Tessa Ehrman

Assignment #2

Part 1

TITLE: Runaway Baby

Don’t be afraid of who you really are, is the theme of this story. Throughout the entire story Baby faces betrayal, death (whether it be by her own hands or someone else’s), harassment, and much more. But no matter how far she is pushed, she still comes through and owns herself. // as well as: Bad things happen to good people, and you can only be pushed so far.

The primary conflict is that Baby has shot the man, Sheriff, who her stepmother has been seeing while her real father is dying in the hospital. She does this because she finds out about their affair, but thinks Sheriff is making her stepmother do it against her will (which is not the case). Baby then steals her father’s vintage automobile and flees the quant Texas town she used to call home.

The antagonist is the police department, mainly the deputy (who was best friend’s with Sheriff), her stepmother, and partly Baby herself. She has always been afraid to speak up for herself, and throughout each situation she faces her anxiety and overcomes it.

Beginning: Baby shoots Sheriff. She steals her father’s vintage car and leaves town. Then it cuts to a few weeks back when Baby and her stepmother are going into town. The whole time the stepmother is griping at Baby, and Baby does not stand up to her.

Middle: A mix of flashbacks and present. Baby is on the road to Nowhere, a town where people go to be forgotten. Certain radio songs put Baby in a haze of flashbacks from her old life. In the present, Baby meets some interesting people on the way, and is running from the law and the deputy. She gets to Nowhere, and makes a small family with some of the strange characters. Somehow the deputy contacts her, and let’s her know the truth about how evil her step-mom is, and that her father died. Baby realizes she has to avenge her father’s death, because she believes her stepmother was the reason he died.

Ending: Through a long and complicated cat and mouse chase between Baby and the deputy, the final showdown approaches. They have a shoot-off, but it is not revealed who dies.

*Pierrot Le Fou* (1969)

The protagonist in this Goddard film is Ferdinand, who insists on being called Pierrot, is tired of the boring, upper-class society. His companion, Marianne, who might as well be his girlfriend, drives the conflict, because Algerian hit men are chasing her.

The genre of this aesthetically pleasing film is a mix of crime, romance, and drama. The feel of this particular film is dreamy, but also extremely exciting. The aesthetic leads the dreaminess of the film, but also whenever a character speaks directly to the audience and Ferdinand and Marianne’s past relationship (aka Godard’s earlier film, *Bande A Part*). It gives the film a slightly unrealistic feeling, because it makes you think “How on Earth did they bump into each other again?” But at the same time, it reminds you just how small the world can be. The exciting feeling is due to their unconventional life that is led to living on the run.

The theme of this film is fall in love, see the world, live life to the fullest, (and don’t trust Algerian hit men).

No matter what Ferdinand does or experiences, he’s still very relatable. He is relatable, because he doesn’t want to waste a day in his life anymore, and is tired of the same old, bourgeois nonsense. He changes his name and runs away from his world to become a part of a new one. I think deep down everyone wants that at least once in their life.

Marianne is a little bit more difficult to relate to. She’s a standoffish at times and isn’t afraid to speak her mind. But out of everything she says, the most relatable thing from her is when Ferdinand asks, “Why do you look so sad?” And Marianne bluntly tells him, “Because you talk to me in words and I look at you with feelings.”

As one of my favorite films of all times, there are countless things I could take from this film to further inspire, *Runaway Baby.* But the main thing that inspires me is the color scheme and the words that come out of Marianne’s mouth. I love that she is very shy, but so mean and wise. It’s a beautiful contrast.

*Wild At Heart* (1990)

The protagonists of this David Lynch film are two lovers, Sailor and Lula. Their love drives the main conflict, which is Lula’s mother, Marietta, hiring bizarre characters to kill Sailor. She wants Lula to marry or be with a less rebellious man, but Lula refuses.

The genre of this film is a mix of romance and thriller. Throughout the film it feels like you are experiencing a chaotic, good dream. It’s as if you want to wake up and escape from the dream, but at the same time you can’t look away. The entire film is completely unrealistic though, but it makes it that much better. It allows the audience to be attached to the characters, but also escape since they cannot relate to any of the characters (and if they can, they should probably talk to a professional).

The theme of this movie is that some people will do anything for love. Although, Lula and Sailor are spooked by the bad omen of the car crash, they still love each other and won’t deny it either. But at times, it feels like it is only a one way street of true love, until Sailor is in jail.

None of the characters are relatable, but that’s what makes this film so special. It’s hard to explain what pulls you in as an audience member, though. It’s partly because of the iconic, trashy, 1950s aesthetic. The other reason is because some of the scenes are so shocking, that you really can’t look away.

The reason why this particular film is on my list is because of the dreamy aesthetic, and the fact that the protagonists are constantly on the road trying to get away from the madness. I feel like Baby is doing the same thing in *Runaway Baby*, but she is much more naïve and alone.

*Pulp Fiction* (1994)

Throughout each chapter of this film, there are a plethora of main characters, but Jules Winnfield is the main protagonist overall. The conflict that drives this film is that Jules is trying to get out of this negative lifestyle and everyone is trying to keep Marcellus Wallace happy (which is easier said than done).

Crime is the main genre of the film, but there are undertones of comedy and thriller intertwined in the complex storyline. The feeling of this movie is basically everyone is at the wrong place at the wrong time. It also has the feeling of low-budget 1970’s gang films like *The Warriors*.

The theme of this movie is that crime never pays. Throughout the film a lot of crimes take place, and no one really benefits from it.

For some reason I find Vincent Vega the most relatable character. When he’s not strung out on drugs or accidentally shooting Marvin in the face, his simplicity is charming. I’ve never been a hit man, but if I was I would probably be Vincent. I say this for many reasons. The main reason is that he doesn’t really know what’s going on or what he’s doing. Everyone at least once in their life has felt this way.

This is a big inspiration for *Runaway Baby* due to the soundtrack, the witty dialogue (especially how it’s a really funny, serious movie), and how the movie is not told in chronological order. *Runaway Baby* starts at the climax of the story when Baby shoots Sheriff, but the remainder of the film is told through flashbacks and the present.

*Singin’ In The Rain* (1952)

The protagonist of this film is Don Lockwood, played by the amazing Gene Kelly. The conflict is driven by the transition of silent films turning into talkies. Amongst the film transition, Don is dealing with his awful co-worker, Lina Lamont, and winning the heart of Kathy Seldon.

This cheery piece is the perfect mix of musical and comedy. The feeling is very dreamy, and slightly unrealistic, but in the best way possible due to its charming characters and beautiful Technicolor wash.

The theme of this movie is: never give up. No matter what the situation is throughout the whole film, none of the characters give up (or at least not very easily). Although it’s a cliché theme, I find it truly charming in this particular movie. Even the antagonist, Lina, is determined to get whatever she wants. The theme helps bring a sense of reality to the entire film.

I find Cosmo Brown the most relatable out of the singing and dancing bunch. His life is fairly simple, but he’s still a struggling performer. He starts out as just a piano player for the silent movies, and is basically living in the shadows of his best friend, Don. While most people would get absolutely sick of those two things, Cosmo stays positive and supportive, while also being the silliest of them all. His humbleness leads him to getting a promotion at the studio as the head of the music department.

This is on my list, because of the amazing Technicolor palette the set and costumes have. I can see Baby having daydreams of living in a 1950s musical, very similar to this particular one, because she’s trying to escape reality.

*Moonrise Kingdom* (2012)

Boy scout and orphan, Sam Shakusky is the protagonist in this Wes Anderson masterpiece. Sam is an outside amongst the others his age, and his undying love for Suzy Bishop is what drives the main conflict. Although Suzy and Sam are very young, they know they’re in love, and will risk anything to be together.

This charming dark comedy is set in the 1960’s, and leaves you with a feeling longing for summer and simple love. Not only does the time period make the aesthetic much more pleasing, but it also helps accentuate the theme.

The main theme of this film is childhood versus adulthood. Since Sam and Suzy are so young, they don’t realize how big the consequences can be for running away, and stabbing fellow boy scouts amongst other things. In a way, the theme could also be ignorance is bliss, because the young lovers just want to be happy. Their longing for happiness stems from everyone around them are miserable and are okay with it (or at least aren’t doing anything about it).

I don’t find most of the characters relatable, because they run away from their problems or simply ignore them. But on the other hand I find Sam and Scout Master Ward very relatable. Both are truly trying to do the best for themselves and everyone around them, but no one is giving them the chance.

This movie is a big inspiration to *Runaway Baby* for many reasons. The main reason is the innocence of being young. Although Baby is a cold-blooded killer and is running from the law, she is still just a young girl (at the tender age of 16).

*Mommie Dearest* (1981)

The protagonist of this film is Christina Crawford, Joan Crawford’s adopted daughter. Throughout the story, Christina is forced to deal with her abusive mother, which drives the conflict of her trying to escape the clutches of Joan.

This terrifying time capsule’s genre is a mix of drama and horror. But it’s not like the usual horror movie. It’s truly terrifying that Joan seems like such a lovely lady in the eye of the public, but was so awful towards the people closest to her. The film leaves you in emotional distraught.

The theme of this film is that if you have family, you have everything (in Joan’s case). But in her children’s case, it’s as if they would be better off with nothing. It’s really scary how Joan truly believed that if she pretended like everything was okay in front of the public, it really was. She literally did anything to get a family, and she was the reason why it was destroyed.

It’s hard to find the characters in this story relatable due to their extreme circumstances, but out of everyone I find Christina the most applicable. Even though she has to deal with her insane mother for a good portion of her life, she stays true to herself and extremely strong. She doesn’t let her past fog her view on other people, and if anything, it made her an amazing and understanding human being.

In *Runaway Baby*, Baby’s stepmother is a terrible person (not as terrible as Joan, but in a way she’s reminiscent of her). She is constantly complaining, boozing, smoking, using her Baby’s father’s money, and all while having an affair. At the beginning of the film, Baby doesn’t seem her as a bad person, just sort of annoying. But throughout the story she finds out about all the awful things she has done, and it pushes her even further away from her old life. Another thing in *Mommie Dearest* that I found inspiring is the beautiful, pastel retrograde of the set, costumes, and music. I love the contrast of the “perfect” 1950s household and the terrifying content portrayed in this Technicolor journey.

*Pink Flamingos* (1972)

There technically isn’t a protagonist in this John Waters film, because they’re all terrible, villain-like characters. But out of every unique and crazy eccentrics, Divine is the most reasonable. Which isn’t saying much, because she ends up eating dog feces just to prove she is the filthiest person alive… Which leads to the main conflict which is just two groups of misfits competing to be the filthiest people alive.

In a way, this film created a brand new genre of film. The best way to describe *Pink Flamingos* is calling it a shocking filth classic. But technically it’s a mix of comedy, crime, with a hint of horror (which is really just all the shocking, filthy bits). Although it’s an extremely dirty movie, it has a light-hearted 1950’s feel to it. Which gives it a really nice contrast to the disgusting moments throughout the film.

The filthier, the better is the theme of this iconic piece of cinema. There are no morals to follow in this movie, but that’s what makes it that much more exciting and filthy.

All of the characters in this film are very unique and bizarre. That being said, none of them are really relatable. This makes the film feel like a 1950’s suburban nightmare.

This film is very influential for *Runaway Baby,* because Baby’s final destination is the town, Nowhere. Which is where people who are trying to hide from society live and go to. I see this town being extremely different from anywhere else in the story, as well as the unique set of misfits that occupy this Technicolor town.

*Thelma & Louise* (1991)

The protagonists in this film are the two lovely bad-asses, Thelma and Louise. The drive for the conflict is that the two girls were involved with a murder (which was out of self-defense) and is now running from the law.

This particular piece is the perfect mix of comedy and crime. Although the girls committed murder, they’re still able to have fun and try and figure out their lives. The biggest issue I have with this film is the campy feel to it. In some ways, Thelma and Louise are feminist icons. On the other hand, the un-serious nature of the film really takes away from the true meaning behind the story.

The theme is stand up for yourself no matter what. At first Thelma is very timid and is afraid to speak her mind, while Louise is outspoken and brave from the very beginning. That being said, as the story unfolds Thelma toughens up and is afraid of nothing.

I find both of the protagonists very relatable. Even though Louise is a cold-blooded killer and Thelma is a witness, you can’t help but love these two firecrackers. They are portrayed like real, responsible women who happen to be at the wrong place at the wrong time. If you were in their situation wouldn’t you do the same?

The things I want to take from this movie and use in *Runaway Baby*, is having the main character be extremely relatable and despite everything that she has to do, is still a good person. Also, I love the car that’s used in *Thelma & Louise,* and that’s what inspired me for Baby’s father to have a pink class car.

*Lost River* (2014)

Bones and his mother, Billy, are the protagonists in Ryan Gosling’s directing debut. The drive of the conflict is that they don’t want to leave their childhood home, but their behind on payments and the neighborhood is becoming a ghost town.

The genre of this film is a dark fairytale. Unlike most fairytales there is no prince or princess, but there is a curse that has to be broken. The whole film is very eerie, but in such a perfect aesthetically pleasing way.

I feel like the theme of this movie is that nothing bad lasts forever. Throughout the entire film, a lot of awful events to happen to all the characters. For example, Rat’s grandmother dies in a fire, Billy is assaulted at work (which is a horror burlesque showroom), and Bully catches on fire and drowns. But once Bones defeats Bully, the curse is lifted, and they can truly begin their lives.

Minus the eeriness of the film, the main characters are relatable. All the problems (minus the curse) they face are realistic and happen in everyday life. So even though, the plot itself wasn’t very realistic, their problems helped center the movie to give it the perfect balance of real and unreal.

This movie inspired the town Baby is trying to get to (Nowhere). I’m not wanting the same eerie aesthetic, but the uniqueness or each character and the horror burlesque show is definitely something one would find in the town of Nowhere.

*Kill Bill Vol.2* (2004)

The protagonist is the amazing Beatrix Kiddo, aka the Bride. The drive of this conflict follows the first film hunt for her old boss and lover, Bill. This time Beatrix is determined to find him, and kill him and his siblings with pure vengeance.

The genre is a mix of action and thriller. There are a lot of fighting sequences, but unlike most action films, they are very stylized and interesting to watch. The feeling of this piece is empowerment. Although she is a cold-blooded killer, Beatrix is an amazing fighter and extremely smart, and there is nothing cliché about her. She’s so liberating, one can catch themselves rooting for her throughout the entire film (as well as the first one).

Some people have no limits when it comes to getting revenge, which is the theme of the sequel. Her former team of assassins betrayed Beatrix, and she has dedicated as long as it takes to make them feel the pain that she did.

Beatrix is the most relatable character in this epic saga. Minus her thirst for revenge and violent habits, deep down all she wants is a shot at a normal life. She truly is a good person who was just pushed way too far.

The things I really love about this movie is the end monologue shot in black and white, the iconic yellow jumpsuit, and the fact that Beatrix isn’t afraid of anything. Although Baby is quite younger than the Bride, I still see a lot of similarities in the two empowering females.

*Django Unchained* (2012)

Django, a former slaved freed by the German, ex-dentist, is the protagonist of this film. The drive of the conflict is that Django is trying to get his wife, Broomhilda, back from a brutal plantation owner. In the midst of all the chaos, Schultz (the ex-dentist) trains Django to be a bounty hunter.

The genre of this film is a western, but in a way it’s also a love story. Django will literally go at any cost to get Broomhilda back, and doesn’t care about the consequences as long as they are together. It also has the feeling of an old fashioned western with a refreshing modern twist (e.g. the language and cinematography).

I feel like there are a lot of themes throughout this entire epic, but overall, I believe the main theme is that love conquers all. Now some would argue that the main theme is revenge is best served cold, but they are only seeing the outline of the story and complex characters. In a way, it’s truly beautiful that Django literally stops at nothing as long as it means getting Broomhilda back in his arms again.

Out of all the characters, I find Schultz the most relatable. He’s virtually the only white character in the story that truly doesn’t understand racism or the point of it. I also admire that he will only kill someone who truly deserves it. That’s why he makes such an amazing bounty hunter, and an even better friend.

What I love about this film is the fresh take on a classic genre. It’s completely new, while still keeping some original western vibes. I definitely want to bring this to Runaway Baby, especially because it is based in a contemporary time period. I also want Baby to be as passionate and fearless as Django becomes throughout the story.

*The Searchers* (1956)

It’s hard to say who exactly the protagonist is in this classic. On one hand it’s young Martin, but on the other hand it could also be the older, bitter, Ethan. In a way they both are, and are portraying a good cop, bad cop scenario. Either way, the film revolves around them and the main conflict of the film. Which is the two of them finding Martin’s sister, whom a Comanche tribe kidnapped.

This film is a perfect example of a classic western. The feeling is very mysterious, exciting and aesthetically pleasing (as most classic Westerns are). In a way it also has a dated feeling. This is because of the racial stereotypes bestowed among the Hispanic and Native American characters, and the ignorance portrayed by many white characters. Understanding the time period this movie was made is crucial to keep in mind, but at the same time it becomes hard to watch.

The theme of this movie is: just because you’re an outsider, doesn’t mean you’re a bad person. This mainly applies to Ethan, because from the very beginning you can tell that he knows he is different from everyone else, but he is very rude and ignorant towards everyone. Then as the story progresses, Ethan finally becomes a semi-better person by the end.

In class westerns, I find a lot of the characters unrealistic and a little bit hokey. That being said, I didn’t find anyone really relatable. Which is very unusual, because I still felt for a lot of the characters and the things they were experiencing and dealing with.

In *Runaway Baby* I see Baby as an outsider, but instead of being a mean person, she is socially awkward and rejected by the people in her community. This particular movie made me realize that I also want to have realistic representation of all races within the story. I also love the aesthetic of this film and the cinematography. I definitely see a desert playing a big role in *Runaway Baby.*