliss. Yet, as I mentioned above, what is interesting about this trio of cues is that while Bliss’ original score brings each to a very definite close replete with a terminal cadence, the individual cues are treated as one composition within the film. Indeed, ‘Excavation’ and ‘The Building of the New World’ are actually composed in the same key and metre and were recorded, perhaps not unexpectedly at the same tempi. All three cues make use of a modernist vocabulary, but this is exploited less extensively in terms of dissonance as the trio progresses. Of course such an approach helps to underscore the translation of time and space which this extended segment suggests is
taking place in Everytown. Indeed, even the movement from the primitivism of the
Everytown of Section II to the future utopianism of Section III is represented
musically by the progression of the three cues. The first cue, ‘Excavation’ makes use
of metallic percussion to represent the translation and excavation of the space which
brings about the new Everytown. This application of subtle ‘noise music’ techniques
forges a link between the earlier stagnant barbaric Everytown and its pristine future
successor. Remarkably, the future for Everytown is located beneath the ground,
hearkening back to the calls of the public address announcer in Section I, who
suggested that if one couldn’t go home, one could perhaps find shelter and safety
beneath ground. This suggests that while Wells understood the utopian Everytown to
be an improvement over previous incarnations, the overall view of space in the film
has perhaps not changed as much as might have been first through.

‘The Building of the New World’ and ‘Machines’, the second and third cue in
Section III’s trio of compositions, moves progressively away from the connection
with the old Everytown and instead looks towards the ‘sterility’ and safety of the new
utopian world by becoming increasingly less overt in its use of modernism. Bliss
progressively removes what I will call crude modernisms (brash dissonances, wide
striding melodic leaps, and rhythmic barbarity) and replaces these with more subtle
examples of a modernist language. Such a movement befits the representation of
Wells’ new Everytown. Interestingly, with the exception of the cue, ‘The Attack on
the Moon Gun’, which serves the simple musical purpose of creating movement and
reinforcing dramatic and visual intensity, Wells called for no more music in the film’s
third section until the films final few moments: the Epilogue. Of course this is as it
should be, for Wells’ new Everytown has been created, there is no longer any need for the music to translate the space for the future, the perfection of utopia is now.

The final use of music in the film takes place during Raymond Massey’s dramatic monologue in the Epilogue, following the successful firing of the space gun. The music here is justifiably dramatic, indeed almost operatic in its scope and intention. Wells no doubt called for music of this grandeur and dramatic intensity in order to underscore the glory of continued exploration and advancement in his vision of a totalitarian utopia, yet instead of suggesting this, the cue here proposes something quite the opposite. Rather than making use of a progressively more modernist vocabulary, Bliss for reasons that might have been driven by a need to appeal to public taste at the film’s conclusion, chose to compose the final cue, the ‘Epilogue’, in a style which harkens back to the Elgarian symphonic style of the early part of the twentieth-century. Such a stylistic and musical choice reinforces the spatial references to place from the film’s beginning, rather than creating something new. This does not project the future, for Everytown appears to remain very English in its musical nature. Indeed, the compositional syntax of the ‘Epilogue’ suggests that the film’s translation of space has been deceptive. Perhaps ultimately, Wells’ vision of a one-world utopian government remains directly related to his visions of a transformed British Empire. Certainly, Bliss’ cue suggests that the possibility of the pre-war understanding of space remains in place at the end of the film; suggesting that while one may dream outwardly of a new and transformed society, a sense of security and safety remain forever in the familiar and the internal.

Ralph Vaughan Williams score for *Scott of the Antarctic*
Scott of the Antarctic evokes an entirely different philosophical conception of space, one that was inflected by the horrors of World War II. As we mentioned earlier on page 244, the primary questions surrounding space following the war were:

1. How can individuals affect space, if at all?
2. Is space uninhabitable by definition?
3. What is the meaning or lack of meaning in the any-space-whatever?

Certainly, these questions relate strongly to the narrative of the film and to the images of the Antarctic and Scott’s battle with it. The film also lends itself very much to Deleuze’s post-war conception of the time-image. If, as Claire Colebrook suggested above (see p. 250 above), the primary difference between modern cinema and the earlier movement-image is that modern cinema does not present moving things or objects, then Scott of the Antarctic can be understood to be a prime example of this post-war cinematic shift (Colebrook, 2002: 151). In Scott we do not even notice the movement of the camera or the movement of the men because such movement is obscured by the bleakness of the frozen, white and horizonless Antarctic.

Vaughan Williams’ approach to scoring is, as we shall see below, very different from that of Bliss’ in Things to Come. Indeed, while we might think of Bliss as giving at least the appearance of complicity while working with H. G. Wells to evoke his vision of a new utopian world, Vaughan Williams’ approach can be characterized as almost subversive. Vaughan Williams did not hold with Balcon’s belief that Scott’s tragic death made him a hero. Instead, he believed that the death of Scott and his men had arisen directly from poor planning and egotism on Scott’s part. Because of this Balcon and Vaughan Williams disagreed on the manner in which the film should end, with Balcon preferring and eventually getting a heroic ending, while Vaughan Williams pushed for one that stressed the tragedy of the event. Vaughan

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Williams would have to wait to get his way until his subsequent reworking of the score into his later *Symphonie Antarctica*, where he would create a very different aural picture of the events leading to Scott’s death. Because of Vaughan Williams’ personal feelings about the narrative and the control which Balcon exercised in suppressing them, we might understand Vaughan Williams’ relationship to the film as subversive; in fact as we shall see there are a number of aspects of the film that can be understood to be deceptive or artificial in character. Of course this very sense of deception and artificiality will, as we shall see, become an indispensable part of our deliberations on the changing concept of space in post-war Europe, certainly in a way which is very different from that of Bliss in *Things to Come*.

As we mentioned above, only about half of the music which Vaughan Williams composed for the film actually made it into the final cut. This is made all the more interesting by the fact that several of the cues that were used performed double duty, being and pressed into service for scenes for which they were not composed, while large portions of other cues where simply omitted. Such a practice is not entirely unusual, but is noteworthy when such a large portion of the score was omitted. Vaughan Williams’ score accompanies some thirty-seven percent of the film, which at one hour and forty-seven minutes in length means that music is only heard during forty minutes of the film. This is a very similar percentage to the amount of music used by Bliss in *Things to Come*, which at ninety-seven minutes in length, used slightly over thirty-six minutes (36’13”’) of the music for an overall percentage of music used of thirty-seven percent. Certainly one could argue that Balcon’s *Scott* project was a more important and prominent studio project than the earlier Wells’ effort, and as such one might perhaps expect that music might play amore major role.
However, this percentage of music does not imply that the score did not play an important role in the film, or that the gifts of such a prominent composer as Vaughan Williams were wasted. Nothing could be farther from the truth. As a matter of fact, as I will argue below, in spite of the percentage of music being a reasonably low for such a major project, the score is in fact indispensable to the overall narrative and dramatic integrity of the entire film.

The film can be partitioned into four sections, each of which plays a distinctive narrative role. Section I which is 25’ 18” in length, contains only 6’40” seconds worth of music, yielding a total ratio of music to film of twenty-eight percent. There are seven cues in this section, and while the longest is a respectable 1’ 52” in length, the remaining cues are dramatically shorter than this. For reasons which we shall examine below, Section I is the most musically insignificant of the four sections in the film. Section II is the shortest of the four sections in the film and lasts for just 18’ 56”. However, there is a larger percentage (42%) and amount of music (8’22”) than was utilized in Section I. Section II also contains eight cues, with the longest being two minutes and thirty-three seconds. On the whole the cues in this section are more substantial than those is Section I. Section III is the longest of the film’s four sections at 32’ 58, and contains 11’ 42” worth of music (36%). Section III also contains the greatest number of cues at fourteen, with the longest cue being 2’ 05”. The final section of the film, Section IV, is 29’ 42” in length, but contains the highest percent of music at 13’ 27”, yielding a sectional percentage of forty-five percent. Section IV contains eleven cues, as well as the film’s longest cue at 2’ 57”. As we will see below, the high percentage of music in Section IV is not an accident, but plays a direct role in the dramatic and narrative trajectory of the film.
As we suggested above, Vaughan Williams’ score functions in a manner which is quite different from the way than Bliss’ score for *Things to Come* did. Vaughan Williams’ score establishes a sense of identity for the expeditionary party, but not a sense of the national; rather it creates a sense of place within time and space, which the score subsequently aids in deconstructing. Befitting the Deleuzian sense of the post-war time-image film, *Scott of the Antarctic* moves steadily towards the abyss, or the any-space-whatever Vaughan Williams’ score both creates a sense of identity and enacts a loss of the same, by becoming increasingly ambiguous musically. This results in the score becoming drawn progressively into the landscape, a fact which causes it to eventually meld with and disappear into the ambient noise of the Antarctic. As elements of the score move inward, they reduce the vast place of the Antarctic to an any-space-whatever; a space which eventually erases the existence of Scott (John Mills) and his party, drawing them into the abyss of post-war space.

**Section I**
Section I is the most idiosyncratic section in the film, and there are several reasons for this. Section I centers around Scott’s time in England, during which he is between expeditions. Oddly, the film begins with a title sequence that is set over what can only be described as a sea blue background. It is as if we begin the film beneath the Antarctic ice, encapsulated in the ice that will eventually overwhelm Scott and end his expedition in tragedy. The cue which accompanies the title sequence is entitled simply, ‘Main Titles’. This is an innocuous and non-descriptive title for music that will be used later for some of the film’s most dramatic moments. We might understand the concealing of this fact as the first instance of the subversive and deceptive nature of *Scott of the Antarctic* and the truth here is concealed in several
ways. First, the beginning of the film does not establish a sense of place; the location of the film is concealed by the blue screen. Second, the eventual intention of Vaughan Williams’ cue is concealed by a lack of visual information and as such the implication of the music is not revealed. Indeed, when compared with the opening of *Things to Come*, the difference between the pre-war and post-war understanding of space are made clear in a very dramatic way. Where *Things to Come* clearly defines a space/place which it calls Everytown, here the possibility of place is not even suggested. Indeed, the concealing of place here is very much in keeping with the post-war notion that nationhood does not guarantee identity or security.

When we are finally provided with an image of place, what we see is not London, but rather the Antarctic Sea, effectively thwarting our expectations. This leads one to question why the film begins with images of Antarctica. Certainly, on one level it is not all that unusual for a film about Commander Scott to begin in this way. Yet it is still disorienting that the first images we see from a film which will begin in London, are not of London, but rather of the disconnected, vague and placelessness of the Antarctic Sea. Vaughan Williams’ cue for this Polar Sea montage is called simply, ‘Prologue’. However, the images that we see do not function as a prologue, but rather seem to be drawn from Scott’s past. We are not seeing what will be or what is, but rather what was; the world that Scott left behind; the world that precedes his return to London, and the world that will dominate his thinking until he returns. In a Bergsonian reading, this makes sense because time is not presented here as a series of points on a line, but rather as a whole. Indeed, we might even understand this as an opening salvo towards a breakdown in the traditional understanding of time as a succession of points. In fact, as we shall see in Section IV,
the Antarctic will come to represent, via the Deleuzian concept of duration, the whole into which Scott and his party will lose themselves, their identities and their existence.

As we mentioned above, one of the more striking issues found in Section I is the sense of artificiality and deception which pervades it. This also extends to the artificiality of Vaughan Williams’ musical style in this section of the score; music which bears no resemblance to the other cues in later sections of the film, or to Vaughan Williams’ general compositional style. Indeed, all of the music in Section I with exception of the ‘Main Title’ music and the ‘Prologue’ could have been composed by someone other than Vaughan Williams. Certainly, one could explain this by suggesting that Scott’s domestic world, his home, is both foreign and uncomfortable to him, bespeaking his position as a nomad, one who has no home, or at the very least is not comfortable there. As such, the narrative calls for music that is different affectively from the music later in the film. Such a claim does not seem totally implausible, because Scott clearly feels confined by his internal domestic state which prevents him from being free to explore. Indeed, one might even suggest that, based on the rapidity with which Scott decided to return to the Antarctic and leave his young wife, that he is only truly happy when he is free from the confining nature of internal/domestic space. Of course such a truth is also reflective of the fact that the post-war sense of space no longer considers the internal, the space inside, to be a place of safety and peace.

However, there is more at work here than Scott’s internal emotional make-up. Let’s examine what. One of the more striking facts of Section I is that the physical sets seem both strangely contrived and poorly conceived. The artificiality of the set
for Dr. Wilson’s back yard and home are so ridiculously amateurish that, one is left to question how a studio with the resources of Ealing, could allow them to be used, especially when juxtaposed with the obvious care that is taken to ensure that the scenes set in the Antarctic are so convincing. While there is no easy answer for this, the result of it is that the atmosphere created by many of the sets in Section I are at once artificial, claustrophobic and spatially contrived. The claustrophobic nature of the sets in Section I can be seen in the drawing room of Scott’s home during the sculpture scene, the interior of Scott’s tiny naval office, and the lack of appropriate external perspective in the matte paintings in Dr. Wilson’s (Harold Warrender) backyard. The first two scenes cited above are accompanied by brief, inconsequential cues, which are interrupted without reason, providing the music no time develop or expand. This is of course in keeping with the interruption that the internal and constricted create in Scott’s life.

All of this seems more remarkable when one remembers that while at Ealing, Balcon developed the concept of the docudrama, which attempted to be as realistic as possible in the telling of an historical story, almost to the point of documentary accuracy. Such an approach makes the artificiality of the sets in Section I seem all the more bizarre. Yet in terms of the shift in post-war spatial thinking the lack of attention paid to creating an interior which is realistic is not particularly shocking. As Buchanan and Lambert remind us, the interiors created by Hitchcock were never intended to deceive us, rather they were the ‘affect’ of the shopping mall; ‘junk space’. (Buchanan & Lambert, 2005: 4)

The only scenes in Section I in which music is allowed to reach at least some level of development and in which Vaughan Williams’ style can be recognize as his
own, are the scenes which take place outside and these include the aforementioned cues for the main titles and prologue, but also the brief cue ‘Doom’ which accompanies the brief scene between Nansen and Scott in Norway. As with the earlier artificiality of the set in Wilson’s backyard, nothing in this scene is real or fulfilled. Neither the music, which is appropriated and pressed into service from elsewhere, nor the space itself, both of which possess the elements of a spatial modality, elicit anything other than a sense of spatial contrivance. The title chosen for the appropriated cue represents its position and use later in the film, when it will be one of the cues blended into the thematic melee in Section IV. However, it makes an interesting choice for this scene because it foreshadows the eventual result of Scott’s inability to heed Nansen’s advice to use dogs and not ponies.

The final cue of Section I, ‘The Ship’s Departure’ is an odd amalgam of sentimental hymn style combined with Vaughan Williams’ own folksong style. One has the sense here that the intention of the cue is to suggest a sense of heroic bravery on the part of those in the expeditionary force and a sense of melancholy on the part of those they are leaving behind. Yet, one cannot help but notice the almost operatic quality of the music, music which serves more as a funereal lament than an inspiring hymn to bravery. However, this is the one instance in the film in which a cue is meant to establish a sense of English-ness. The cue reinforces the fact that these men are Englishmen living in the year 1910. It is proud and solemn and evokes the sense of stoicism and cultural security which had been the hallmarks of the British Empire. It gives no hint of the fact that these men face an economic future which is anything but secure, even though by the early years of the twentieth century, Britain’s economic fortunes were in relative decline. Scott himself was in considerable debt, and his
financial pressures may have in fact motivated him to push prematurely for the Pole in the hopes of finding both fame and fortune by being the first to achieve it. Yet, as Scott and his men sail into the openness of the sea, the cue reinforces the artificiality of their historical ‘Britishness’ without revealing the truth about their contemporary dilemma. Because of this we are confronted by the fact of post-war spatiality: national identity is of no importance or assurance of security when facing the ambiguity and impersonal nature of the any-space-whatever.

Section II
Section II serves as a transitional fulcrum between the claustrophobic, artificial, deceptive world of Section I’s internal space and the timeless, tenseless world of Scott’s Polar camp. This is a world which is frozen, but real, referring to a real moment in history. Yet it is also a world removed from the falseness and insecurity of civilization and yet seemingly more secure because of its distance from the reality of post-war Europe. Scott’s world in Antarctica is a world where family does not exist, but a world in which the relationships formed are much more sincere than those that are created within the artificial space of civilization. It is also a world were the normal progression of time results in a night which is many months long; a world where time does not exist in a conventional sense.

Deleuze suggested that in the post-war period the time-image would no longer make use of images which would be subordinate to a sense of time derived from action, but would instead give us time itself (Colebrook, 2002: 154). Certainly, in Section II the predominant effect is that of waiting. We see images of men

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3 It is important that we bear in mind that this is a film which refers to two worlds simultaneously: the first, an England of 1910 and Scott’s expedition, the second an England which was still reeling after the devastation of the war.
preparing for a journey, preparing to become one with the duration which is the Antarctic, yet these men remain on the periphery of the any-space-whatever. They pause, they wait and they experience the passage of time. Indeed, until they enter into the vastness which is the Antarctic, they remain unaffected by its existence as duration: it is an any-space-whatever, where time and space cease to exist as points along a line.

Section II also serves as a musical transition point between the stultified and artificial musical world of Section I, and the clearly established mature style of Vaughan Williams in Sections III and IV. Section II begins as Section I did, with a series of images of the Polar Sea accompanied now by the cue ‘Ice Floes’. Befitting the image’s cold and impersonal nature, the melodic world of ‘Ice Floes’ can be described as both ominous in its heaviness and detached in its affect. However, before this, the cue begins with an interesting rhythmic figure, of recurring metric regularity, which is scored for the upper strings, winds and percussion. This is the first cue in the score that makes use of this strict sense of temporal organization, utilizing a quickly moving repeated rhythmic figure that denotes both the crystalline nature of the place, but also the rhythmic passage of time. Interestingly, Vaughan Williams chose to utilize this idea at the exact moment of transition between the temporal regularity of civilization and the world of the Antarctic, where time no longer exists as it was formerly understood. However, this instance of temporal organization does not last long, for the cue’s beginning, with its clock-like precision is quickly replaced by a stronger, less tonally focused and slower moving figure, composed for instruments drawn from the contrasting lower registers of the orchestra. This slower figure, seemingly slowed down by the weight of the orchestration, gradually loses its metric
impetus and quickly displaces the earlier regularity of time with a new temporal ordering in which time passes with much less urgency. This mirrors the gradual deceleration and eventual elimination of time as it was, and the beginning of time as it will be.

However, the most pressing musical issue to be considered in Section II concerns the cues which accompany the interior scenes in the expedition party’s cabin. On a simple level these cues are all diegetic, yet what is striking is that with the exception of the men’s singing of the Christmas carol, ‘God rest ye merry, gentlemen’, the remainder of the diegetic cues are produced mechanically, either by the victrola, or by the player piano. Both of these items would have been owned by members of the wealthier classes and as such would have been signifiers of both class and modernity prior to World War I. This is an interesting choice on the part of Vaughan Williams, because by utilizing diegetic music he prevents the expected non-diegetic cues from being used as a window into the men’s emotional condition. The use of machinic music, allows music to enter the cabin and invade the ever-narrowing space of the internal as it sits on the edge of the abyss, which is the any-space-whatever. It also refers back to the interiority of Section I, serving to mark the internal space as different from the external, the any-space-whatever. Yet here it is the music which is deceptive, possessing an artificiality which is on the edge of the Antarctic, but which, unlike the later cues of Section III & IV, not of it. It makes sense that the music which is internal to the safety of the cabin should be diegetic and machinic, for as we shall see in Section III & IV Vaughan Williams’ non-diegetic score represents the Antarctic and because of this it cannot represent the man’s internal world within the cabin. Therefore, it is only right that the cues here are
external to the score, for the score represents Vaughan Williams’ position at the edge of the spatial and emotional abyss which followed World War II. Therefore, much as internal space in Section I was artificial and contrived, here in Section II, it is the music of the diegesis which has crossed over into a state of artificiality. Because of this, much as the unreal and constricted space of Section I represented a break with the pre-war notion of the internal as real and safe, here it is the music which has moved from its position as the generator of the internal emotional world of the mise-en-scène, to a position of emotional inconsequentiality represented by the artificiality of its diegetic mechanical reproduction. The music reflects nothing, except for itself. As the internal space of Section I was freed to move towards the abyss of the any-space-whatever of the Antarctic, so now the non-diegetic score has been freed, through the artificiality of the diegetic cues to do the same.

This fact, which positions the music of Section II largely as either artificial, deceptive or inconsequential, is reinforced by two cues which appear to exist within the mise-en-scène only to provide non-narrative distraction. The first of these is the cue for the ‘Penguin Dance’, a comical diversion which adds little to the narrative or our understanding of the Antarctic, except to position it as a type of petting zoo populated with adorable animals. Vaughan Williams’ cue, while more recognizably in his own style, is none-the-less used here to mimic the images and duplicate musically the jerky movements of the penguins. While the purpose of this scene is to lighten the mood of Section II, what is really accomplished here, is to suggest that the expeditionary party does not completely understood the brutality of the Antarctic.

A second instance of non-narrative distraction closes Section II. Here the beauty of the southern lights is presented as a way to distract us from the danger of
the any-space-whatever. Vaughan Williams’ cue ‘Aurora’ captures a sense of awe and wonder at the beauty of the sight, an approach which we will encounter again in Section III when the glacier is sighted. The effect of the combination of the cue and the mise-en-scène is to suggest once again that the Antarctic is a place of beauty and not danger. As with the first instance discussed above, the effect of this is to deceive the spectator and attempt to position the Antarctic as a space of something other than hopelessness.

This concludes the translation of spatial paradigm from pre-war to post-war thinking. The internal is no longer safe in the pre-war sense because it has ceased to exist, becoming instead an artificial, constricting and deceptive space. Exterior spaces, once a place of terror and peril alone, have now become places of hopelessness and impersonality. This spatial translation now makes it possible for the men of Scott’s expeditionary party to move into the any-space-whatever of their journey. It also allows Vaughan Williams’ score to begin a trajectory towards becoming one with the mise-en-scène; a position which eventually destroys it.

Section III
As we mentioned above, Section III contains the greatest number of cues in the film with fourteen. What is interesting about this is that eleven of the fourteen cues are shorter than one minute in length, and of these six are shorter than thirty seconds. Another interesting aspect of the use of music in Section III is that the individual cues follow each other with greater frequency and generally over short intervals. Of the thirteen intervals that exist between the section’s fourteen cues, only five of them are longer than one minute in length and four of the intervals are less than thirty seconds. This near incessant use of the music in Section III points to the heightened
importance of it as a narrative device. Yet the music in Section III does not function as an element of the internal, by which I mean it does not serve to explicate the psychological or emotional responses of the men on the expedition. Rather, as we shall see below, the music serves to represent the passage of time and the relation of the men to a world which for them has no border, neither any beginning nor end.

Before moving on to consider the position of the score in relation to the mise-en-scène in Section III, it is important that we consider one vital aspect of the way in which Vaughan Williams’ score is treated in this section. With few exceptions of the ‘Pony March’, which appears at 45’24”; the cue ‘Blizzard’ which appears at 51’; and the cue ‘Climbing the Glacier’ which is heard at 54’51” the remainder of the score in this section is treated as a series of fragments which represent neither the whole of any given cue, or in many cases the original intended use for the cue in question. Cues are often cannibalized to yield just a short burst of music, other times a cue written for one purpose is used for another. As such, the altered and appropriated cues no longer function as Vaughan Williams originally intended them, instead becoming something new. As we suggested earlier, Vaughan Williams’ score does not function in a conventional sense as the representation of the internal emotional states of the individual characters or in order to fill in missing pieces of information from the mise-en-scène. As such it does not function as a traditional part of the narrative. Similarly, with the exception of the cue that accompanies the departure of Scott’s ship from England, the music does not function with the intent to manipulate the spectator’s emotions through the use of sweeping melancholy themes. Rather, the score in Section III functions as a representational virtuality within the wholeness of the any-space-whatever. Let us examine how this happens.
We can understand the score’s relation to the any-space-whatever by looking once again at Deleuze’s concept of smooth space. As we saw above, a smooth space is one that is boundless and contains no borders. Because of this we can understand it as a space without specific place (Conley, 2005d: 258). Vaughan Williams’ score is indispensable to this projection, because it actually completes the dimensionless, homogeneous whole which is the monochromatic-ness of the Antarctic, and allows for the passage of time and of space. Earlier, we suggested that following World War II, two of the principal questions surrounding space became, how can individuals affect space, if at all?; and is space uninhabitable by definition? As we shall see in Section III, the answer to the first question becomes an unequivocal no. With the exception of the first cue in Section III, ‘The Pony March’, which suggests a sense of excitement on the part of the men as they embark on their journey, the remainder of the cues do not relate to the men and their experiences in any tangible sense. The implication in this is that the insignificance of human life, when juxtaposed against the vastness of the Antarctic, prevents any aspect of the men’s experiences from being measured. As such it is the role of the score to relate the Antarctic to the men and not the men to the spectator. Yet Vaughan Williams’ piece does not do this, and we can observe instead how, without the individual cues to represent the movement of the men through the totalized construct of space which emerges from the heterogeneity of space-time, the progression of time and the sense of movement in Section III ceases to exist. This, as we shall see in Section IV is precisely what happens. Thus, smooth space functions in Section III to free the score from its conventional position within cinematic space, thereby disrupting our normal expectations. The incessant interruptions created by Section III’s remaining thirteen
cues create ‘an infinite succession of linkages and changes in direction’, which as Deleuze suggests, ‘create shifting mosaics of space-times out of the heterogeneous blocks of different milieus.’ (Deleuze & Guattari, 1987: 494)

There are several ways in which the score in Section III accomplishes this. First the score is positioned as part of the homogeneous whole within which the movement in Section III unfolds. It does not function traditionally as an adjunct to the whole; instead it is the virtual representation of that which cannot be seen or represented. The score remains virtual because it represents the unrepresentable, which is to say that in the Antarctic, where the passage of space and time are obscured by the unidimensionality of the monochromatic physical space, the music represents the virtual passage of the temporal and the spatial. In Deleuze’s philosophy the virtual represents with the actual, two mutually exclusive, yet jointly related idealizations of the real (Boundas, 2005:296). For Deleuze the idea of the actual/real can be understood as events/bodies which are present in instances such as situations, bodies or individuals. The virtual/real can be understood as ‘incorporeal events’ belonging to the pure past, a past which cannot ever be completely present (Boundas, 2005: 296-97) In this regard we can understand Vaughan Williams’ score as occupying the place of the virtual in relationship to the actual of the Antarctic.

The score creates this sense of the virtual by allowing for a totalized construct of space to emerge from the heterogeneous blocks which are the any-space-whatever. Without the score’s representation of the virtual, the spectator would have only a partial experience of the space/ time relationship of the any-space-whatever. This allowance for the virtual as an aid in completing the construction of a totalized space, begs the questions of just what space is being constructed? With this in mind it might
be advantageous to consider the answer to the final question of the three questions posed at the beginning of our discussion regarding post-war space: What is the meaning or lack of meaning in the any-space-whatever? The any-space-whatever can be understood as any space which might be called anonymous; a place which we pass through on the way to somewhere else. One might understand this as a non-private place such as train station, or a doctor’s waiting room. It is an area of generality which we pass through on our way to some other place of importance or becoming. This notion of a place which we pass through provides us with a seeming conundrum as it relates to Scott, because it would seem that the narrative’s thrust deals specifically with the quest for the Pole, a place which is a destination. Yet, this is not the understanding of the any-space-whatever which our post-war spatial considerations suggest. The quest for the Pole positions home/Britain as a place of importance, yet as we have seen above home is a place of deception and artificiality. In spite of this, it remains a place from which the men come and to which they hope to return. Thus, in their minds the expedition to discover the Pole renders the Antarctic an any-space-whatever, for they will certainly return home to a different world, one in which they are now famous as the ‘first men to the South Pole’. As such their destination while physically the same as their point of departure will be a new place, an important place, upon their return. Yet, in terms of the actuality of the historical story/narrative, Scott’s quest for the Pole does not result in a passage to this new place, the heroic return to England, but rather to a terminal point created by Amundsen’s flag. Scott has been beaten to the Pole, his dream is dead, and with it his understanding of the Antarctic has been replaced by a vista at the edge of the abyss.
From this point on, any fantasies which Scott and his men had of fame, fortune and title, have been completely overwhelmed by the reality that they did not succeed in their quest. This reality creates a terminal point that marks the end of their fantasy, here represented by their desires expressed through the film’s narrative, and marks the ascendance of the historic narrative, which represents their ultimate fate. In essence, the men’s only reality now is to cross the endless any-space-whatever of the Antarctic in the hope of saving their own lives. This circumvention, which is a direct result of the establishing of a point of termination, reveals the film’s internal narrative to also be artificial and deceptive. In spite of Balcon’s desire to understand Scott’s disastrous mismanagement of the expedition as a story of heroism, the true narrative, the meta-narrative has won out and the result is a completion of the spatio-temporal shift which we suggested pervaded the film at the outset of our discussion. With this, the film’s positioning as a post-war time-image becomes complete. Scott is no longer a pre-war cinema of actions, a cinema where the hero always knows how to react. In Section IV of the film, it becomes clear that Scott no longer understands what to do. Perhaps on an instinctive level, many of those who sat in theatre in 1948 and watched him on the screen, understood this and no longer believed that it was possible for a leader to react at all (Deleuze, 1995: 153).

**Section IV**
Section IV of the film now positions the entirety of the filmic universe, including the narrative, Vaughan Williams’ score and the mise-en-scene within the totality of the duration of the brutal Antarctic. This makes sense, for as Conley argues in his entry on the time-image in the *Deleuze Dictionary* (2005), Deleuze following on from Bergson’s concept of pure duration, understands the time-image to embody duration,
a component of time which is experienced less as matter than felt as pure duration; suggesting that time-images represent a configuration of the world that has been altered (Conley, 2005d: 280). As we saw above, Section III positioned Vaughan Williams’ score as a fragmentary, incessant and increasingly complicit participant in the evocation of the affect of the any-space-whatever on the men of Scott’s party. This caused the score to move away from an association with the men and towards an association with the any-space-whatever. After reaching the terminal point represented by Amundsen’s flag, the men can no longer naively participate in their own deception and as such they are forced to accept that they are now at the mercy of the Antarctic. Much as Vaughan Williams’ score did in Section III, the men in Scott’s party now progress towards being completely absorbed into the wholeness of the duration which is the Antarctic. Interestingly, once we have attained the terminal point represented by Amundsen, the deception of the narrative is ended and we are then able to understand the actuality of the expedition as a progression through a true any-space-whatever. This meta-narrative progression will eventually lead the men to a new destination and they will stand at the same abyss of despair at which Vaughan Williams’ stood at the conclusion of World War II. However, before this final destination can be achieved, the men will, like Vaughan Williams’ score, need to be assumed into the totality of the Antarctic; a progression for which we will need to employ Deleuze’s concept of duration.

Deleuze, pursuing Bergson’s thinking on this concept of duration, suggests that duration ‘is always the location and the environment of differences in kind’ (Deleuze, 1991: 32); and as such the parallel universes of the virtual and actual exist here in their totality and multiplicity. For Deleuze, ‘space is nothing other than
location, the environment, the totality of difference in degree.’ (Deleuze, 1991: 32)

He goes on to suggest that because of this, duration cannot merely be understood as lived experience, which is of course where Section IV of the film begins. Scott’s men believe that their experience will allow them to escape, but their existence within duration suggests that this is not possible. Their experience represents nothing other than their experience as part of the composite of space and duration and as such it is not possible for them to escape because the world of duration is without beginning and end. There is no exit, because there is no beginning. As such they can only experience and understand the pure duration of the Antarctic internally, resulting in their being present in a world devoid of ‘exteriority; space, or exteriority without succession.’ (Deleuze, 1991: 37) This poses a problem which on a practical level Bergson understood as reality’s tendency to mix duration and extensity together in a representation of time imbued with space. In terms of duration, Scott’s men can never cover enough territory to escape their plight, because to do so they would have to separate time from space, suggesting that there is a point of destination in duration, which is quite obviously not the case in Deleuze’s mind.

Thus, as the men attempt to escape the duration of the Antarctic, the separation between the various elements of the whole become less and less tangible. On one level the score becomes progressively less cohesive, with elements of various themes crossing over and becoming less identifiable and distinguishable. Vaughan Williams’ harmonic language becomes darker and the music is called upon to do sonic battle for supremacy with the increasing ferocity of the wind which is represented on the soundtrack. The wind has played an increasingly combative aural role since the third cue in Section III of the film. Yet in Section IV, the wind becomes
so dominant that it begins to obscure the sound of the score, seeming to almost draw it into the physical world of the Antarctic. The eeriness of the wordless soprano chorus, which made its first appearance in the ‘Prologue’ at the beginning of the film, is now at times indistinguishable from the sound of the wind.

The one place where the score does not intrude during the first one hour and thirty-nine minutes of the film is into the expeditionary party’s tent. Perhaps this is a last ditch effort to hold on to the pre-war illusion of interior space as being safe and protected from the dangers of the external. Certainly, one is always conscious of the sound of the wind during the earlier scenes within the tent, but music is to this point never allowed to enter into the space. This makes perfect sense, if as we suggested, the music is the virtual representation of the actuality of the Antarctic, for under these circumstances the totality of the whole is held at bay to some decreasing degree by the artificial protection of the tent.

A fundamental change in the men’s relationship to their surroundings is signaled by the increasingly claustrophobic camera work used during the advancing scenes in the tent. The camera grows closer and closer to the men in Section IV and one has the sense that the men are being smothered by the weight of their predicament. Similarly, the external camerawork and mise-en-scène become increasingly short in their shot length, and absorbed with minutiae, such as the odometer on the men’s sled, and shots of their feet and hands as they march and prepare food in the tent. Yet, conversely the first part of Section IV also features long shots which position the men as miniscule when compared to the vastness of the Antarctic. The intention here is simple, compared to the giganticness of duration the men are insignificant, yet when faced by such overwhelming power, the only thing
that they can do to attempt to maintain control is to concentrate on the aspects which are within their grasp, such as moving, cooking, and grasping.

The defining musical moment in the film occurs at 1:37’09” as music finally enters the tent, suggesting that Scott’s men cannot escape being absorbed into the wholeness of duration, and will now forever be a part of the world that they thought they were merely passing through on their way to eternal fame. What is perhaps more interesting than this, is the fact that Vaughan Williams’ score also assumes the same fate, as it is subsequently overwhelmed by the sound of the wind and silenced. Thus the circle becomes complete: humankind cannot affect space; space is uninhabitable by definition; and the any-space-whatever no longer protects one from the abyss, but can indeed lead one straight into it. Such is the fate of Vaughan Williams’ score, a fact which perhaps represents both its true strength and the true nature of all music after the war. For in light of the horrors of the cataclysmic events of World War II, what true music can exist unchallenged and remain unsilenced by the weight of space as it exists in both its historical and emotional translation?
Chapter Eight: Conclusion

I began this thesis by suggesting that film music analysis was at an impasse and in need of some original impetus to move it in a new direction. This theoretical road block was, I suggested, caused by the inability of music theory and film theory to speak to each other on a common theoretical plane. I argued that this inability to communicate often results in analyses which lean to heavily on the analytical methodologies of one discipline over the other. This lopsided approach often engenders results which tell us much about either score or film, but little about how the two function together. It was my contention that it is this reliance on a bifurcated methodology which prevents film music analysis from being successful.

I also posited that what was needed for film music to progress beyond this seeming impasse was the construction of a methodological bridge which would allow for music theory and film theory to be able to communicate, thereby enabling the various components of the filmic universe to relate on an equal plane. I suggested that we might find assistance in the construction of this methodological bridge in the philosophical concepts of Gilles Deleuze. Deleuze’s lifelong engagement with film, along with the flexibility of his philosophical concepts made him a particularly appealing choice on which to construct our new methodology. The use of Deleuzian philosophical concepts to address film music’s conceptual problems meshed perfectly with the primary question considered by this thesis, which was to inquire into what film music does when it enters the mise-en-scène.

I began my analysis by selecting six films, each of which posed a particular theoretical challenge. In each instance, the score of these six films contained a theoretical conundrum which seemingly prevented a deep analysis from being
undertaken. Strangely, in spite of these seeming theoretical limitations, all of the scores, with the exception of Preisner’s score for _Blue_, are regularly cited in discussions about historically important film scores. It therefore became our task to overcome these difficulties through the application of appropriate Deleuzian philosophical concepts. Let’s examine how this process aided our analyses.

On the surface, the musical simplicity of Maurice Jaubert’s score for _L’Atalante_ appeared to prevent an in depth analysis. The issue here was that the musical content of the score, which is composed of simple melodies and primary chords, did not provide enough substantive musical material to lend itself to a deep structural and melodic analysis. However, with the application of the Deleuzian concept of sensation to the score, it became possible to draw the musical syntax into a deeper dialogue with the other aspects of the mise-en-scène. This process yielded a rich synthesis which allowed us to consider the score’s various incarnations in the form of the performative, mechanical and reproductive. The application of sensation overcame the roadblock caused by the score’s inherent simplicity, thereby allowing us to understand it as relating directly to the other areas of the film’s soundtrack and its filmic and narrative trajectory.

Our analysis of Leonard Rosenman’s score for _East of Eden_ was initially troubled by the existence of two distinct and separate harmonic worlds, which are most often explained away by suggesting that the tonal content of the score represents the goodness of Cal’s brother Aron, while the atonal content represents the internal psychological turmoil of Cal. Unfortunately, once one has established this there is little else that can be read into the complex structure of the score. However, through the application of the Deleuzian concept of nomadology, we were able to re-conceive
of the score’s tonal polarity as representing a series of deterritorializations/reterritorializations which, while certainly representing the oppositional nature of the narrative, also meta-textually motivates and drive the entire film.

Dmitri Shostakovich’s score for *Hamlet* was structured either consciously or unconsciously around the classical music form of the sonata-allegro movement, a structure which seemingly possessed little relation to the overall structure of the film. However, after embracing sonata-allegro form’s inherent sense of structural recurrence and viewing this through the Deleuzian lens of the eternal return and its related concept of the refrain, it became clear that not only does the application of sonata-allegro form reinforce the very structure of Shakespeare’s play, but that it also parallels the narrative trajectory of Pasternak’s translation and the politico-historical circumstances of the film itself.

Zbigniew Preisner’s score for *Blue* presented us with a completely different problem. In this case, the score was composed largely prior to shooting, with Preisner using a screenplay which Kieslowski subsequently altered once he began shooting. This set of circumstances negated the possibility of making a simple reading of the musico-visual concordances which constitute many film analyses. Similarly, Preisner’s position as a self-trained composer, an outsider to the Western conservatory tradition made his musical syntax difficult to analyse using the traditional tools of musicology. Compounding these issues was the fact that the score entered the mise-en-scène as a narrative device. In spite of this, we were able to overcome this inexorably tangled web of theoretical challenges through the use of the Deleuzian concept of becoming, which allowed us to relate the various narrative elements - Julie’s tragedy, the score’s preexistence and the narrative trajectory of
Julie’s journey - to each other through the related concepts of becoming-animal, becoming-music, and becoming-woman.

Arthur Bliss’ score for *Things to Come* and Ralph Vaughan Williams’ score for *Scott of the Antarctic* presented different versions of a related problem. Bliss’ score is often mentioned by scholars as the first soundtrack recording released on record. The score is also important because it is one of the earliest major film commissions on the part of a serious composer of art music. However, in spite of this, Bliss’ score is rarely mentioned as a film which engages with the mise-en-scène on any successful level. Vaughan Williams’ score is slightly different because its fame comes more from its subsequent incarnation as concert work entitled *Symphonie Antarctica*, which the composer produced by extending and developing material he had originally written for the film. While the *Symphonie Antarctica* is not one of Vaughan Williams’ more popular works, it certainly receives more serious scholarly attention than does the film score. The reasons most often cited for the failure of Vaughan Williams’ score for *Scott of the Antarctic* are that only half of the composer’s actual music for the score eventually made it into the finished film and that which did is often not used as he composer intended it to be. Thus, on one hand we have Bliss’ score, which is heralded for its historical importance but seemingly engages with the score only on a very superficial level, and on the other hand we have Vaughan Williams’ score, which is musically profound but fragmented and incomplete and because of this seems to avoid engagement with the mise-en-scène on any level.

However, by reimagining these two scores as respective examples of what Deleuze identified as the changing conception of space which occurred after World
War II, we were able to re-conceive of them as reinforcing the spatial conceptualizations of their respective eras. In the case of Bliss’ score, this leads to an application of the Deleuzian concept of the movement-image, which reinforces the film’s historical position, while also establishing the score’s role as a definer of the safety of the internal versus the external. In the case of Vaughan Williams’ score, the musical paucity of the composer’s approach helps to define the film’s historical position as a time-image film, while underscoring the notion of the Antarctic as an any-space-whatever which, through the aid of the score, eventually overwhelms the expeditionary party and draws them into the wholeness of Deleuzian duration.

The findings in this thesis suggest that the application of Deleuzian philosophical concepts to the analysis of film music provides an exciting alternative to traditional methodologies. Let us examine the ways in which Deleuzian philosophy accomplished this. First, the application of Deleuze provides the film scholar with a flexible and inexhaustible tool kit for dealing with the various analytical challenges which are presented by the individual score. Unlike traditional analytical musicology, which approach analysis by applying a reasonably select and limited set of tools to a uniformly selected group, this new Deleuzian methodology can be reinterpreted indefinitely and applied to the specific challenges presented by each score. Certainly, Deleuzian philosophy doesn’t negate the importance of traditional music theory, but it does allow for a much richer and more flexible analysis.

Second, the flexibility and adaptability of Deleuzian philosophy allows it to function as a methodological bridge between music and film theories. Because of this it now becomes possible to relate score and mise-en-scene to each other in a way once thought impossible. In light of the successful application of Deleuzian
philosophy as a bridge between film and music it becomes possible to think of further applications which become even more specific. One can imagine for instance a study of film music and colour, or film music and sound design. The successful application of Deleuzian philosophy in this thesis allows for the possibility of very specific and previously impossible projects.

Last of all, throughout this thesis we have examined scores which posed various theoretical challenges to film music scholars. In each case Deleuze’s philosophical concepts alleviated the respective impasse and allowed a deeper examination of a film score previously thought either inconsequential or difficult to theorize. This suggests that this new methodology can be used to discuss and analyse a wide range of scores once thought too difficult or unimportant to write about. Indeed, one can even envision the application of Deleuzian concepts to the areas of the appropriated score and the popular music score, areas which continue to be nearly impenetrable when considered outside the area of literary or economic theory.

I began this thesis by suggesting that film music studies were at an impasse. Through the creation of a Deleuzian methodological bridge that unites film and music theories it is my hope that I have shown one way in which this impasse might be broken. Certainly, there is much work to be done, both in the limitless application of Deleuzian philosophical concepts to film music, but also in terms of the creation of other methodological platforms. Through this new analytical methodology it is my hope that film music scholarship will progress beyond its current limitations and that film music will finally be appreciated and understood as both a rich and challenging area for scholarly inquiry.
Bibliography


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Lambert, Constant (1934) Music Ho!, New York: Charles Scribner’s Sons.


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Thomas, Tony (1979) Film Score: The View from the Podium, South Brunswick A. S. Barnes.


Corpus of Films:

*L’Atalante* (1934)
89 min., b/w
Director: Jean Vigo
Production Company: Argui-film
Producer: Jacques-Louis Nounez
Production manager: Henri Arbel
Adaptation, dialogue: Albert Riera, Jean Vigo, from a scénario by Jean Guinée
Script supervisors: Jacqueline Morland, Fred Matter
Camera: Jean-Paul Alphen, Louis Borger, Boris Kaufman
Music: Maurice Jaubert
Lyrics: Charles Goldblatt
Editor: Louis Chavance
Art Director: Francis Jourdain
Art Department: Jean-Louis Bompoint, Pierre Leestringuez
Make-up for Michel Simon: Acho Chakatouny
Sound Department: Lucien Baujard, Marcel Royné
Assistant art director: Max Douy
Assistant directors: Pierre Merle, Albert Riera, Charles Goldblatt
Principal actors: Michel Simon (Le Père Jules), Dita Parlo (Juliette), Jean Dasté (Jean), Gilles Margalitis (The peddler), Louis Lefèbvre (The cabin boy), Fanny Clar (Juliette’s mother), Maurice Gilles (The head clerk), Raphaël Diligent (Raspoutine, Juliette’s father), René Bleck (The best man)
Filmed in studio and on location in Paris.

*Three Colours: Blue* (1993)
112 min., widescreen
Director: Krzysztof Kieslowski
Production Company: CEDProductions, Eurimages, France 3 Cinema, MK2 Productions, CAB Productions and Studio Filmowe TOR.
Producer: Marin Karmitz
Production manager: Yvon Crenn
Screenplay: Krzysztof Kieslowski, Krzysztof Piesiewicz
Cinematography: Slawomir Idziak
Music: Zbigniew Preisner
Editor: Jacques Witta
Production design: Claude Lenoir
Set decoration: Lionel Acat, Christian Aubenque, Jean-Pierre Delettre, Julien Poitou-Weber, Marie-Claire Quin
Art department: Michel Charvaz
Costumes: Naima Lagrange, Virginie Viard
Make-up: Jean-Pierre Caminade, Valerie Tranier
Sound editors: Claire Bez, Betrand Lenclos
Sound recorder: Pascal Colomb, Brigitte Taillandier
Sound effects: Vincent Armadi
Assistant directors: François Azria, Julie Bertucelli, Emmanuela Demarchi, Emmanuel Finkid, Stéphane Libiot
Assistant camera: Piotr Jaxa, Henryk Jedynak, Muriel Coulin
Assistant editors: Aïlo Auguste-Judith, Catherine Comon, Michele D’Attoma, Urszula Lesiak
Principal actors: Juliette Binoche (Julie Vignon), Benoît Régent (Olivier), Florence Pernel (Sandrine), Charlotte Véry (Lucille), Hélène Vincent (La journaliste), Philippe Volter (L’agent immobilier), Claude Duneton (Le médecin), Hugues Quester (Patrice), Emmanuelle Riva (La mère), Florence Vignon (La copiste)
Filmed on location in Paris

**East of Eden** (1955)
118 min., Warnercolor, print by Technicolor.
Director: Elia Kazan
Production Company: Warner Bros. Pictures
Producer: Elia Kazan
Screenplay: From a novel by John Steinbeck, Paul Osborn (screenplay)
Camera: Ted D. McCord
Music: Leonard Rosenman
Editor: Owen Marks
Art direction: James Basevi, Malcolm C. Bert
Set decoration: George James Hopkins
Costumes: Anna Hill Johnstone
Make-up: George Bau
Sound department: Stanley Jones
Stunts: Mushy Callahan
Camera operator: Conrad L. Hall (uncredited)
Editorial department: John Hambleton (colour consultant)
Dialogue director: Guy Thomajan
Principal actors: James Dean (Cal), Raymond Massey (Adam Trask), Julie Harris (Abra), Richard Davalos (Aron), Burl Ives (Sam the Sheriff), Jo Van Fleet (Kate), Albert Dekker (Will Hamilton), Lois Smith (Ann), Harold Gordon (Gustav Albrecht), Nick Dennis (Rantani)
Filmed on location in Mendocino, CA and the Salinas Valley, CA.

**Hamlet** (1964)
140 min., b/w, Sovscope
Director: Grigorii Kozintsev
Production Company: LenfilmStudios
Script: Translation by Boris Pasternak, Grigorii Kozintsev (screenplay)
Camera: Jonas Gritsius
Music: Dmitri Shostakovich
Editor: Ye Makhankova
Production design: Yevgeni Yenej
Art direction: Yevgeni Yenej
Set decoration: Georgi Kropachyov
Costumes: Solomon Virsaladze
Sound department: Boris Khutoryansky
Assistant director: Iosif Shapiro
Principal actors: Innokenti Smoktunovsky (Hamlet), Mihail Nazvanov (King), Elza Radzina (Queen), Yuri Tolubeyev (Polonius), Anaf-stasiya Vertinskaya (Ophelia), Vadim Medvedev (Guiñenstern), Vladimir Erenberg (Horatio), Stepan Olesenko (Laertes), Igor Dmitriyev (Rosencranz)
Filmed on location at Fortress of Ivangoord, Russia and in the studio.

Scott of the Antarctic (1948)
108 min., Technicolor
Director: Charles Frend
Production Company:
Producer: Michael Balcon
Production managers: Raymond Anzarut, C. R. Foster-Kemp
Production supervisor: Hal Mason
Screenplay: Walter Meade, Ivor Montagu
Additional dialogue: Mary Haley Bell
Camera: Osmond Borradaile, Jack Cardiff, Geoffrey Unsworth
Camera operators: Paul Beeson, Bob Moss, Chic Waterson
Music: Ralph Vaughan Williams
Editor: Peter Tanner
Art direction: Arne Akermark
Costumes: Anthony Mendleson
Make-up: Barbara Barnard (hair stylist), Harry Frampton & Ernest Taylor (makeup)
Sound supervisor: Stephen Dalby
Sound recordist: Arthur Bradburn
Music performed by: Philharmonia Orchestra, Ernest Irving (director)
Special effects: Richard Denby, Geoffrey Dickinson, Jim Morahan, Norman Ough, Sydney Pearson
Associate producer: Sidney Cole
Assistant directors: Rowland Douglas, Gordon Scott, Cyril Pope
Art Department: Norman Dorme, Jack Shampan
Principal actors: John Mills (Captain R. F. Scott, R. N.), Diana Churchill (Kathleen Scott), Harold Warrender (Dr. E. A. Wilson), Anne Firth (Oriana Wilson), Derek Bond (Captain L. G. Oates), Reginald Beckwith (Lt. H. R. Bowers, R. I. M.), James Robertson Justice (P. O. ‘Taff’ Evans, R. N.), Kenneth More (Lt. E. G. R. ‘Teddy’ Evans, R. N.), Norman Williams (Chief Stoker W. Lashley, R. N.), John Gregson (P. O. T. Crean, R. N.), James McKechnie (Surgeon Lt. E. L. Atkinson, R. N.)
Filmed on location in Norway and in studio.

Things to Come (1936)
97 min., b/w
Director: William Cameron Menzies
Production Company: London Film Productions
Producer: Alexander Korda
Production manager: David B. Cunynghame
Screenplay: H. G. Wells from his novel *The Shape of Things to Come*, assisted by Lajos Biró
Camera: Robert Krasker
Music: Arthur Bliss
Musical director: Muir Mathieson
Editors: Charles Chrichton, Francis Lyon
Set Design: Vincent Korda
Assistant art director: Frank Wells
Costumes: John Armstrong, René Hubert, The Marchioness of Queensbury
Special effects: Ned Mann, Lawrence W. Butler
Assistant director: Geoffrey Boothby
Assistant camera: Bernard Browne
Principal actors: Raymond Massey (John Cabal, Oswald Cabal), Edward Chapman (Pippa Passworthy, Raymond Passworthy), Ralph Richardson (The chief), Margetta Scott (Roxana, Rowena), Cedric Hardwicke (Theotocopulos), Maurice Braddell (Dr. Harding), Sophie Stewart (Mrs. Cabal), Derrick de Marney (Richard Gordon), Ann Todd (Mary Gordon)
Filmed in studio.
Films Cited in Text
2001: A Space Odyssey (Stanley Kubrick, 1968)
A Simple Chance (Vsevolod Pudovkin, 1932)
Alexander Nevsky (Sergei Eisenstein, 1938)
An American in Paris (Vincent Minnelli, 1951)
L'Argent de poche (François Truffaut, 1976)
L'Assassinat du duc de Guise (Calmettes & Le Bargy, 1908)
Battleship Potemkin (Sergei Eisenstein, 1925)
Ben-Hur (William Wyler, 1959)
Captain Blood (Michael Curtiz, 1935)
La Chambre verte (François Truffaut, 1978)
Citizen Kane (Orson Welles, 1941)
The Cobweb (Vincent Minnelli, 1955)
Coastal Command (J. B. Holmes, 1942)
Convoy (Pen Tennyson, 1940)
Dekalog (Krzysztof Kieslowski, 1989)
The Deserter (Vsevolod Pudovkin, 1933)
Don Quixote (Grigori Kozintsev, 1957)
The Double Life of Véronique (Krzysztof Kieslowski, 1991)
Dr. Zhivago (David Lean, 1965)
First Men in the Moon (Bruce Gordon, J. L. V. Leigh, 1919)
Forty-Ninth Parallel (Michael Powell, 1941)
Gone with the Wind (Victor Flemming, 1939)
Hamlet (Laurence Olivier, 1948)
Hiroshima mon amour (Alain Resnais, 1959)
L'Histoire d'Adèle H. (François Truffaut, 1975)
L'Homme qui aimait les femmes (François Truffaut, 1977)
The Island of Lost Souls (Erle C. Kenton, 1932)
The Informer (John Ford, 1935)
The Invisible Man (James Whale, 1933)
The Invisible Thief (Unknown, 1909)
King Kong (Merian C. Cooper & Ernest B. Schoedsack, 1933)
King Lear (Grigori Kozintsev, 1971)
Lawrence of Arabia (David Lean, 1962)
The Leopard (Luchino Visconti, 1963)
Lost in Translation (Sophia Coppola, 2003)
The Loves of Joanna Godden (Charles Frend, 1947)
The Magnificent Ambersons (Orson Welles, 1942)
Modern Times (Charlie Chaplin, 1936)
New Babylon (Leonid Trauberg & Grigori Kozintsev, 1929)
New Horizons (Grigori Kozintsev, 1939)
No End (Krzysztof Kieslowski, 1984)
Objective Burma (Raoul Walsh, 1945)
Oliver Twist (David Lean, 1948)
Persona (Ingmar Bergman, 1965)
Le Petit chaperon rouge (Alberto Cavalcanti, 1929)
The plow that broke the plains (Pare Lorentz, 1936)
Ralph Vaughan Williams (Ken Russell, 1986)
The Return of Maxim (Grigori Kozintsev, 1937)
The Robe (Henry Koster, 1953)
The Ten Commandments (Cecille B. Demille, 1956)
Three Colours: Red (Krzysztof Kieslowski, 1994)
The Youth of Maxim (Grigori Kozintsev, 1935)
Zéro de conduite (Jean Vigo, 1933)