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IB Film

Indie Film Research Script

Visual	Audio
Fade to black	<p>VO from opening of Fallout 3: "War. War never changes. Since the dawn of humankind, when our ancestors first discovered the killing power of rock and bone, blood has been spilled in the name of everything from God to justice to simply psychotic rage."</p> <p>VO Fade out Voice of Narrator: "Since the dawn of cinema, audience everywhere have been invested in movies that portray violence in a way never seen before. This desire to see war enacted out is a part of every one of us. From the gladiatorial spectacles in ancient Rome to today's battles in the Middle East, there is always a beneficiary. However, as times have passed, audiences have learned to differentiate between what sort of violence on the big screen is meant for just entertainment and what bring to light a deeper understanding of the brutality of human nature."</p> <p>"Photographing war has been a</p>

Lower thirds read: "Excerpt
from Jennie Carlsten's *Violence
in The City of God: The Fantasy
of the Omniscient Spectator*"

Lower thirds read:
"Excert from *Realism and
Reality of Blood: City of God
10 Years Later* by Fabio
Akcelrud Durão, José Carlos
Felix and Charles Albuquerque
Ponte"

hobby and an occupation since
the existence of cameras.
Advances in video cameras have
only made it easier and
convenient to illustrate a
point in the midst of all the
chaos."

"In this same way, the
character Rocket in *City of
God*, gets his start in the
photojournalist business."

VO:

"[Rocket's] amateur photography
becomes the proof of status
that
allows [him] safe passage and a
measure of respect;
while the other characters are
perpetually armed with
conventional weaponry, Rocket
is protected by his camera."

Voice of Narrator:

"A direct involvement of a
character with a camera gives
the movie an excuse to
experiment with different
techniques in terms of
cinematography with the help of
the cinematographer César
Charlone.

VO:

"The camera never calls
attention to itself, to the
fact that it is shooting,
that it is a tool: it
virtuosely erases itself thus
hindering any thought of
editing manipulation, and
enhancing the illusion of the
wholeness, however fractured,
of the reality represented.

<p>Lower third reads: "Excerpt from <i>Analysing the Screenplay</i> by Jill Neimes"</p>	<p>What once had been the result of radical perspectivism is now incorporated in the flow of images."</p> <p>Voice of Narrator: "The film's voyeuristic camerawork is a way for the director, Fernando Meirelles, of not glorying the violence, but questioning the responsibility of the media on the continuation of senseless violence. In action-filled or emotionally powerful scenes, many foreground objects can be seen placed in front of the lens. Often times, the camera is positioned or placed in unthinkable places almost like a security camera. This not only makes the events happening feel real, but also creates a feeling of constant surveillance and threat as seen manifested through the all out war between Lil Ze and Knockout Ned. Both of their gangs go through every day under the constant threat that they may be fired upon at any moment. The shaky camera only goes to reflect the lifestyle and 'the paranoia of the cocaine-fuelled tension that marks the lives of those hoodlum.'"</p> <p>Fade Out</p> <p>Voice of Narrator: "Although this shaky camerawork is a clear characteristic of <i>City of God</i>, it is not the only nor the first movie to use it</p>
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Lower thirds read:
"Review of *Saving Private Ryan*
by Total Film"

to enhance the portrayal of violence of the film. A movie from 1998 by the name of *Saving Private Ryan* helped pioneer and bring this technique to mainstream audiences with its stunning opener at Omaha Beach. The camera primarily follows the actions taken by Captain Miller. However, in the midst of his disorientation, he becomes the observer from a distant just like Rocket from *City of God*. Similarly, the camera operates in the scene, as well as throughout the movie, in a way that it makes the audience feel as if they are part of the action. Captain Miller watches as the men he is leading get blown to pieces. By the time Captain Miller brings himself together, the audience has already been invested in the film due to the horror it creates with its realistic camera angles and movements."

VO:

"[This portrayal of violence shows] what combat [really] is, with the visceral madness of warfare highlighted by a jittery hand-held documentary style. Shots of wildly differing exposures are cut together as the viewpoint trips and stumbles across the battlefield without pause to wipe mud, blood and water off the lens. The way each dismemberment and explosion is almost missed gives the impression that Spielberg is

capturing only a fraction of the carnage."

Voice of Narrator:

"*Saving Private Ryan* had earned praise for its camera-work since its release. Amateur filmmakers to this day try to recreate that opening scene of the film. Being one of first film to even attempt of preserving realism in this way called for unorthodox methods. Most notable of them being changing the shutter angle. In older days of film, the film camera used to use rotary disk shutters which would rotate around the film. The speed would depend on the shutter angle. Since the movies made on films used twenty-four frames per second, the shutter angle would be the only factor determining the smoothness or the jaggedness of the image. Traditionally, films used a shutter angle of 180 degrees. This is equivalent to 1/48 shutter speed in modern cameras. *Saving Private Ryan's* cinematographer Janusz Kamiński used a shutter angle of 45 degrees. This is equivalent to 1/198 shutter speed. This small step away from the traditional film techniques helped the film get a look most close to real life."

Voice of Narrator:

"Interestingly, the filmmakers involved in both *City of God*

Spielberg is sitting down for an interview for AFI and Lower thirds reads:
Steven Spielberg - Director of *Saving Private Ryan*

and *Saving Private Ryan* went through great length to get their actors to give realistic performances."

"Since the explosion of the Maine prior to the Spanish American War, actors have been used to recreate battles or events that had already occurred and not recorded. Audiences accepted these as real footage and never questioned how the footage may have gotten in the hands of an American."

"To portray the realism of life in the favelas, Meirelles....."

"To keep the action feel real in *Saving Private Ryan*, Spielberg made all the actors, except Matt Damon (Private Ryan), partake in a bootcamp where the the actors learned to live in the conditions of those soldiers during World War II.

Steven Spielberg:

"*Saving Private Ryan* was never meant to be thrilling, never meant to be an adventure. It was meant to be a recreation, a kind of documentation of the closest I could get to the experiences of those who fought there."

Tom Hanks:

"We're essentially playing guys who are tired and miserable and who want to go home, of whom great things are demanded constantly and couldn't have done that without having gone

Tom Hanks gives an interview on the set of the movie and Lower thirds reads:
Tom Hanks - "Captain Miller"

through something like Dale Dye put us through. We hiked all over the place. It was raining, it was cold and we slept on the ground and we ate food that came out cans and we heat it over, you know, little tiny stoves.

Spielberg:
"All of the research we did really brought us into life because it was ugly, because it was honest and it had to be the way it was."

Voice of Narrator:
This ten day workshop out in the harsh British weather brought a sense of realism to these characters that was necessary to convey the brutal reality of the war. Similarly in *City of God*, the filmmakers also went through an extensive processes to get the actors and the dialogue that they did.

VO:
" I wanted to use the expertise from the people inside the slums for the film. Whenever I gave them the script, instead of giving them the dialogue, I'd tell them what the intentions of the sequences were and let them improvise. Doing those improvisations for about ten months is how we came

Clip from *City of God* when the

Runts are sitting around talking before Lil Ze arrives.

Lower thirds reads:

"Excerpt from an interview of Fernando Mereilles"

up with all the dialogue. If you read our fourth version of the script, the one that I decided to work with, I think like 30 percent is actually scripted. The rest they made up, that's why it feels so natural. They were a co-author of the film to be sure and that's why it works."

Voice of Narrator:

"Through unscripted dialogues, Mereilles was capable of achieving a realistic vibe of the favelas like no one else. The reason the movie "feels" realistic is primarily due to the lack of scripted dialogue scenes."

In both of these movies, creating a realistic mood and tone is crucial to understanding the nature of human beings. By having what's being played out in front of the camera as improvisational as possible, the line between acting and instinct is blurred. It allows actors to truthfully express emotion that would come to them naturally from what they have experienced. Although this can easily be seen in the case of the amateur actors in *City of God*, it also applied to the actors in *Saving Private Ryan* because spending those days out in the harsh weather became a norm for them which allowed them to excel in depicting roles closely related

surviving in harsh conditions. This way, the secret voice, which is usually hidden behind the average actor, comes out to deliver a performance that doesn't seem planned.

In *Saving Private Ryan*, this is seen manifested when Private Caparzo, played by Vin Diesel, gets shot. He lies on the muddy ground in the rain trying to pass a note he had previously written for his dad. The dialogue between Private Caparzo and Private Mellish, played by Adam Goldberg, help to illustrate this realistic form of acting in action.

Sometimes silence is enough to understand the gravity of the moment. Although *City of God* uses the language of the character very well, it also successfully uses the lack of language to show the natural cruelty inside every human being.

In this scene, there is only audio from different men in the background encouraging Lil Ze. As he points the gun forward, only the cry of the little children is heard followed by two gunshots. Following that, the gun is handed to a young child who does not speak at all. He knows he has to kill one of them and refusing to do

so is not an answer. Without putting much thought into what he is about to do, he shoots one of the boys. This helps to illustrate the revelation of, just like in a war, a darker side of humans beings.

However, just like the real world, good and evil isn't so black and white in humans. This can be seen in both of the movies. In *City of God*, the character of Knockout Ned is the perfect embodiment of this. When he is introduced as a member of Carrot's gang, his moral values are clear. The audience knows that Knockout Ned doesn't want to harm the innocent in his process of eliminating Lil Ze. Soon, his moral change when he learns that "There are exceptions to every rule."

<http://www.youtube.com/watch?v=OTqR7XkBEj4>
<https://www.youtube.com/watch?v=OgSg7WO4tT4>
<http://www.youtube.com/watch?v=fdnYcZm55w> 2:25
<http://www.brown.edu/Departments/H>

[umanities_Center/events/documents/FabioDuraoarticle.pdf](http://www.brown.edu/Departments/Humanities_Center/events/documents/FabioDuraoarticle.pdf)
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<http://new-ventures.net/PDF/Preview/City%20of%20God%20preview.pdf>

<http://cinephile.ca/wp-content/uploads/2008/10/carlsten-cityofgod.pdf>

<http://www.youtube.com/watch?v=Yb3ajlemwn4>

“moving images of war have shaped america’s destiny, we see america making war through the eye of the camera”