

Assignment 3 part one

Breakdown of "Ace in The Hole"

Archetypes are a layout of the types of people you'll generally meet in any story. Each serves the Hero's purpose even though some may be his or her opposition. "Ace in The Hole" like all stories has elements that match these archetypes. Chuck Tamun's personal mission to report on a man trapped in a cave collapse for as long as possible is the basic plot and the people surrounding the incident both hinder and assist in this goal.

The hero is Tatum although he would probably qualify as an anti-hero. He acts in a selfish way throughout but it is he that goes through the transformation. The mentor I believe is Porter Hall, the editor and chief of the *Albuquerque Sun-Bulletin*. Tatum ultimately rejects Hall, but he is the character giving the initial job and advice to stay of drinking and fly straight. The Threshold Guardian is a little harder to define. It could be time, the mountain itself, the contractor that wants to speed up the rescue, or even the father of the trapped man. Whatever this threshold is Tatum breezes by. The Herald I believe is Lorraine Minosa, the victim's wife. She tries to leave as soon as the cave collapses revealing her unhappiness in her marriage. Now it might be out of character for a guardian to abandon her physical "post" but in this case leaving would ruin Tatum's story and halt the action. Tatum convinces her to stay to cash in on the tourism his story is sure to bring to her property. Thus she becomes an ally but more importantly Tatum reveals his ability to bend the truth for his story propelling his descent into unethical journalism. The Shape Shifter in this story is Sheriff Kretzer who at first appears to be an adversary then an ally to Tatum. The two both agree that the tragedy could benefit both of them but soon after the pair decide to stall progress the Sheriff stops taking Tatum's lead. By the end the two are taking separate paths, Tatum begins to think morally while the Sheriff is still out to save his own reputation. The story's Shadow is not a person but time. Leo Minosa can't survive buried in debris for too long and every scene with him the audience sees him fading. Time is what Tatum needs to get the story to a national level and its what is his ultimate down fall. If time had not been working against Tatum (and Leo) the story would have had a happy ending and Tatum surely would have finished on top of the world. The Trickster of the story is also hard to define. It could be Mr. Federber who is a tourist who is first to arrive with his family to set up camp. He returns from time to time to offer comedic relief and bring a sense of bewilderment to the audience. Are people really having a good time waiting outside a cave collapse? Tatum's only true ally in this is Herbie Cook the bright-eyed newspaper photographer. He is with Tatum throughout the story running errands and taking advice. It's not until the very end that Herbie sees where Tatum's guidance gets you.

These archetypes are mealy guidelines to a story. However those that don't follow them often don't fit. The narrative grammar will feel lacking in some

sense. No one character will become a model for my film but the dynamic between them is something to strive for. The loudest voice distracts the way people think whether it is relevant or not. I hope to achieve this feeling in my dialogue as well as in the desperate nature of the reporters.

Assignment 3 part 2

Herzog Uncompromising

Werner Herzog was said to be “the most important film maker alive by François Truffaut. That statement alone implies genius at work. Herzog has had a career of incredible achievement yet his best advice for others is to... “just go and do it. Another stroke of enlightened thought in the simplest of terms. He stretched budgets, dealt with devastating set backs, and even ate his own shoe but never compromised on his vision. The film he imagined, he would create. Even sacrificing entire days waiting for a single moment of perfect light. No one shot seemed important because every single shot was of the utmost importance. It’s hard to categorize Herzog as a filmmaker because he is unlike any filmmaker we see in Hollywood. He crosses the line into artist and puts that before himself.

The Guerilla filmmaking philosophy as I interpret it is to get the shot at all costs. When you can’t get a permit, shoot on the run. If you have a physical obstacle, get over that hump. A perfect example is of Herzog moving actual ships over land and through shallow water all to get the vision he had so clearly in his head. He waited days to get the sun just right for a single shot. Loosing time from sick actors, local tribal disputes, brutal weather conditions, and of course investors threatening to back out Herzog dedicated all of his energy into making sure the film was completed. Without compromise as always.

A Hollywood produced movie is worlds apart from a Herzog film. The trials and tribulations would never occur in the bubble of the film industry. The local tribesman would be paid actors rather than family’s from the actual tribes. The sun set would be a backdrop and the perfect light could be created 24 hours a day. But would it be perfect. The difference between the two styles of filmmaking comes down to scruples. Does your film need authenticity? Do you want it to be your vision in reality or as close as props and a sound stage can get you to it? Herzog seemed to want to make a story of the making of the movie. It was his life, not a project with a payday. He wanted to make the film he wanted to make, end of story.

The famous story of Herzog eating his shoe explains clearly his philosophy. In order to encourage a friend to make a film he had thought up, Herzog declared he would eat his own shoe if the film became a reality. So Errol Morris made “Gates of Heaven” and true to his word Herzog cooked and ate the shoes he had been wearing the day the pact was made. The film itself is unique to any other. The documentary has no narration and is about the goings on in the business of animal burial and disposal. Real people doing something most never think about or considered making a movie about. But Herzog saw the want in Morris to make something. The desire to see a project through is reason enough to start the project.