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What Is This Music? Auteur Music In The Films Of Wes Anderson

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WHAT IS THIS MUSIC? AUTEUR MUSIC IN THE FILMS OF WES ANDERSON

by

LARA HRYCAJ

DISSERTATION

Submitted to the Graduate School

of Wayne State University,

Detroit, Michigan

in partial fulfillment of the requirements

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Advisor

Date

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DEDICATION

I dedicate this to:

Judy, Steve, and Nick

Wes, Mark, and Randall

and

Mandy and the boys

ACKNOWLEDGMENTS

I would like to thank my advisor Jackie Byars. I am indebted to all the wisdom, hard work, and encouragement she has shared on my journey in earning my PhD. I would like to extend my gratitude to my committee. Hayg Oshagan and Juanita Anderson have been part of my entire dissertation process and have always kept me on my toes. I am grateful for Steven Shaviro and Pradeep Sopory for joining my committee late in the process. While Robert Burgoyne had to leave my committee, the genesis of this dissertation is due him sharing one of the earliest academic articles on Wes Anderson with me, and for this I am extremely grateful.

This dissertation would not be possible without the many people who have read various sections and drafts of my dissertation. I appreciate all the work, comments, and insights provided by Antal Zambo, Dennis Rymarz, and Sarah Boyce. I would like to thank all of the various members of the PhD writers group for their support throughout the years, and I would like to single out Nick Schlegel, Christopher Gullen, and Debbie James Smith from this group for all of their input and friendship.

Maria Luiza Cardoso de Aguiar translated Seu Jorge's Portuguese lyrics of the David Bowie songs from The Life Aquatic With Steve Zissou. I knew Jorge's renditions were not faithful covers, and Aguiar's translations revealed this and beautiful lyrics that contributed to the film more so than Bowie's original lyrics.

There are several people who extended their moral support and encouraged me to complete this dissertation: Windy Weber, Jay Korinek, Susan McGraw, and Nicole Binder. Amanda Walz was my go-to-gal when I needed help or just someone to bounce off ideas. Finally, this dissertation would not be possible with the loving support of my parents, Judith and Stefan Hrycaj, and specifically all the times my mother told me to "get it done."

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INTRODUCTION

“This is an adventure.”

– Steve Zissou (Bill Murray) in The Life Aquatic With Steve Zissou

In Wes Anderson’s short film Hotel Chevalier (2005), Jack Whitman (Jason Schwartzman) plays Peter Sarstedt’s 1969 track “Where Do You Go To (My Lovely)” from his iPod just as his ex-girlfriend (Natalie Portman) arrives at his hotel room. The song begins with an accordion, and then we hear the lyrics “You talk like Marlene Dietrich” as Jack opens the door to his ex-girlfriend talking on her cell phone. Once she hears the song she asks, “What’s this music?” Jack just shrugs, slightly shaking his head. Jack, unable to explain the music even though he is responsible for playing it, grasps her in an awkward embrace as she enters the room.

“Where Do You Go To” plays three times in this short film and plays again in Anderson’s feature-length film The Darjeeling Limited (2007). In both films, this song is played when Jack tries to woo women and to express musically how he feels about them at that moment. He is also the “DJ” of The Darjeeling Limited; he brings his iPod with him on his trip across India with his brother, and is seen playing music at key emotional moments. Furthermore, Jack as the DJ represents Wes Anderson, who by utilizing seemingly deeply personal choices of music to score his films, embodies what Slate writer Adam Baer calls “the film director as DJ” (“Lord of the Recordings”). What is this music Anderson uses in his films? Why does he not pick the latest Top 40 Billboard hits and instead choose mostly music from the 1960s and 1970s or originally composed music by Mark Mothersbaugh? Why does this music seem to evoke so much more than what the characters in Anderson’s films can confess, convey, or articulate? This music is “auteur music.”

In her 2007 essay “Auteur Music,” Claudia Gorbman defines a certain group of contemporary film directors as *auteur mélomanes*, or directors who have a passion for music.

Gorbman describes this type of director as having their own musical “worldview” and controlling the music of their films rather than the music supervisor or the composer (149-150). For Gorbman, these *auteur mélomanes* and auteur music have come about because advances in digital technology and music storage make it possible for directors to have more control over the music in their films, though some of these directors have incorporated the music they are passionate for prior to the use of digital music technology. This control allows them to impart their personal musical taste to their films, creating an authorial signature (149-150). Gorbman lists a pantheon of *auteur mélomanes* – Quentin Tarantino, Martin Scorsese, Stanley Kubrick, Jean-Luc Godard, Jim Jarmusch, and Sally Potter, to name a few – to which I would add Wes Anderson (151).

As noted by Adam Baer, music is an authorial signature in Anderson’s films with Anderson being the DJ of his films. Nancy Miller of [Entertainment Weekly](#) also states that he is “cinema’s hippest DJ.” Wes Anderson’s soundtracks fill the role of mix-tapes for film audiences. This reference is carried on in popular blogs and discussion boards devoted to discussing Anderson’s musical style ([The Playlist](#); [IMDb.com](#); [The Rushmore Academy](#)). To establish Anderson as a *mélomane*, it is important to look not only at the different types of music found in his films but also the different ways that the music is used within the films. Anderson’s films feature several different ways that music is used, but there are three specific uses that contribute to his overall authorial signature: the songs associated with montage sequences, the songs and original score used to accompany scenes featuring slow-motion sequences, and finally the songs that emanate from musical devices – iPods, record players, and radios. As such, the purpose of this dissertation is to place Anderson within Gorbman’s pantheon by demonstrating how his choice and use of music is indicative of an *auteur mélomane*.

For this dissertation, I will explore and expand on the different types of music used in Anderson's first five films – Bottle Rocket (1996), Rushmore (1998), The Royal Tenenbaums (2001), The Life Aquatic With Steve Zissou (2004), and The Darjeeling Limited (2007) – along with two of his short films – Bottle Rocket (1992) and Hotel Chevalier (2005). Each chapter will focus on one of the five feature length films. Through these chapters I will establish the distinct ways that Anderson joins music with cinematic production techniques such as slow-motion and montage sequences and how he incorporates music emanating from musical devices. It will be important for this study of Anderson's film music to include attention not only to the different types of music found in each film, but also to the collaboration between film director Anderson, composer Mark Mothersbaugh, and music supervisor Randall Poster in order to fully understand Anderson's musical style, aesthetic, and what this music means. The end of each chapter will discuss the importance of music within Anderson's work and Anderson as a *mélomane*, and the conclusion of the entire dissertation will illustrate how his soundtracks are like personal mix-tapes to his audience and fans.

The films of Wes Anderson include recurring themes, characterizations, and styles. Family, authorship, loss, dependence, lost glory, quirky love stories, nostalgia, and childhood feature prominently in his films. There is a recurring cast of actors and crewmembers who help Anderson with his pictures. While many of the themes, characterizations, and styles might be apparent visually, there is also an aural element to the music in the films that works with in the recurring themes, characterizations, and styles.

In analyzing the music in Anderson's films, I will provide insight into the meaning of his films by exploring how music is used and what this music means. Throughout this analysis I will uncover different musical codes and musical signatures found in all of his films plus I will

establish a specific musical signature for each film on its own. I believe Wes Anderson is an auteur, and the music used in his films is a significant part of his overall authorial signature. He is able to establish this musical signature through his long-term collaboration with music supervisor Randall Poster and composer Mark Mothersbaugh. This collaboration might seem to go against the idea of auteur as individual, but I believe Anderson's collaborations make him an auteur, or what Devin Orgeron calls a "dependent auteur" (41). Anderson's films utilize several different types of music – original score, popular music, classical music, performance – and this makes his musical soundtracks ripe for analysis. Music is very important to Anderson, and because of this he might be what is called an "*auteur mélomane*" or a director who has a passion for music, and Anderson's film music can be referred to as "auteur music" ("Auteur Music" 149). I will focus on the use of popular music in his films and the pop scores created by Mothersbaugh. Popular music can provide intertextual and extratextual meaning that cannot be achieved with a traditional score. Mothersbaugh's pop scores, which are film scores using popular music idioms, aid in creating the overall sound of each film and complement the other music used. Each film has a unique overall sound design that can be called "Wes Andersonian." In order to explain what "Andersonian" music is, there needs to be an understanding of how music functions in film, the difference between pop score and traditional classical film score, and the definitions of the concepts "auteur music" and "dependent auteur."

The broad goal for studying the music in the films of Wes Anderson is to establish the themes, styles, and characterizations created by the music in these films. Also, I will establish there is a meta-narrative created by this music. Other goals are to create more scholarship on the relationship a director may have with a specific composer and music supervisor, to further

scholarship on popular music in film, to examine the usefulness of the concepts of auteur music or *mélomanes*, the “dependent” auteur, and the pop score.

Wes Anderson is an American film director who has been making feature films since the 1990s. He is considered to be part of a group of filmmakers, such as Richard Linklater and Todd Haynes, that create “post-pop cinema” or films searching for meaning and connection that are “more than postmodern” (Mayshark 5, 13). He is also considered a “Sundance kid” like Steven Soderbergh, Quentin Tarantino, and Paul Thomas Anderson because he debuted the short black and white version of Bottle Rocket (1992) at the Sundance Institute’s film festival, and like his fellow Sundance kids he works within the studio system, yet still maintains his own artistic vision (Mottram xv). He is also a Generation X filmmaker because he was born in the 1960s.

What separates Wes Anderson from his contemporaries? According to Mayshark, the directors of post-pop cinema make films revolving around similar themes of “identity, empathy, and a difficulty of establishing and maintaining emotional connections” with others (5). If this is the case, then what separates Anderson from Linklater, Haynes, or Sofia Coppola? And among the Sundance kids, how is Anderson different from Tarantino or Alexander Payne? While many of the directors mentioned above have been called auteurs and they all have similar styles and themes, it is their differences and their signatures that make each director stand out on their own.

Within this group of filmmakers, the directors best known for their musical soundtracks are Quentin Tarantino, Paul Thomas Anderson, and Wes Anderson. Tarantino is known for using obscure songs that are as allusive as the images, cultural artifacts, and pop culture references he uses in his films. Ken Garner discovers Tarantino’s musical formula by listing the different categories of music found in Tarantino’s films based on how the music is used in the film. Paul Thomas Anderson has two films that stand out musically and could almost be called musicals.

Kelly Ritter writes about how Boogie Nights is a new American musical using one-hit wonders, disco, and early 1980s hits to provide commentary and spectacle when the visuals could not, thus working within the film's diegesis. Pauline Reay uses Magnolia as a case study in her book on music in film. Magnolia goes one step further than Boogie Nights when instead of an ensemble cast singing Aimee Mann's "Wise Up" in unison there are individual scenes of the characters singing this song in isolation (63-66). Wes Anderson does not have much written about his music in scholarly work, and I think he is as deserving as Tarantino and Paul Thomas Anderson to have this element looked at and examined more closely since he uses songs and original score to provide additional meaning in his films.

One of the other characteristics of a post-pop cinema director is using similar casts and collaborators (Mayshark 8). While there is some overlapping of actors and crew being used with his contemporaries, it is the fact that Anderson works with many of the same people over and over again that I find more interesting. Anderson and Owen Wilson co-wrote Anderson's first three films – Bottle Rocket, Rushmore, and The Royal Tenenbaums – and Wilson stars in all of Anderson's films except Rushmore. Wilson does not have any links to other post-pop and Sundance kid directors, but he stars in many blockbuster films. Anderson has consistently used the same Director of Photography, Robert Yeoman, which gives Anderson his specific look. Noah Baumbach, co-writer on The Life Aquatic With Steve Zissou, wanted to use Yeoman for his film Kicking and Screaming, but was unable to because Yeoman was working on Anderson's Bottle Rocket ("Audio Commentary" The Life Aquatic). Like Paul Thomas Anderson working with composer Jon Brion, Wes Anderson has had Mark Mothersbaugh compose the original score for four of his five films. While not part of the post-pop directors or the Sundance kids, Catherine Hardwicke is Anderson's contemporary and has worked with Mothersbaugh for her

films Thirteen (2003) and Lords of Dogtown (2005). Randall Poster, who was the music supervisor on Todd Haynes' I'm Not There (2007) and Velvet Goldmine (1998), is the music supervisor for all of Anderson's films. Since Mothersbaugh and Poster have worked with other filmmakers and on other films, what do Mothersbaugh and Poster bring to Anderson's films? Does their work with Anderson create something qualitatively different from Anderson's contemporaries? I think the new meaning in American film is musical meaning or what music can add to overall narrative in film. The musical meaning produced in Anderson's films is what separates him from his contemporaries.

While it is important to distinguish Wes Anderson from his contemporaries, it will be necessary to distinguish this study of film music from other studies. I will be approaching the analysis of Anderson's films using film music theory and auteur theory. This idea of examining a director's musical signature is something relatively new, and scholarship is scarce. Claudia Gorbman recently wrote an essay titled "Auteur Music," which discusses the phenomenon of contemporary filmmakers such as Tarantino, Martin Scorsese, and Jim Jarmusch being music-loving directors who demonstrate a certain control over the music in their films in relation to the visuals and editing. There have been three recent books written on specific directors – Woody Allen, John Ford, and Alfred Hitchcock – and their film music (Harvey, The Soundtracks of Woody Allen 2007; Kalinak, How the West Was Sung 2008; and Sullivan, Hitchcock's Music 2006). This is unique in film music scholarship since much of the literature is more about the film music composer and not the director (Burt; Darby and DuBois; Thomas; Schelle), or it is about specific types of music and their function (Gabbard; Denisoff and Romanowski; Smith 1998; Dickinson; and Inglis). When a director is mentioned in the film music literature, it is about the director-composer collaboration (Smith 1998; Manvell and Huntley; Brown; and

Eisenstein). I would like to add to the director-composer collaboration scholarship by exploring Anderson and Mothersbaugh's relationship, and I would also like to extend this collaboration to the director-music supervisor collaboration and explore Anderson and Poster's relationship.

Literature Review

The analysis of music in the films of Wes Anderson requires knowledge of the scholarship on film music, auteur theory, and specifically, Wes Anderson. The literature on film music and auteur theory spans many decades and has evolved into different types of scholarship. Since Wes Anderson has been making films for a relatively short period of time, there are only a few scholarly works on Anderson, but there are some articles from mainstream and film industry publications that will be useful for understanding Anderson and his films.

Claudia Gorbman's Unheard Melodies marked a major change in film music scholarship when it was published in 1987, and it is still one of the most important books on film music today. Gorbman updated the work of Sergei Eisenstein, Siegfried Kracauer, Theodor Adorno and Hans Eisler by incorporating other theories and approaches to film music. This often-cited book explores the narrative connection between music and the image, as they are interdependent and work together to transmit meaning to an audience. To further explore this interdependency, she attempts to explain the cinematic musical codes based on theories of signification, narratology, and the already-established theories of film music. The connection between music and image in constructing a film's narrative and overall meaning is extremely important for understanding how music works in Anderson's films. One of the nagging issues Gorbman has about film music is that nondiegetic music or film score "simply does not logically belong in a diegetic film" (53-54). The nondiegetic music by definition is outside of the film story and world of the film and is typically film scores or popular music heard by the audience but not by the characters within the

film. She believes that film score or background music “should be less invisible than other registers of the cinematic signifier, since it is not directly a part of the fictional world” (69). Film score “remains in the dramatic film as the hypnotic voice bidding the spectator to believe, focus, behold, identify, consume” (69). Additionally, she comes up with seven principles of classical film music that combine music and film language to explain how film music works in narrative film. Gorbman’s seven principles of classical film music are specifically for film scores; some of the principles can be applied to popular music in film and pop scores. The principles of invisibility and inaudibility are crucial to Gorbman’s idea of film music being subordinate to the image and remaining unheard. While invisibility and inaudibility might be common in many film scores, I think the pop scores by Mark Mothersbaugh in Anderson’s films are meant to be heard.

After Gorbman, there are several scholars that analyze the film music in terms of how audiences consume the film narrative and create meaning of the narrative based on the film music. Caryl Flinn, Anahid Kassabian, and Richard Ness see film music as the creator of gender identifications in film audiences (Flinn, Strains of Utopia 1992; Kassabian, Hearing Film 2001; and Ness, Non-Visual Pleasures 2002). Jeff Smith sees audiences creating additional meanings and associations to film narratives depending on an audience’s knowledge of popular music (Sounds of Commerce 1998). These works by Flinn, Kassabian, Ness, and Smith use a variety of different types of film music for the analysis that opens up the field to study more than just the film score. These later works from the 1990s and 2000s are of primary interest to my research, especially the work on popular music.

As far back as the 1970s certain books began to seriously analyze popular music and pre-recorded music within a film, an area that is most useful to my research. Roger Manvell and John Huntley explore popular music and pre-recorded musical film scores in their analysis of

Zabriskie Point (1970) and 2001: A Space Odyssey (1968) at the end of their 1975 book The Technique of Film Music. Besides analyzing Zabriskie Point and 2001, they explain the various functions of film music and interview various composers. These interviews with composers are helpful in understanding how film music works and the relationship between filmmaker and composer. Royal S. Brown's Overtones and Undertones section on postmodernism and film music explores the relationship of pre-recorded classical music and popular music as score and the several levels of meaning these types of music bring to a film. Music and Cinema is mostly about the film score, but there are sections on pop score and popular music. Film Music: Critical Approaches is a collection of essays on film score and popular music in film music.

The area that seems most exciting in film music scholarship is the area of popular music and film. Since popular music has been part of film since its inception, there is much more that can be written about it in film music history. The function of popular music in film has some similarities to the traditional film score, but it is definitely not invisible and is able to engage audiences differently than the traditional film score. It is easier for an audience to read multiple levels of meaning with a film featuring popular music than it is with those with a traditional film score. The study of popular music in film music essentially begins with Jeff Smith's Sounds of Commerce. This book might be more important than Gorbman's Unheard Melodies as far as changing the way film music is studied, and is also important for my analysis of music in Anderson's films. This book offers a history of popular music in film and the economic reasons for popular music in film. Smith focuses his attention on three film composers to test his definition of the pop score and to trace the evolution of the pop score. The compilation score featuring popular music is also examined. Smith goes into detail about the allusions and associations popular music can bring to a film (Sounds of Commerce 167). Popular music can

take the commentative function of film music farther when a filmmaker takes care in selecting songs that can function on multiple levels of the audience's knowledge. The pop score also offers new ways of thinking about film score and the functions of film score. In Sounds of Commerce, Smith focuses on the collaborations between composer and director, specifically Henry Mancini and Blake Edwards, Ennio Morricone and Sergio Leone, and John Barry and the directors of the James Bond franchise.

Smith is not the only person writing on director and composer collaborations. Brown and Sergei Eisenstein have brief sections on composer-director collaborations in their work. Brown's Overtones and Undertones has a section on Bernard Herrmann and Alfred Hitchcock that goes into great detail on their working relationship. Eisenstein mentions the importance of collaborating with a composer and briefly discusses his relationship with Edmund Meisel and Sergei Prokofiev (Film Form 177-178). This collaborative relationship between composers and directors is important to film music and is useful in establishing themes and ideas in a film or group of films. Harvey Kubernik's interviews with Mark Mothersbaugh and Randall Poster in Hollywood Shake Job are primarily about their relationship with Wes Anderson and his films, thus these interviews will go nicely with Smith and Brown's sections on collaboration and my sections on Mothersbaugh and Poster.

These collaborations are helpful in beginning to understand how a director can have some influence and control over a film's soundtrack. The intersection of auteur theory and film music can be found in a few recent works: Gorbman's "Auteur Music," Kathryn Kalinak's How the West Was Sung, and Jack Sullivan's Hitchcock's Music. Kalinak's book is about analyzing the music and songs in John Ford's westerns and how the music and songs became part of Ford's authorial style or signature. While Sullivan does not outright state that Hitchcock's Music is an

authorial examination of the music in all of Alfred Hitchcock's film and televisual output, he does outline the different uses of music both functionally and thematically in Hitchcock's work. "Auteur Music" is a departure from Unheard Melodies since Gorbman is analyzing music that is consciously heard, particularly popular and previously released music, instead of the unheard musical score. This essay is about how certain directors can be known as music-obsessed or *auteur mélomanes* and control music in their films like they control the image. She uses the French word *mélomanes* because she wants there to be a close association with the French word *auteur* in describing these directors (161).

After Sounds of Commerce was published in the 1998, many books and collections of essays on pop music and film have been released. Soundtrack Available explores popular music in film from the early days of cinema to the present, and also focuses on gender and ethnic identities created when watching pop music in film. Movie Music: The Film Reader is another collection of essays on film music, and a large portion of the book is devoted to popular music in film. The films that seem to exhibit a more female or feminine type of identification in Kassabian's Hearing Film feature popular music on their soundtracks and are typically compilation scores. While most of Anderson's protagonists are male, the influence of female characters within his film narratives offer complex readings of the overall musical design, which is more liberating and feminine than more the traditional masculine identification as suggested by Kassabian.

Gorbman's "Auteur Music" and Kalinak's How the West Was Sung combine film music theory with auteur theory, which is what my work on Wes Anderson will do. Auteur theory scholarship has been around for several decades and some of this scholarship is relevant in my study of Wes Anderson and his authorial signature. Auteur theory is a way to analyze film by

exploring the auteur or author of the film, usually when analyzing a filmmaker's oeuvre or group of films. Most auteur theory and criticism is about a director and/or about the director's signature found in his or her films. The origins of auteur theory or *la politique des auteurs* can be found in the French journal *Cahiers du Cinéma* in the 1950s and early 1960s, and particularly in Francois Truffaut's 1954 article "*Une Certaine Tendance du Cinéma Français.*" The rules of *la politique des auteurs* from 1951-1961 are to focus on a director's attention to the *mise en scène* and the formalism of cinema language and are against the *metteurs en scène*, or filmmakers more concerned with the story (Caughie 39-40). *La politique des auteurs* and auteurism moves outside of France with the publication of *Movie* in Britain and Andrew Sarris's writings in the United States. Sarris is credited with taking the ideas of *la politique des auteurs* and calling it auteur theory. Sarris defines auteur theory in his essay "Notes on the Auteur Theory in 1962" as an auteur having technical competence, a distinguishable personality with recurring characteristics of style, and interior meaning from the tension between his personality and his material (63-64). Sarris also adds that auteur theory is "an attitude, a table of values that converts film history into directorial autobiography" (Caughie 65). Sarris is probably best known for his book *The American Cinema: Directors and Directions, 1929-1968* published in 1968, a listing of all the "great" directors of American film during this period of time. *The American Cinema* classified Hollywood directors based on his definition of auteur theory and how much of "their personal vision [had] transcended" the Hollywood system which had "pantheon directors" who are considered the best in the film industry (Cook & Bernink 256). Sarris continued to write about auteur theory after the publication of *The American Cinema*. In his essay, "The Auteur Theory Revisited," he acknowledges the changes and criticism of the theory and how auteur theory becomes the "scapegoat for just about every cultural affliction associated with the cinema" (21).

However, the theory isn't dead yet because "it is a pattern theory in constant flux" which changes with the film critic and subject of study over time to reflect the "content to describe the stylistic and thematic epiphanies of their favorite auteurs" (22, 29). The work of Sarris and even Truffaut's *la politique des auteurs* are helpful in understanding Anderson as an auteur and understanding his authorial signature.

Two recent books on authorship and film explore the current state of authorship that includes auteurs that have not been studied or who have been marginalized within auteur theory. Virginia Wright Wexman's 2003 book Film and Authorship has essays on Latin American and Chicano cinema, a case study on African-American filmmaker Oscar Micheaux, and essays on female and lesbian authorship. Also published in 2003, David Gerstner and Janet Staiger's anthology Authorship and Film contains essays addressing some of the same themes as Wexman's book, along with essays on identity and authorship in relation to race and ethnicity, sex and gender, and sexual orientation. Both collections explore the question of authorship in independent, avant-garde, and grassroots filmmaking. Of particular interest for my work are Timothy Corrigan and David Bordwell's essays in Wexman's book.

Corrigan's exploration of the method of labeling directors as auteurs is more than just an aesthetic function, but can be seen as a marketing function of the film industry. The auteurist marketing of movies in the 1970s to the present have titles featuring the filmmaker's name to "guarantee a relationship between audience and movie whereby an intentional and authorial agency governs, as a kind of brand-name vision whose contextual meanings are already determined, the way a movie is seen and received" (98). This seems to echo Bordwell's comments on an audience's association with an art cinema director. They already know what to expect with these films because they are familiar with the director and their personality. In

“Authorship and Narration in Art Cinema,” Bordwell sees the art cinema director not needing a fictional narrator because the director is the film’s narrator, and the audience should be familiar with the director’s work, authorial signature, and other extra material surrounding the film in order to understand the film (45-46). In the 1980s and 1990s “the business of being an auteur” is present, and this type of auteur can be “described according to the conditions of a cultural and commercial intersubjectivity, a social interaction distinct from an intentional causality or textual transcendence” (Corrigan 98). The business of the auteur can lead to the auteur as star or celebrity, and according to Corrigan the cult of personality associated with the auteur “is meaningful primarily as a promotion or recovery of a movie or group of movies, frequently regardless of the filmic text itself” (99-100). The new “*caméra-stylo*” is this promotional/production part of the filmmaking and “in today’s commerce we want to know what our authors and auteurs look like or how they act; it is the text which may now be dead” and not the author (100). In “On the Politique des Auteurs,” André Bazin was wary of “an aesthetic personality cult” in auteurism but the auteur-star is the way contemporary directors are presented, studied, and criticized (256).

The auteur-star, or the commodification of the auteur, is something that begins with the 1970s New Hollywood filmmakers such as Martin Scorsese and Francis Ford Coppola but can be found in the Generation X or Post-Pop Cinema filmmakers. Peter Hanson’s study of filmmakers born in the 1960s and 1970s, or Generation X, provides insight on a group of filmmakers that create “a youth culture anchored in irony, apathy, and disenfranchisement” along with having films with pop culture references, “post modern narrative techniques, and the telling aversion to moral absolutes” (The Cinema of Generation X 1-2). The major directors featured in this study are Steven Soderbergh and Quentin Tarantino. Soderbergh and Tarantino are also part of the

“Sundance kids” found in James Mottram’s work on directors who changed Hollywood with their films in the late 1980s to 2000s. Jesse Fox Mayshark’s Post-Pop Cinema looks at a more diverse group like Hanson, focusing on directors such as Richard Linklater, Sofia Coppola, and both Paul Thomas and Wes Anderson. Like Mayshark, Derek Hill features several of the same directors in order to describe an American New Wave that are in search of meaning and have similarities to the work of screenwriter and director Charlie Kaufman in Charlie Kaufman and Hollywood’s Merry Band of Pranksters, Fabulists, and Dreamers. Besides the titles of post-pop, Sundance kids, Generation X filmmakers, and American New Wave, many of these directors are called auteurs. These books situate Wes Anderson within groups of contemporary filmmakers and offer some information on Anderson’s background and film work.

When I started my research on Wes Anderson, the literature on his work was limited to reviews of his films and articles in mainstream periodicals. Today, there has been some scholarly work written about Wes Anderson including articles in Cinema Journal and Senses of Cinema. Mark Browning has written an entire book on the subject of Wes Anderson starting with his early short film up until the animated film The Fantastic Mr. Fox. Browning’s Wes Anderson: Why His Movies Matter (2011) is the first book solely dedicated to the work of Anderson, and he describes Anderson as “a distinctive auteur” because he is “a rare example of a modern director who has a significant input in a number of areas of production, resulting in a distinctive style, which links his films together and separates them from the work of others” (ix). This book covers his influence, commercial work, issues of race and gender, filmic style that includes his use of music, and Anderson as an auteur.

Cinema Journal has published three articles on the subject of Wes Anderson, starting with Devin Orgeron’s “La Camera-Crayola: Authorship Comes of Age in the Cinema of Wes

Anderson” in 2007. Orgeron uses auteur theory and ideas of authorship in his analysis of Anderson’s films, particularly looking at how Anderson films are filled with characters who are authors or creators. Joshua Gooch’s “Making a Go of It: Paternity and Prohibition in the Films of Wes Anderson” was also published in 2007, and Gooch uses another approach in analyzing Anderson’s films and characters; he uses a Lacanian lens to explore the ideas of paternity, Oedipal structure, and loss within his films. In 2009, Elena Past’s “Lives Aquatic: Mediterranean Cinema and an Ethics of Underwater Existence” looks at The Life Aquatic with Steve Zissou and how the characters in the film are changed by their experiences under the sea.

Senses of Cinema has published two essays on Anderson, starting with Carole Lyn Piechota’s “Give Me A Second Grace” in 2006. This essay is one of the first essays to be specifically about the use of music in one of Anderson’s films. Piechota explores the use of three songs in The Royal Tenenbaums – Nico’s “These Days,” Elliott Smith’s “Needle in the Hay,” and Nick Drake’s “Fly” – and how these songs allow the characters Richie and Margot “to reveal their pain and longing,” and are used “as both catalyst and translator of the siblings’ emotions.” In 2009, Emily May’s “The Darjeeling Limited and The New American Traveler” uses the work of Jean Baudrillard to compare the main characters in The Darjeeling Limited with the main characters in Easy Rider (1969) and establish the new American Traveler. In this essay there is a brief discussion of the use of music and how it contributes to giving the main characters in The Darjeeling Limited a feeling of being from another time or “imagining them as almost timeless.”

Piechota’s and May’s are not the only articles on specific songs in The Royal Tenenbaums or about The Darjeeling Limited. In the collection CineMusic? Constructing The Film Score, Elena Boschi studies the use of five songs in The Royal Tenenbaums overlapping with Piechota’s work with the similarly titled “Please, Give Me Second Grace.” In Mediascapes,

Nandana Bose explores the Orientalism presented in The Darjeeling Limited and how it critiques Orientalism through the use of farce, self-reflexivity, and intertextuality in her essay “The Darjeeling Limited: Critiquing Orientalism on the Train to Nowhere.”

While not a traditional essay published in a book, Matt Zoller Seitz’s five-part video essay on Wes Anderson for The Moving Image Source is an important analysis of Wes Anderson. “The Substance of Style” in an in-depth look at “the key influences of Anderson’s style” from filmmakers such as Orson Welles, Martin Scorsese, Mike Nichols, and Hal Ashby, along with the influence from writer J.D. Salinger and Peanuts comic strip creator Charles Schulz. Through these influences, Zoller Seitz presents Anderson’s style, establishing his visual signature through his use of mise-en-scène, lenses, and various film techniques. Zoller Seitz also hints at how Anderson uses music in relationship to slow-motion and montage sequences.

Other work on Anderson can be found in books on contemporary filmmakers such as Post-Pop Cinema, The Sundance Kids: How The Mavericks Took Back Hollywood, and Charlie Kaufman and Hollywood’s Merry Band of Pranksters, Fabulists and Dreamers. While The Sundance Kids is a trade book, it offers some analysis of Anderson’s films in relation to other filmmakers and how these films work within the Hollywood system. It might seem to be an industry insider book, but it offers some textual analysis of scenes to describe some of the themes found in Anderson’s films. Post-Pop Cinema tries to establish a definition of specific contemporary filmmakers and what their films mean. The chapter on Wes Anderson briefly describes each of his films and lists some of the recurring themes and images as well as casts and crews. The section on Anderson in Charlie Kaufman offers much of the same information as Post-Pop Cinema in order to establish Anderson as part of the American New Wave. These

books hint at music in his films but focus more on documenting the themes, casts, and crews found in his films.

Other important information on Anderson can be found in a variety of scholarly sources, magazines, newspapers, and online sources. While part of a collection of articles on cinephilia, the essay by Elena Gorfinkel singles out Todd Haynes, Paul Thomas Anderson, and Wes Anderson as representing “The Future of Anachronism.” In her analysis of The Royal Tenenbaums, there is the mention of music as part of the filmic elements that contribute to Anderson’s anachronism and melancholy objects (163-164). Nicole Lynne Martone’s dissertation Muses, Scapegoats, and Transgressions: An Analysis of Wes Anderson’s Construction of Female Characters is one of the few works on Anderson that goes into great detail about gender and the female characters in Anderson’s films. In addition to these works on Anderson, articles and reviews from Film Comment, Sight and Sound, The New York Times, New York Magazine, and Slate offer background and thematic information on specific Anderson films and on Anderson in general.

In addition to the literature written about Anderson, there are a few sources on Randall Poster and Mark Mothersbaugh. While there are guides for people who want to get into the business of music supervision – Music Supervision edited by Adams, Hnatiuk, and Weiss – there is not much written about the aesthetic contribution or collaboration of music supervisors with a director. In Sounds of Commerce Jeff Smith mentions the music supervisor, but in economical and industrial terms in his chapter on soundtrack albums after 1975. Kubernik’s Hollywood Shake Job provides some insight into the music supervisor and music producer with his interviews with Gary Calamar and Randall Poster. The relationship Poster has with Anderson is revealed in this interview with Kubernik. There are a few other sources on Poster. An article on

music supervisors and their passion for music in The Hollywood Reporter mentions both Poster and Calamar. The online version of Men's Vogue features a list of Poster's favorite film music moments along with an audio interview about his work on Anderson's The Darjeeling Limited. Other insightful interviews with Poster are for The Guardian by Damon Wise, Rob Carnevale's interview with Poster for IndieLondon, The Playlist's article on Poster talking about music supervision at SXSW in 2011, and Ryan Dombal's interview with Poster and Anderson for Pitchfork.

While Mark Mothersbaugh is briefly mentioned in Reay's section on rock musicians as film composers (Mothersbaugh is in the band Devo), the literature on Mothersbaugh as a film composer is scarce. Like Poster, he is interviewed in Hollywood Shake Job and also like Poster most of the interview is about Mothersbaugh's work with Anderson. In another interview book, this one on cartoon music, Mothersbaugh briefly mentions how Anderson sent him drafts of The Royal Tenenbaums script before shooting started and how some of his sketch music would be used during production of the films (Goldmark, The Cartoon Music Book 216). In an article for Wired Magazine about Devo, Mothersbaugh is questioned about working with Anderson and about some of his music used in The Life Aquatic. Katherine Turman's interview with Mothersbaugh in Stop Smiling gives great insight into the creation of The Royal Tenenbaums score. But probably the best source on Anderson and Mothersbaugh is found in a documentary on the two-disc The Life Aquatic DVD. In it Mothersbaugh talks about his collaboration with Anderson since Bottle Rocket.

Methodology

In order to fully analyze the music in Wes Anderson's films, I will use some of the concepts briefly mentioned in the sections on film music and auteur theory, specifically the

functions of film music found in Unheard Melodies and Sounds of Commerce, Gorbman's concept of auteur music, Sarris's definition of auteur theory, Orgeron's concept of the dependent auteur, and Smith's definition of the pop score. While the primary analysis of music in Anderson's films will be done using the theories found in film music and auteur studies, there will be a need to use some work in postmodern theory and psychoanalytic theory. In addition to these theories and concepts, I will be analyzing the films themselves, the supplementary material on the DVDs, and the soundtrack CDs.

The most basic function of film music is that it is commentative (Kracauer 139). The music can either work in parallel or be synchronized with the image, or it can be a counterpoint. Parallelism is film music that simply reinforces the image. Counterpoint is music that can assign different meanings and functions to the image track. It can add to the narrative's meaning or it can work in opposition to the image (Kracauer 140-141). However, film music is not limited to providing parallelism or counterpoint to the image.

Aaron Copland's "Tips to Moviegoers" establishes a more complex list of film music functions than Siegfried Kracauer's commentative function. Copland's dramatic functions of film music are to convey time and space, to convey the psychological states of characters, to be used as background filler, to be used as a continuity device in editing, and to provide the scene with a sense of finality. Prendergast adds to Copland's first function by saying that film music adds or creates color (213). In Unheard Melodies, Gorbman's seven principles of composing, mixing, and editing classical film music are similar to Copland's five dramatic functions. These seven principles are: invisibility, inaudibility, signifier of emotion, narrative cueing, continuity, unity, and breaking the rules (73). The function of narrative cueing is important since it can be used to give referential or narrative cues to characters and situations within the film and it can

offer connotative information that interprets or illustrates events within the narrative (73). Melissa Carey and Michael Hannan offer a listing of all of these music functions that Copland and Gorbman mention plus some. These functions are: the musical concept, setting the scene, pacing, linking scenes, emphasis and highlighting, going against the grain, pre-empting mood, providing subtext, monumentalizing, and creating an additional character (164-165). Of these functions I think the musical concept is helpful in describing the musical logic or sound of the film since it functions to “create a broad level of structural and stylistic unity” (164).

These lists of film music functions are good for an overall understanding of how film music works, but some of these functions work best with specific types of film music. The goal of invisibility, inaudibility, and unobtrusiveness is typically related to the film score and nondiegetic music, particularly traditional classical film scores – something Mothersbaugh’s scores seem to avoid. There are several functions that are more exclusive to popular music in film, which is what will be the most helpful in this study. In Sounds of Commerce, Jeff Smith details several of these exclusive functions of popular music in film in his chapter on the compilation score. Popular music in film can effectively denote particular time periods, highlight authorial expressivity by commenting on characters instead of speaking from a character’s point of view, voice feelings and attitudes through lyrics, and provide musical allusionism to flesh out characters, along with emphasizing particular generic or narrative themes (165-170). Smith’s final function of popular music in film, musical allusionism, is a concept he adapts from Noel Carroll’s “The Future of Allusion” essay. Musical allusionism can provide intertextual and extratextual information to a film scene and give that scene and overall film more complex readings and meanings. Allusion and association is when a filmmaker can communicate different levels of meaning to an audience. The first level communicates to the general audience and the

second level communicates to a cine-literate, or in the case of this study, a pop music-literate audience who has prior knowledge about what is being seen or heard in the film (Sounds of Commerce 167). This quality of allusiveness and intertextuality of popular music in film will be helpful in explaining certain moments within Anderson's films such as the use of The Stooges and David Bowie in The Life Aquatic and the use of The Kinks in The Darjeeling Limited.

In addition to the popular music in Anderson's films there are the original scores composed by Mark Mothersbaugh. Mothersbaugh's scores can be considered pop scores. The pop score is similar to a classical film score, but it utilizes pop idioms. Smith defines the pop score as being composed using popular music idioms, and it might feature "long melodies, song forms, and jazz-rock orchestrations" (Sounds of Commerce 231). For Smith, the pop scores "share two criteria that distinguish them from their classical Hollywood predecessors: (1) they are composed in popular idioms, and (2) they are formally accessible to the average listener." These criteria were also "largely governed by commercial rather than aesthetic concerns" but like traditional Hollywood scores, the pop scores "enhanced emotions and moods, cued characters and settings, and signified psychological states and points of view" (20). Some early examples of pop scores are Elmer Bernstein's The Man With The Golden Arm and Henry Mancini's Breakfast at Tiffany's, which used jazz idioms. Jack Nitzsche's score to the 1970 British film Performance is an example of a pop score utilizing several different musical genres such as blues, rock, Indian, Middle Eastern, and easy listening music (Donnelly "Performance" 154). Soul and R&B can be found in the blaxploitation scores of the 1970s, especially Isaac Hayes' score to Shaft. Contemporary films have pop scores written by popular musicians, such as Eric Clapton for the Lethal Weapon movies and RZA's scores for Ghost Dog: The Way of the Samurai and the Kill Bill movies (Reay 74-80). Jim Jarmusch's Ghost Dog was influenced by

RZA's hip-hop music, and he asked RZA to write a hip-hop inspired score for the film (Reay 80). For his scores for Anderson, Mothersbaugh uses a mix of jazz, rock, electronic, and classical music, which adds his work to being described as a pop score.

While Claudia Gorbman's Unheard Melodies is necessary for anyone writing on film music and music in film, it is her essay 2007 "Auteur Music" that will be essential in my work on Wes Anderson. Since I am looking at Anderson as an auteur I will use Gorbman's idea of the *auteur mélomane*, or film director who has a passion for music. These *auteur mélomanes* are music-loving directors who "treat music not as something to farm out to the composer or even to the music supervisor, but rather as a key thematic element and a marker of authorial style" (149). For Gorbman, there are a group of contemporary directors – Quentin Tarantino, Martin Scorsese, Spike Lee, Woody Allen, Jim Jarmusch, and Jean-Luc Godard– who would be considered *mélomanes* or melomanics because their passion for music could almost be mad or excessive (151, 161). For Gorbman, *mélomanes*, or auteur music, has come about because digital technology makes it possible for directors to have more control over the music in their film (151). Music's ability to be "a platform for the idiosyncratic expression of taste, and thus conveys not only meaning in terms of plot and theme, but meaning as authorial signature itself" (151). Gorbman briefly uses Tarantino, Jarmusch, and Stanley Kubrick as examples of *auteur mélomanes*, and she uses Jean-Luc Godard and Taiwanese filmmaker Tsai Ming-Liang for more detailed example of auteur music. Wes Anderson fits her guidelines of auteur music and *auteur mélomane*. It is important to point out that Gorbman mentions the composer and music supervisor in her essay as the people to whom directors can "farm out" their music but that *mélomanes* exert more control. She discusses the collaborations between Alfred Hitchcock and Bernard Herrmann, Sergio Leone and Ennio Morricone, Blake Edwards and Henry Mancini, and

the Coen Brothers and Carter Burwell, but states that these collaborations seem to be based on the classical Hollywood rules of film music – encouraging film scores to be unheard or unobtrusive (151). Anderson’s collaboration with composer Mothersbaugh and music supervisor Poster fits within the parameters of auteur music and as Anderson as an *auteur mélomane*.

Auteur theory has varied through the decades, but it is basically about establishing a director’s authorial signature and stamp. Sarris lays out the basics of auteur theory in his 1962 article on the subject, which is about a direction displaying technical competency, recurring characteristics of personal style, and the creation of interior meaning from the tension between the director’s personality and film (63-64). Examining the relationship between the music and the image in Anderson’s films will expose stylistic themes, characterizations, and thus the recurring characteristics that can be described as “Andersonian.”

Another auteur concept that will be useful in this study comes from Devin Orgeron’s article on Wes Anderson and authorship. In Orgeron’s exploration of the films of Wes Anderson, he claims that Anderson can be considered an auteur as director, but a dependent auteur “anchored to the community he serves” (41). The idea of a dependent auteur is an individual whose personal vision and identity is reflected in his or her work, but relies on a collective or a group to create that vision. Anderson’s contradictory persona is that of a collective auteur while at the same time an individual auteur. Orgeron sees Anderson as appealing to an audience because he seems reachable, approachable, and “speaks to us” not only through his films but also through the extra content on his DVDs (42, 61). This gives the viewer of these extra materials a “notion of the spectator’s role in the creation and, in some way, the study of auteurs.” The home audience becomes an authority on Anderson and the “Andersonian” world (58). These extra materials also document Anderson’s attempts to market himself as a collaborator or a dependent

auteur. The idea of Anderson as a dependent auteur will be more fully explored since Anderson does work with many of the same people on all of his films – Owen Wilson as either an actor or co-writer, Robert Yeoman as director of photography, Mark Mothersbaugh as composer, and Randall Poster as music supervisor. The idea of the dependent auteur might seem to go against the whole idea of the individual and personal vision of an auteur within the traditional study of auteurs, but it is useful to better understand his collaborations with Mothersbaugh and Poster and Anderson’s need for these men to achieve his personal vision and signature. This need is tested with the absence of Mothersbaugh from the musical soundtrack in The Darjeeling Limited but reinforces Anderson’s dependence on Poster for providing all of the music in this film.

While postmodern theory and psychoanalytic theory are not the primary theories to be used in this study, there is an intersection of these theories within film music theory and auteur theory. Carroll’s “Future of Allusionism” has been mentioned already in the section on popular music uses in film. This article uses the postmodern concept of allusion and association in its description of New Hollywood film directors’ output in the 1970s and 1980s and the influence of film history on their work. Allusion in this article is defined as “an umbrella term covering a mixed lot of practices including quotations, the memorialization of past genres, the reworking of past genres, homages, and the re-creation of ‘classic’ scenes, shots, plot motifs, lines of dialogue, themes, gestures, and so forth from film history” (52). This definition of allusion uses the postmodern elements of quotation, homage, and re-creation. Many of the films Carroll describes as allusive in this article can also be found as examples of the nostalgia film in Frederic Jameson’s “Postmodernism, or The Cultural Logic of Late Capitalism.” The nostalgia film approaches “the ‘past’ through stylistic connotation, conveying ‘pastness’ by the glossy qualities of the image” (203). While I would not say Anderson’s films are nostalgia films, his films do use

nostalgia as a theme, and the music could be something that is used to convey this idea of “pastness.”

Nostalgia is something that can be explained within postmodernism, but it can also be explained in psychoanalytic theory. In Caryl Flinn’s Strains of Utopia, she uses the work of French psychoanalytic theorist Guy Rosolato to understand the relationship between musical repetition and nostalgia. According to Flinn, Rosolato “argues that the pleasures produced by musical harmony respond to the subject’s nostalgia for its original fusion with the mother, and that music continually plays out the imaginary scenario of separation and reunion between subject and mother” (54). Flinn applies her ideas of repetition and memory in her analysis of the films Detour (1945) and Penny Serenade (1941) to discover that the characters that control the musical repetition can control the memories in a good way while the characters not in control of the musical repetition will find the memories painful and limiting. In Voicing The Popular, Richard Middleton uses repetition as a way to understand memory in popular music and cites multiple theories from multiple disciplines including Freud, Lacan, and Rosolato’s work on musical repetition. These concepts of repetition and nostalgia will be useful in understanding the moments when songs are repeated, whether in its original form or in an alternate form like a cover, in Anderson’s films.

Chapter Descriptions

The most logical way of organizing the different chapters for this dissertation is to have each major chapter based on each of Wes Anderson’s first five feature-length films. The first chapter will be on the film Bottle Rocket (1996), and this chapter will set up the basic organization of each subsequent chapter since this film establishes the different types of music and musical uses in his films. Each chapter will have sections on the different categories of

music established in Chapter One: a section on music and montage sequences, a section on music and slow-motion sequences, a section on music and characters using musical devices, sections on Mothersbaugh and Poster, a section on Anderson as a *mélomane*, and any additional sections that are of importance to that specific film. Chapter Two will be on Rushmore (1998) and focus on the British Invasion and “school music” sound. Chapter Three will be on The Royal Tenenbaums (2001), and will focus on how the music is closely linked to the Tenenbaum family and Margot Tenenbaum specifically. Chapter Four will be on The Life Aquatic With Steve Zissou (2004), and will have a special focus on the musical performance of David Bowie songs by Brazilian musician Seu Jorge. The final chapter will be on The Darjeeling Limited (2007), which has a soundtrack full of pre-existing Indian film music and will have special focus on the use of musical repetition.

Gorbman’s ideas about auteur music will be examined throughout the chapters, but will be developed more fully in the conclusion. The ideas of auteurism and auteur theory will be referenced in each chapter but will be most useful in the conclusion when I fully describe the musical signature that is “Wes Andersonian.”

Chapter 1 – Bottle Rocket

Anderson’s first feature length film is Bottle Rocket (1996) and it follows the adventures of three twenty-something dreamers attempting to join a gang run by a local thief and con man. This film has an eclectic soundtrack featuring Mark Mothersbaugh’s original score, 1960s rock songs, Afro-Peruvian music, and music from other films. This film establishes the different types of music found in Anderson’s films and musical uses. The main sections are based on the musical-visual signatures of montage sequences, slow-motion sequences, and characters using musical devices. The main characters are dreamers and have a sense of innocence about them

that is reinforced by the music. While this film has an eclectic overall sound, the Mothersbaugh's pop score can be described as being influenced by jazz music.

This jazz sound is influenced by the compilation score of all jazz songs featured in Anderson's shorter version of Bottle Rocket released in 1992. This black and white short features the same main characters found in the feature length version of the film and many of the same scenarios. A brief analysis of this short is important to understand the feature-length film, but also to further establish the types of music used in Anderson's films, such as music by the Vince Guaraldi Trio from A Charlie Brown Christmas and Art Blakey's drum solo in Horace Silver's "Nothing But The Soul."

In order to understand the music and how it is used in the film, I will utilize the different functions of film music discussed by Aaron Copland, Claudia Gorbman, and Jeff Smith. The basic functions of music in film will be useful to understand the characters and themes within the film. The specific ability of popular music to provide "authorial expressivity and more self-conscious narrative" by having the music speak for the characters, especially through the lyrics, is something that will be useful in understanding the characters in the film, particularly the relationships between them (Smith 1998, 170).

The original score by Mark Mothersbaugh will be analyzed for its basic film music functions within the film, and also as an example of a pop score. Smith defines pop score as being similar to a traditional film score in its overall function of narrative cueing, emotional cueing, characterization, and setting location, but using idioms from popular music like jazz and rock (Sounds of Commerce 20, 231). While Smith feels the pop score is "largely governed by commercial rather than aesthetic concerns," I see Mothersbaugh's score as adding to the

aesthetic of the film. Mothersbaugh's score contributes to Anderson's overall musical aesthetic, and this film is the beginning of their collaborative relationship.

The end of the chapter is about Anderson as a *mélomane* by describing Anderson's passion for music and featuring music he loves in his films. Anderson's planning of scenes around specific songs and featuring songs he loves is established here. This is when his collaboration with both Mothersbaugh and music supervisor Randall Poster begins, and they help support Anderson in creating the musical sound and overall musical logic of his films.

Chapter 2 – Rushmore

The main musical sound to Anderson's second film is best described as British Invasion Rock along with a score that can be described as "school music" ("The Making of Rushmore"). This music in Rushmore matches the main character Max Fischer's teenage angst and creativity while he attends the private school Rushmore and when he attends public school. It also matches the love triangle that develops between Max, first grade teacher Miss Cross, and steel tycoon Mr. Blume. Though set in the present, this film features music from 1960s British Invasion acts such as The Kinks, Creation, The Who, and The Rolling Stones. In addition to these British invasion rock songs, there is jazz, French pop, and Mothersbaugh's original score. As in the Bottle Rocket chapter, there will be sections dedicated to the main musical-visual signatures associated with montage sequences, slow-motion sequences, and characters using musical devices.

In addition to the sources used in the previous chapter to describe the function of music in film, there will be special attention made to the allusive qualities of the songs used, and to the ability of music to represent loss and the deceased. Lyrics in songs can provide additional meaning and can speak for characters when their actions or dialogue are unable to articulate their state of mind. Much of the lyrical content applies to the emotional state and comments on the

main character Max, though there are a few songs and sequences associated with Mr. Blume and Miss Cross.

One of the themes in this film is death and loss. Two characters in the film are haunted by death, the protagonist Max and his love interest Miss Cross. To further explore this theme of death and loss in Rushmore, I will use Michel Chion's concept of *acousmêtre* and the music that represents this *acousmêtre*. Music can create an additional character, and this character can be a ghost or something imagined. The *acousmêtre* is a character "whose relationship to the screen involves a specific kind of ambiguity and oscillation," and the music represents an absence, or the impact/influence of the dead on the living (Audio-Vision 129; Buhler 51). The *acousmêtre* is neither inside nor outside the image, and is from a realm of the imaginary or the dead (Audio-Vision 129; Buhler 51). Mothersbaugh's "Edward Appleby (In Memoriam)" and other similar cues represent these deceased characters that loom over the film and its characters, while at the same time representing love, hope, dreams, and the school Rushmore.

Chapter 3 – The Royal Tenenbaums

The Royal Tenenbaums is about a family of geniuses similar to J.D. Salinger's Glass Family in New York City, and the soundtrack features New York City artists such as The Velvet Underground, The Ramones, and Paul Simon. Together, these artists and several of the songs give the film a New York sound, and create a soundtrack that contributes to understanding the Tenenbaum family. The character most associated with music is Margot Tenenbaum (Gwyneth Paltrow), one of the main characters in the film, who is onscreen in most of the sections involving slow-motion sequences, montage sequences, and musical devices.

Much of this music is associated with Margot and her relationship with her brother Richie, and how she uses her record player to communicate with him is important in this chapter.

In order to understand Margot and how she uses her record player in her relationship with Richie, the work of Carole Lyn Piechota is of great use. Piechota sees Margot using her record player to call out to and communicate with Richie.

Mark Mothersbaugh and Randall Poster were involved early in the pre-production of The Royal Tenenbaums in creating the soundtrack for the film. Mothersbaugh was able to create a complex score influenced by French impressionism as well as re-work The Beatles' "Hey Jude" and a piece from Romanian composer George Enescu, two pieces that establish the different instruments associated with the main characters in the film. This is Mothersbaugh's most classical score, but there are still elements of a pop score in his cues. The Hollywood Shake Job has Kubernik talking to both Mothersbaugh and Poster about their relationship with Anderson, and most of the questions revolve around their involvement with the music in The Royal Tenenbaums. Mothersbaugh also talks about working on sketch music that was used during the production of the film in The Cartoon Music Book (216).

The section on Anderson as a *mélomane* goes into great detail about how Anderson had music picked out in advance, and worked with both Mothersbaugh and Poster to get the sound that he wanted for the film. However, this is the first film where there are several songs Anderson wanted to use but was unable to secure for the finished film.

Chapter 4 – The Life Aquatic With Steve Zissou

The music in The Life Aquatic With Steve Zissou reflects the internal and external life of oceanographer and documentary filmmaker Steve Zissou as his career is on the wane, and is the film with the most types of music used with possibly the most complex multiple layers of meaning. This film features the most pop-like score from Mothersbaugh and diegetic performances of David Bowie songs by Pelé dos Santos (Seu Jorge) throughout the film. The

allusive quality of the songs and music in this film adds depth to the characters, particularly the protagonist Steve, and to the storyline. The music in the film complements and comments on Steve's world.

This chapter will go into great detail about Anderson's musical-visual signatures of music associated with slow-motion sequences, music associated with montages, and music emanating from musical devices. The section on Mothersbaugh's score is important because of all of Mothersbaugh's pop scores for Anderson's films, this one is the most pop music sounding, and is heavily influenced by the New York post-punk band Suicide. Anderson's minor musical signatures featuring Art Blakey-inspired cues and music playing over dollhouse shots are gone into detail in the section on Mothersbaugh's score. There is a special section about Seu Jorge's performance of David Bowie songs within the film, and how these songs are clues to Steve's destiny. Much of the music contributes to this being a transitional film for Anderson, since he gives up some control over the film and the music, a topic gone into detail in the section about Anderson as a *mélomane*.

This film features music that moves in and out of the diegesis whether it is the score for the overall film and the film within the film or the Seu Jorge performances that contribute to the looseness of the film. Music's ability to move in and out of the diegesis is what Michel Chion calls "the spatiotemporal equivalent of a railroad switch," since music is more free from the barriers of time and space than other sounds and image ([Audio-Vision](#) 81). Chion's concept here is used throughout this chapter, and shows how this music contributes to Steve's world and the film narrative. Chion's concept of music's ability to provide information about a character's destiny from [Film, A Sound Art](#) comes into play in the section on Seu Jorge's performances. This falls in line with the idea of Jorge acting as a Greek Chorus, commenting on Steve and his

world. James Buhler mentions instances when onscreen performance can work nondiegetically, like a Greek Chorus commenting on the action, and this too can be applied to Jorge's Bowie covers in the film (40).

Chapter 5 – The Darjeeling Limited

The Darjeeling Limited (2007) features scores from the films of Satyajit Ray and Merchant-Ivory, along with songs by The Kinks, to guide the Whitman brothers as they are on a spiritual journey in India to find themselves and their absent mother. In order to fully understand this film, it is also important to look at the music from the short film Hotel Chevalier (2005) that is Part One of The Darjeeling Limited. The music in this film is analyzed to better understand the Whitman brothers, especially in relation to the abandonment by their mother, the death of their father, their relationship with others, and the phantasm associated with these songs and their memories. This film continues to shift Anderson's musical signature by featuring music associated with dollhouse shots and music that repeats on the soundtrack nondiegetically almost immediately after playing diegetically from a musical device. This is the first film to not feature an original score by Mark Mothersbaugh. Instead this film's soundtrack is entirely made up of a compilation score of Indian film music, pop songs from the 1960s and 1970s, and classical pieces. Thus, this chapter will focus on music supervisor Randall Poster and his role in securing the music for the film. The section on slow-motion and The Kinks connects the battling brothers in the film with the battling brothers in the band. The chapter ends with Anderson as a *mélomane*, but goes into more detail on his passion for music and the iTunes playlist he created in promotion of the film, which gives great insight into the music he loves and music that could be featured in future films.

The section on musical devices and musical repetition is associated with the character shown playing music from his iPod, Jack Whitman. This music not only reflects his emotional state, but also can be used to evoke nostalgia, and more specifically to represent the lost maternal and the need for reunion with the maternal. The idea of repetition in music and the connection to nostalgia, especially to the maternal or the mother, is something Caryl Flinn uses in Strains of Utopia to explain how the protagonists in Detour and Penny Serenade associate music with memory. Flinn uses Guy Rosolato's psychoanalytic work on music repetition to explain how it is linked to wanting to reunite with the past or the lost maternal. Music puts "into play a series of fantasies of lost representations," and thus for Rosolato repetition is about "reencountering a lost object" (Flinn 42). For Flinn, the protagonists who are able to control the repetition of certain music and songs find the nostalgia associated with that music or song as positive or less painful than those characters that cannot control the repetition of the music. (144-145). In addition to Flinn's work on repetition, I will refer to Middleton's chapter on memory and repetition in Voicing the Popular.

Conclusion

The music in Anderson's films is auteur music, and this chapter summarizes the various components to Anderson's musical signature. This chapter points to Anderson's expanding musical signature and what is to come in his films after The Darjeeling Limited – The Fantastic Mr. Fox (2009) and Moonrise Kingdom (2012) – and future films. The conclusion will also go into detail on how the music in Anderson's films and soundtracks are like personal mix-tapes for his audience, which further reinforces Anderson's overall authorial musical signature and status as an *auteur mélomane*.

CHAPTER 1:

BOTTLE ROCKET

“Jonathon, the world needs dreamers.”

– Mr. Henry (James Caan) to Jonathon aka Future Man (Andrew Wilson)

Introduction

Wes Anderson’s first feature-length film is the comedy Bottle Rocket (1996). The film is about three friends, Anthony Adams (Luke Wilson), Dignan (Owen Wilson), and Bob Mapplethorpe (Robert Musgrave). They are searching for their place in the world by attempting to join a local crime ring run by con man Mr. Henry (James Caan). The biggest dreamer in the group and self-appointed leader is Dignan, who has mapped out a 75-year plan for their life of crime. Dignan’s plan begins to unravel when Anthony falls in love with motel housekeeper Inez (Lumi Cavazos) while they are on the lam after robbing a bookstore to impress Mr. Henry. Bob then leaves Dignan and Anthony stranded at the motel when he takes his car to go bail his brother Future Man (Andrew Wilson) out of jail. They eventually reunite and join Mr. Henry’s gang, but at a cost. Dignan is caught by the police during a failed robbery and goes to jail. While the three friends try to pull off the robbery, Mr. Henry and his crew burglarize Bob’s house. But at the end, all three friends get what they want; Dignan is a criminal, Anthony falls in love, and Bob is closer to his brother.

In order to better understand these three friends and the film as a whole, it is important to pay close attention to the different types of music used in the film. Bottle Rocket features a mix of an original score by Mark Mothersbaugh and pre-existing songs, primarily rock songs from the 1960s. This music is more than just background music. Much of the music is used during montage and slow-motion sequences, as well as emanating from musical devices. In order to fully understand his characters and establish Anderson’s authorial musical signature, it is

necessary to understand the different types of music and how they are used. By examining the music used in Anderson's first film, I will establish specific types of uses and establish Anderson's authorial musical signature.

In his essay on Quentin Tarantino, Ken Garner analyzed all of Tarantino's film music and established the different ways he uses music in his films or the three locations for music: music for main themes and scoring; unselected, incidental diegetic music; and diegetic music selected by characters (190-191). These locations not only indicate different types of music used but also how they relate to the visuals in the film. It should be noted that Tarantino's music is almost all pre-existing music and that it can have multiple layers of meaning for music-literate audiences. As Ken Garner established the different ways Quentin Tarantino uses music in his film, I will establish the key ways Anderson uses music in his films, such as the music associated with montage sequences, music associated with slow-motion sequences, and music emanating from musical devices – a category similar to Tarantino's diegetic music selected by characters, however I will point out, some of this music is more than just diegetic.

In addition to the music and how it is used within the film, Bottle Rocket is the beginning of Wes Anderson using music he loves in his films and writing scenes to and around music. Claudia Gorbman describes directors with a passion for music as *auteur mélomanes* and the music in their films as auteur music ("Auteur Music"). Anderson can be described as an *auteur mélomane* and his music can be described as auteur music. By establishing Anderson's authorial musical signature and his music as auteur music, I posit Wes Anderson to join Claudia Gorbman's pantheon of *auteur mélomane* directors.

Bottle Rocket clearly marks the beginning of Wes Anderson's musical aesthetic and musical authorial signature. The basic musical elements found in most of his films can be found

in his first feature: Mark Mothersbaugh's original score, 1960s rock songs, a Rolling Stones song, jazz music, Christmas music, and music from other films. Besides these different types of music used in most of his films, the way Anderson uses music in his films is unique and the ways he unites music and cinematic production techniques, such as slow-motion and montage sequences, is distinct, as is the way he incorporates music emanating from musical devices. In addition to these specific uses, music is used in a more traditional sense in creating a sense of location and is associated with specific characters and themes.

The most interesting popular music uses are the ones that contribute to Anderson's musical signatures: the music associated with the montage sequences, the music associated with slow-motion, the music emanating from musical devices, along with the use of songs recorded by The Rolling Stones. Within Bottle Rocket, popular or pre-existing music are not the only types of music found associated with montage and slow-motion sequences: Mark Mothersbaugh's original score is used for two montage sequences and to accompany the slow-motion ending of the film. Most of the other original score tracks are used as underscore, characterization, and to emphasize different themes.

In regards to the score, there are four main themes or main character associations found in the film. First, the cues associated with growing up, adolescence, and Dignan in particular feature sleigh bells and can be found throughout the film. The second theme is associated with Anthony and Inez's romance. Cues featuring violins are found in the middle of film and are almost exclusively featured when Anthony and Inez are on screen together. The jazz-like cues associated with Mr. Henry link his criminal lifestyle and the life Dignan wants to achieve. Lastly, there are the cues connected with action, which are associated with a racing heartbeat. These

cues are associated with Anthony and could also be considered jazz-like because they feature frenetic percussions similar to an Art Blakey drum solo.

In order to better understand how the music is used in Bottle Rocket, it is important to know a little about the film itself. There is also a need to know about the short version of Bottle Rocket from 1992, including a brief analysis, how the short relates to the feature, the music used in the short and how this music influences Anderson's musical signature. The feature film can be divided in three distinct sections – Dignan's 75-year plan and commencing this plan; Dignan, Anthony and Bob on the lam at the motel; and Mr. Henry's crew and the big Hinckley Cold Storage robbery. After a brief description of the overall film, I will analyze by section each of Anderson's musical signatures – montage, slow-motion, and music emanating from musical devices – in addition to other ways the music functions in association to these musical signatures. Mothersbaugh's score will be gone into detail as a pop score, along with the minor signature found in his score, the Art Blakey-inspired drum cue. This leads to understanding Anderson as a *mélomane* and the importance he places on music.

Bottle Rocket (1996)

Bottle Rocket (1996) follows the adventures of three twenty-something dreamers – Anthony Adams (Luke Wilson), Dignan (Owen Wilson) and Bob Mapplethorpe (Robert Musgrave) - attempting to join a gang run by a local thief and con man, Mr. Henry (James Caan). This Dallas-Fort Worth set film could be categorized as a comedy of errors instead of a thriller or a drama. However, Bottle Rocket is more than a comedy of errors. It is a film about the need for acceptance, family, love, friendship, and ultimately about growing up. The tagline on the DVD sums up who Dignan, Anthony, and Bob are: "They're not really criminals. But everybody's got

to have a dream” (Bottle Rocket 1998). These dreamers are trying to find their place in the world.

Dignan is the biggest dreamer in the group and this can be seen from the very beginning of the film with Dignan’s 75-year plan. The beginning of the film can be categorized as Dignan launching his 75-year plan. First, Dignan needs Anthony – who is seen “escaping” from the voluntary mental hospital he went to for exhaustion in the very first scene – to initiate his plan. Anthony does not need to escape the hospital, but he does not have the heart to tell Dignan he could check himself out and leave anytime. It is after Anthony’s escape that Dignan reveals his plan – to ultimately lead a life of crime and become part of Mr. Henry’s crew in North Texas. Once they make it back home, they immediately do a practice robbery of Anthony’s parents’ house. Then they recruit Bob to be part of the crew because he has a car and they need a driver. Dignan has his crew of Anthony and Bob, and to impress Mr. Henry, they rob a local bookstore. After a brief celebration, they hit the road heading south.

Out on the lam, they hide out in a motel off the highway in Central Texas. While at the motel, Dignan’s plan starts to backfire. Instead of hiding their identities and lying low after the bookstore robbery, Anthony falls in love with the Paraguayan housekeeper Inez (Lumi Cavazos) and Bob strands them without a car to go back home.

While things seem to be going well for Anthony and Inez, their language barrier and Anthony’s impulsive desire for Inez to quit her job and live with him cause their love affair to end, and Anthony leaves the motel with Dignan. Before they leave, Anthony has Dignan give Inez an envelope. Dignan does not realize this envelope is full of the money they stole from the bookstore. Inez, through her interpreter Rocky, tells Dignan, “Tell Anthony I love him.” Dignan steals a car to take Anthony and himself back home, but while out on the highway, the car breaks

down, as does Anthony and Dignan's friendship. Anthony tells Dignan he gave Inez all of their money and that he loves Inez. Dignan reveals his insecurity about being left alone, especially by Anthony, and in a burst of anger he punches Anthony in the nose and walks away.

When Anthony gets back home, he moves in with Bob, and they get jobs to keep themselves busy and to pay for Future Man's legal expenses. Dignan is back in town, now working for Mr. Henry, and tries to get his 75-year plan back in action by asking Anthony and Bob to be back in his crew. This third and final section of the film can be described as Dignan, Anthony, and Bob joining Mr. Henry's crew and the big Hinckley Cold Storage robbery that Dignan orchestrates. Prior to the robbery, Mr. Henry throws a party and it is during this party Anthony calls Inez to tell her he loves her after he finds out from Dignan that she loves him, too. Dignan, wanting to prove himself to Mr. Henry, tells Mr. Henry he wants to do the Hinckley Cold Storage robbery on his own. The robbery is a disaster from almost the beginning. Bob leaves his post as lookout. The safecracker, Pagoda, cannot crack the safe. The Hinckley employees return from their lunch break sooner than planned. In the chaos, Bob accidentally discharges his gun, causing Apple Jack, a member of their crew, to have a heart attack. When they escape the building, the elevator breaks down, and Apple Jack is stuck on the elevator with the keys to the getaway van. Anthony tries to take over the situation, but Dignan will not let him. Dignan runs back into the building to save Apple Jack and when they make it to the van the police arrive. Dignan then runs back into the building to attempt to escape but is eventually caught by the police. Meanwhile, Mr. Henry is robbing Bob's house.

The film ends with Anthony and Bob visiting Dignan in prison at Christmastime. Interestingly, even after they tell Dignan that Mr. Henry robbed Bob's house, Dignan still holds

on to the dream of his 75-year plan and being part of Mr. Henry's crew, though he realizes this is just a dream as he walks back into prison.

While it might seem that the ending is sad since Dignan is in prison, each of the three friends ultimately get what they were searching for and have matured. James Caan, who plays Mr. Henry, nicely describes Dignan's, Anthony's, Bob's goals in the Bottle Rocket Production Information:

All these guys want something they don't have; they want to be something they aren't. Anthony wants true love. Bob wants to feel like he's part of something. Dignan wants to be a criminal. So what happens? Anthony gets a girlfriend, Bob gets to be a part of a group, and Dignan ends up in prison, which is secretly what he wanted all along. So, everyone gets what they wanted, but not in ways they expected.

I think this is all true. Dignan wants to be a leader like his mentor Mr. Henry, who is a con man and criminal. Most importantly, he does not want to be alone. Dignan felt abandoned by Anthony, first when Anthony went away to the voluntary mental hospital and then when he started to have a relationship with Inez. Once Anthony lets Dignan lead and end up in jail, Dignan is able to lead and not be alone – he now has a crew and a community. Anthony finds a purpose in his life when he meets and falls in love with Inez. Bob gets to be part of a group, but ultimately he gets closer with his brother. Being part of his own family is what Bob really wanted.

The relationship Anthony has with Dignan and later with Inez is reflected not only visually but also aurally with the use of music. Dignan's state of mind and desire to be like Mr. Henry is reflected musically too. The first section of the film introduces the three friends and their innocence and "dreamer" attitude is reflected in the music. It also marks the beginning of the characters actually doing something – namely, participating in Dignan's 75-year plan, which involves leading a life of crime, something they have never experienced before. This section

primarily features montage sequences set to popular music. The second section is mostly about the music associated with the relationship Anthony has with Inez in the motel, though this relationship does threaten Anthony's relationship with Dignan and there is some music that reflects this. This section has a special focus on music emanating from Inez's radio. The final section is about Dignan and the tension between his innocence and his wanting to be like Mr. Henry, and the music reflects who Dignan wants to be and what he really is. This section features slow-motion sequences featuring The Rolling Stones and Mothersbaugh's original score.

Before going into detail about the music in the feature it is important to mention the Bottle Rocket short from 1992 and the music featured in it. The all-jazz compilation score sets up certain musical signatures and influences the music in the feature, as well as some of the musical signatures found in Anderson's later films.

Bottle Rocket Short (1992)

The Bottle Rocket short was originally intended to be a full-length film shot in black and white, but Anderson and the Wilson brothers ran out of money. The premise of the short is the same as the feature length version of the film, three friends planning and executing a robbery. The film starts with Anthony and Dignan on their way to their practice robbery on Anthony's house, a scene almost identical to the one in the feature. Anthony and Dignan critique this practice robbery and shortly after they recruit Bob to be their getaway driver. Once the crew is established all three meet up with gun seller Temple Nash and field test several guns then plan their robbery once they are armed. While the actual bookstore robbery is not shown, they are shown arriving at the bookstore and having a post-robbery celebration, eating burgers and fries outside of a fast food restaurant. They end their celebration at a convenience store with Bob

buying milk then leaving Anthony and Dignan sitting on the curb. The short has no mention Mr. Henry and his crew and nothing to indicate a romance for Anthony. There is also no mention of Anthony ever being at a mental hospital.

The music in the short is important not only for how it contributes to the short itself but to the feature film and to Anderson as a *mélomane*. This short features several compositions, mostly from 1950s era jazz and hard bop of The Horace Silver Trio, Sonny Rollins, and The Zoot Sims Quartet, along with smooth West Coast jazz of The Vince Guaraldi Trio, plus Chet Baker and Art Pepper. This soundtrack can be described as a compilation score, or a score that features all previously released songs. These songs function as an underscore, to set the mood, and can be used for their allusive qualities (Smith 154-156). Anderson was listening to a lot of jazz at the time and he “was inspired by the use of American jazz in French new wave movies like Breathless” (“Fantasy Records”). Music supervisor Randall Poster mentions that Anderson “seemed to take the outlaw nature of these jazz musicians and apply it to the would-be rebels in the film” (“Fantasy Records”). The criminal element of both the jazz musicians and the use of American jazz in Jean-Luc Godard’s take on the American crime film in Breathless (1960) allows the music in the Bottle Rocket short to give the film this additional outlaw element and cool. However there is a sense of innocence with the use of The Vince Guaraldi Trio and the connection that music has to the Charlie Brown animated television specials.

The hard bop tracks from Sonny Rollins, The Horace Silver Trio, and The Zoot Sims Quartet reinforce the criminal element and outlaw nature Anderson is striving for in the film. The mellow instrumental and cool jazz track “Old Devil Moon” accompanies Dignan and Anthony as they rob Anthony’s house. The practice robbery is complemented and made to seem more dangerous by “Old Devil Moon,” especially after it is revealed this was an easy robbery because

Anthony and Dignan robbed Anthony's house. This scene is almost identical to the practice robbery scene in the feature, with the major difference being the choice of music.

The next song that contributes a sense of outlaw-ness is the use of "Nothing But The Soul" to represent the bookstore robbery. The scene starts with Dignan, Anthony, and Bob outside of the bookstore sitting inside Bob's car. After Dignan says, "Let's get lucky," Dignan and Anthony get out of the car and approach the bookstore. The scene cuts to black and the only sounds are The Horace Silver Trio's "Nothing But The Soul" and the screeching tires. The music fades out as they are shown sitting outside of a fast food burger restaurant talking about bookstore robbery. Though the feature shows the actual robbery, in the short Dignan and Anthony simply talk about the robbery while eating burgers. "Nothing But The Soul" featuring Art Blakey's frenetic drum solo, gives the aural sense of the intensity of Dignan, Anthony, and Bob committing the crime without actually showing the bookstore robbery.

The end credits, after Dignan and Anthony are racing each other, feature "Jane-O" by Zoot Sims. As the screen fades to black and the remaining credits roll, Zoot Sims's saxophone floods the soundtrack with "Jane-O." The song leaves the film on an upbeat and hip note; plus, it supports the outlaw nature of the characters and the misfit message of the short film.

While much of the music contributes to this outlaw nature and cool, there are two pieces that contribute to a sense of innocence and adolescence in the film, "Skating" and "Happiness Is" by The Vince Guaraldi Trio. The Vince Guaraldi Trio and their music have become synonymous with several Charlie Brown animated television specials by Bill Melendez based on Charles Schulz's Peanuts comic strip, particularly A Charlie Brown Christmas (1965). Furthermore, much of The Vince Guaraldi Trio's music becomes linked to the Christmas holiday. For the gun-buying sequence, the guys are shown field-testing various guns with the song "Skating" and the

sound of gunshots on the soundtrack. The scene ends when Dignan picks the largest and loudest gun. The use of “Skating,” from A Charlie Brown Christmas, gives the gun-buying sequence a more innocent and juvenile sense, more so than a typical criminal or gangster sense. It is as if Dignan, Anthony, and Bob are playing out their fantasies of being criminals.

When “Happiness Is,” a song originally found in the unreleased 1963 documentary and 1964 album called A Boy Named Charlie Brown, plays towards the end of the film there is a return to this sense of innocence. The guys celebrate the bookstore robbery at the burger restaurant and then spend some of their money from the robbery on convenience store items such as milk. The combination of The Vince Guaraldi Trio with the hard bop jazz gives a sense of innocence to these characters’ criminal activities.

The music from the short influences the music that eventually ends up in the Bottle Rocket feature. Mark Mothersbaugh’s original score gives the film an overall jazz-like score, even if the studio did not want jazz in the feature, according to Anderson (“Fantasy Records”). Mothersbaugh quotes Art Blakey’s drum solo from “Nothing But The Soul” in the cue from the feature called “Bookstore Robbery,” and there are elements of “Jane-O” in the cue used towards the end of Mr. Henry’s party when Anthony finds out that Inez loves him. While The Vince Guaraldi Trio tracks from the short do not feature sleigh bells, the music evokes images of Christmas and a sense of innocence. Mothersbaugh uses sleigh bells throughout his score in the Bottle Rocket feature, and there is a Christmas song at the end of the film, the traditional carol “Good King Wenceslas.”

In addition to these influences found in the feature, several of these elements are found in some of Anderson’s later films. The Art Blakey-inspired drum solos are found in almost all of Anderson’s films, The Vince Guaraldi Trio songs from A Charlie Brown Christmas are found in

Rushmore and The Royal Tenenbaums, and Zoot Sims shows up in the Rushmore soundtrack (“Fantasy Records”).

Montage and “Zorro’s Back”

The montage is probably the most typical type of film sequence set to music since music frequently gives the montage a sense of unity and meaning (Kalinak Film Music 24). The montage is a film sequence Anderson features in almost all of his films. A montage sequence set to music, typically popular music, is one of Anderson’s musical authorial signatures. In Bottle Rocket there are several of Anderson’s typical montage sequences set to popular music, though there are also a few set to Mothersbaugh’s original score.

The montage sequences featuring popular music in the film are the practice robbery set to Love’s “7 And 7 Is,” the fireworks purchase sequence set to Oliver Onion’s “Zorro’s Back,” and Dignan running from the police set to “2000 Man” by The Rolling Stones. The popular music in these scenes can use lyrics to voice the attitudes and feelings of characters, emphasize the narrative themes, comment on characters, set the tone for the scene, as well as provide additional levels of meaning depending on song familiarity (Sounds of Commerce 165-170). Besides the montage sequences featuring popular music, there are two sequences set to Mothersbaugh’s score: the gun-buying sequence set to the “Gun Buyers” cue and the “Dear Grace” letter sequence set to Motherbaugh’s unnamed cue. In this section I will focus on the montage as one of Anderson’s musical signatures.

The most traditional montage in Bottle Rocket features Dignan and Anthony doing the practice robbery at Anthony’s parents’ house accompanied by “7 And 7 Is” by 1960s psychedelic rock band Love. This montage shows the robbery, cutting back and forth between Anthony and Dignan as they steal various items from the house. The sequence begins with Anthony and

Dignan walking in a suburban neighborhood talking about starting an exercise routine. The instrumental beginning of “7 And 7 Is” starts right before they enter the house. At this moment the guitar and drums build up the intensity as the two friends jump the fence into the yard. The lyrics begin when Dignan opens the door to the house, and this is the moment the song completely fills the soundtrack. Dignan has a bag and walks quickly into the living room, while Anthony goes upstairs to search the bedrooms. They take a variety of items, such as a coin collection, earrings, and various knick-knacks. While upstairs, Anthony pauses to rearrange a miniature soldier that is out of formation from the other soldiers on a table. Then they leave the house back through the front door.

The lyrics comment on both Anthony and Dignan. The first lyrics heard are: “When I was a boy I thought about the times I’d be a man.” Both Anthony and Dignan want to grow up, but they are stuck in their lives – Anthony being more aimless with no direction or purpose and Dignan trapped in the adolescent dream of becoming a criminal. As Anthony wanders the upstairs bedrooms, he enters what appears to be his childhood room. The bedroom still has his toy soldiers set up, and he gazes at and straightens up these toy soldiers during the course of the robbery. Anthony is able to pause and contemplate his childhood for a brief moment. Another lyric, which is heard as Anthony enters the different bedrooms, is “in my lonely room.” This lyric comments on Anthony and his aimlessness and possible loneliness, but I believe this lyric speaks more to Dignan. As we will learn later in the film, Dignan does not want to be alone and planned Anthony’s hospital escape so he would have his friend back. This lyric is one of the first indications of Dignan’s fear of being alone. Dignan wants to be a part of something like a family and to not be alone. This theme of loneliness and Dignan is slowly revealed throughout the film.

The use of Love's "7 And 7 Is" gives the scene an aura of coolness, but with the lyrics give more insight into the characters than the use of Sonny Rollins' "Old Devil Moon" in the similar scene in the short. While the lyrics are nostalgic and about childhood memories, the music in the song is described as having "breathtaking authority," and "the sheer might of [Arthur] Lee's drums and guitar are unquestionably unique for 1960s rock" (Love Story 15). The song ends, though not heard in the film, with "a frantic guitar solo, the sound of an atom bomb explosion recorded at a Nevada testing site, a bluesy segment, and fade" (Love Story 15). The song is dangerous yet innocent like this robbery Anthony and Dignan are committing – they are robbing a house but they are robbing Anthony's parents' house.

The next montage sequence set to popular music features Oliver Onion's "Zorro's Back" during the fireworks purchasing and driving sequence. This is when Dignan, Anthony, and Bob go out on the lam after the bookstore robbery. The song begins while they are at the gas station, after Dignan pulls out his sunglasses and puts them on while saying, "On the run from Johnny Law. It ain't no trip to Cleveland." The harpsichord intro to the song comes up on the soundtrack at this moment, and then Dignan looks towards Anthony and Bob, and the lyrics to the song begins – "Here's to being free." When the lyrics come into the soundtrack, no other audio can be heard.

The film cuts to Bob's car driving on the highway changing lanes, and then another shot of Bob's car on the open road, a symbol of freedom. Then it cuts to a wide shot of the "U.S. Fireworks of America" stand, and all three of them exit Bob's car. Dignan is like a kid in a candy store, purchasing as many fireworks as he can. Bob and Anthony are not as excited as Dignan, but they seem content. These shots are all very quick cuts, and the lyrics "Here's to being free/la

la la la la/Zorro's back" and "Here's to flying high/la la la la la/Zorro's back" repeat four times each in the song. These lyrics can be heard as Dignan is purchasing his fireworks.

Then there are shots of Dignan in the car shooting fireworks out the window. The song now becomes a music bed. The dialogue and Dignan's fireworks are now audible, along with the lyrics "Here's to being free" on the soundtrack. Dignan says while setting off fireworks, "I love it" and "Another one for me." "Bobby, one for you!" When the last lyric "Zorro's Back" is sung, Dignan says, "I'm gonna throw it out the window! Cherry bomb!" Then there is a sound of an explosion. The music moves to the background at this moment to underscore the scene as they look for a motel. The song lyrics are part of the fireworks montage, but the instrumental sections of the song work to underscore the beginning of the montage featuring Bob driving to the fireworks stand, and then the following scene at night as they are driving aimlessly until they stop and discover the motel.

The lyrics encourage Dignan's fantasy of being a criminal and that he can get away with breaking the law. The song itself is from the film Zorro (1975), featuring Alain Delon, which is a fantasy story about a masked bandit. "Zorro's Back" being from a film about a masked bandit reinforces Dignan's dream of being a criminal, even though this bandit fought against corruption and Dignan is fighting against loneliness and boredom. The fireworks reinforce adolescence and the fascination with fire and explosions. He is shown being "free" to live out his dream and celebrate as a child would, by purchasing and setting off fireworks. This sequence is carefree and playful. This is the moment Dignan is the happiest.

The next montage sequence featuring popular music is set to "2000 Man" by The Rolling Stones when Dignan is running from the police. This sequence features both montage and slow-motion, and I will focus on this sequence in the section on slow-motion sequences. The

remaining montage sequences in this section feature Mothersbaugh's score – the gun-buying sequence and the “Dear Grace” letter montage.

While montage sequences are mostly set to popular in Anderson's films, the gun-buying sequence stands out for being set to Mothersbaugh's score, and it is able to work on several different levels – namely, setting the tone for the scene, contributing to Dignan's plan, and commenting on being carefree out in the open. There is a Tex-Mex quality to the “Gun Buyers” cue with the face-paced guitar playing having elements of upbeat country-western and mariachi music. The gun-buying sequence only features the “Gun Buyers” cue and the sounds of the guns being fired; no other audio is heard in this sequence. This upbeat score fits the scene to evoke playfulness and a sense of place.

Dignan, Anthony, Bob, and Temple, the gun dealer, go out into the countryside to a wide-open field and try out a variety of guns. Each man lines up in a row, in profile, with his arm straight out in front of him. Each one holds a different gun and aims at his target. Dignan and Temple have calm expressions on their faces while Bob is the most emotional and looks almost pained when firing the gun, and Anthony is grimacing. After the wide shot of all four men, there are a variety shots of Dignan, mostly close-ups, trying out different guns until he has a large silver gun with a loud discharge, and then a shot of him signaling “This is the gun.” While Bob paying Temple for the gun, there is a wide shot of Dignan doing a variety of gun-holding poses, as if he is acting as a criminal with a gun. The last shot is of all four men in the frame, with Anthony in the foreground looking at his target with no holes in it. The music ends at the beginning of the next scene when Dignan, Anthony, and Bob are in Bob's kitchen planning the bookstore robbery. The music complements the scene and makes it more playful and fun than it

could be. Dignan, Anthony, and Bob are, in fact, purchasing a gun to commit a crime, which is serious.

While this music gives the scene a sense of playfulness and reinforces the Central Texas countryside location, it is important to note how this scene is very similar to the one featured in the short, but with one major difference – the music. The short features “Skating” by The Vince Guaraldi Trio that also gives the scene a feeling of adolescent innocence. While there is still a sense of innocence in the “Gun Buyers” cue, it is more carefree and reinforces the location more. Overall, this montage sequence reinforces the innocence and dreamer quality of these three friends, in particular Dignan.

The “Dear Grace” letter montage features an unnamed, upbeat Calypso-like cue to accompany the montage of the various jobs that Anthony and Bob do when they part ways with Dignan after the robbery. The sequence begins with Anthony writing a letter to his sister Grace with a voiceover of him reading the letter. The voiceover of Anthony reading the letter and the upbeat music accompany the visuals of Anthony and Bob’s various jobs: newspaper deliverymen, construction workers, and car valets. These jobs are not only keeping them out of trouble but also helping them pay for Future Man’s legal expenses. While they were out on the lam, the police found Bob’s marijuana crop and arrested Future Man, and that is why Bob left Dignan and Anthony at the motel. In addition to his various jobs, Anthony has time to coach a Little League soccer team. This upbeat Calypso-like music seems more suitable to underscore a vacation sequence, but it works here because while Anthony and Bob are trying to lead normal lives by working, it seems to be just a break or vacation from Dignan and his plan. Anthony and Bob soon will be brought back into Dignan’s world.

The montage sequences help to reinforce the innocent quality of Dignan, Anthony, and Bob. But at the same time, through the lyrics and the connection to similar scenes in the short, the music in these sequences reinforces a sense of danger and the outlaw nature they are striving for. These sequences establish how Anderson uses music in association with montages, which is part of his musical signature. The next two sections in this chapter will focus on two other parts of his musical signature, music associated with musical devices and music associated with slow-motion sequences.

“Over and Done With” – Musical Devices and Inez’s Radio

One of Anderson’s musical signatures is having characters that play music through musical devices. These musical devices are carriers of the characters’ emotions. Characters use these devices with music emanating from them as a way to connect themselves with other characters and to express repressed emotions. The character most closely associated with a musical device is Inez, the Paraguayan housekeeper, and her radio.

Inez is important musically in Bottle Rocket because she is a character who controls a musical device, her radio, and music is a way for her and Anthony to connect. The part of the film that takes place at the motel is full of music, and the music seems to reflect Inez, her life at the motel, and her relationship with Anthony. The music is the most consistent and coherent in this sequence, featuring mostly Latin music and Mothersbaugh’s reoccurring love theme. The music changes when Inez and Anthony’s love affair temporarily ends at the motel with The Proclaimers’ “Over And Done With” – a British pop song. The couple do re-unite aurally/musically toward the end of the film during a phone conversation, so while they are physically separated, they are together musically.

Much of the pre-existing songs play diegetically within this section as a way to establish life in and around the motel in Central Texas, as well as the lives of the Latin American workers at the motel. The songs by Rene Touzet are featured during the party Anthony hosts in his room with Inez and the other motel workers and when Anthony and Inez go on a date at one of the local bars. The songs that are important in understanding Anthony and Inez's relationship are the ones emanating from Inez's radio and Love's "Alone Again Or." This section features those songs and focuses on the part of Anderson's musical signature that features a character controlling music from a musical device.

The first instance Inez is introduced, she is seen adjusting her radio as it plays the Afro-Peruvian song "Prendeme La Vela (Light My Candle)" by Abelardo Vasquez & Cumanana. In almost every scene with Inez and her housekeeping cart her radio is there, even if it is not playing music. This radio is a marker of Inez's identity and a way for Anthony to find her and connect to her. While it is very subtle, when Anthony runs to the motel after having breakfast with Dignan, he is looking for Inez and he knows he has found her when he sees her housekeeping cart with the radio on it. It also appears in Anthony and Dignan's motel room on the television set after Dignan is beat up at the bar. The final time it appears is after Anthony and Dignan leave the motel and Inez is shown turning off the song "Over and Done With" when she turns off her radio.

When Inez is first shown on screen, it is at the same moment Anthony first notices her while he is swimming. Inez is shot from Anthony's point of view, but there are some shots in which the audience sees Inez and the objects associated with her – her housekeeping cart, her sandals, and her radio. For a few seconds, this nondescript AM/FM radio is shown in close-up, stressing the significance of the radio to Inez. Also, the music emanating from the radio when Inez

is first introduced is “Prendeme La Vela (Light My Candle)” by Abelardo Vasquez & Cumanana, an Afro-Peruvian song from the 1970s about the Afro-Peruvian dance The Alcatraz (Luaka Bop Website). The music is heard while Anthony is in the pool and this is what first catches his ear and makes him take notice of Inez. Anthony watches her from the pool as she adjusts her radio and then goes to work. This music and the sight of Inez awaken Anthony and while it does not make him want to dance, it does change him; he is no longer the depressed person who just left a mental hospital. It is love at first sight – and at first listen. Inez is already calling out to him through the power of her radio, though she does not even know it, yet.

Music is important for another reason. There is a language barrier between Anthony and Inez; he does not speak Spanish, and she speaks little English. This barrier is minor since they are able to communicate through actions, music, and a translator – Rocky, the motel dishwasher.

The scene featuring Love’s “Alone Again Or” is primarily used to accompany Anthony and Inez making love for the first time. The song communicates not only the romantic relationship, but also the tension this relationship creates for Dignan, and his friendship with Anthony, and the crumbling of his 75-year plan. Love’s “Alone Again Or” sequence features Anthony, Dignan, and Inez. It starts with Anthony and Dignan at the diner after Bob left the motel without Anthony and Dignan. Dignan is upset with Bob for leaving, but he has still has Anthony with him. Anthony is drawing pictures of Inez on a placemat. As Dignan is talking about his thoughts on Inez and Anthony’s relationship, the beginning of “Alone Again Or” slowly fades up on the soundtrack. Dignan says, “Don’t treat me like the jealous friend who’s envious of you because that’s not what this is about. I’m as excited for you as anybody is.” Anthony hearing Dignan is excited for him and his relationship with Inez says, “Really? Then I gotta go.” Anthony jumps out of his seat. Dignan watches through the large window as Anthony

runs from the diner. Dignan is alone and looks rejected. As Anthony is running, the music becomes louder, and the camera follows him as he runs through the motel's hallways and corridors.

The lyrics begin when Anthony is running in front of the motel. The notable lyric is about "waiting patiently for you" and is heard when Anthony notices Inez's housekeeping cart with her radio on it and enters the room she is cleaning. When she sees Anthony, he closes the door, shuts the curtains, and moves towards Inez on the lyric, "And I will be alone again tonight my dear." They start kissing passionately and begin to undress each other. As they undress, Inez stops for a moment to lock the deadbolt on the door to the lyric, "You could be in love with anyone." They kiss and fall into bed. While they are in bed, Inez helps Anthony get out of his shirt and then they pull the sheet over themselves, and it floats for moment while they start kissing again to the lyric, "And I will be alone again tonight my dear." It cuts to the instrumental bridge as Anthony and Inez sit in chairs outside of the motel room holding each other and looking out at Dignan in the distance. The song finishes as Anthony and Inez walk hand-in-hand toward Dignan who is setting off the remainder of his fireworks.

This is the second time Love is featured on the soundtrack. "Alone Again Or" was written by guitarist Bryan Maclean and not by Arthur Lee, Love's main songwriter and singer. This song is about Maclean's "childhood memories of his mother's flamenco dancing," plus it has a "swinging-single spirit" through the use of horns and strings, and a "notion of loneliness" with the spare use of Spanish guitar (Love Story 17). As "7 And 7 Is" has a sense of danger and innocence to it, "Alone Again Or" expresses the joy of discovering love and despair of loneliness; it is able to express both Anthony and Inez's feelings of falling in love and Dignan's fear of being alone.

The music begins with Anthony and Dignan in the diner after Dignan says he is excited for Anthony for being interested in Inez. Anthony only hears Dignan is excited for him, but does not hear Dignan say that he is envious of Anthony. Anthony leaves Dignan alone, again. This is an important moment for Anthony and Inez; this is the first time they make love. The name of the band and the lyric “I could be in love with almost anyone” reinforces their love for each other and that they want to be with each other. This lyric plays as Inez locks the deadbolt, and then they fall into bed together kissing. In the audio commentary to the film, Owen Wilson says the music sounds good and thrilling in this scene, and he likes it because of how romantic this scene is. However, as Anthony and Inez fall in love, Dignan starts to become a man alone. In the commentary, after Wilson mentions how much he likes the scene of Anthony and Inez falling into bed together, Anderson mentions how the next shot is his favorite in the movie: “This is when Dignan is hurt and he is lighting the fireworks and Anthony and Inez are hand-in-hand.” The scene shows Anthony leaving Dignan alone, one of his fears. The song’s title is “Alone Again Or” which reflects Dignan’s fear of being alone. Plus, the use of the spare Spanish guitar in the song comments on Dignan’s loneliness. The song reflects both the happiness of Anthony and Inez being together and the sadness of Dignan being alone and shooting off fireworks. Anthony’s relationship with Inez threatens Dignan’s relationship with Anthony, and it threatens his plan. Dignan’s fear of being alone and without his crew will reveal itself fully after they leave the motel.

When it is clear Anthony must leave the motel, he tries to get Inez to go back with him and Dignan, but she refuses to leave her life at the motel. When Anthony and Dignan set out to go back home, Anthony gives Dignan an envelope to give to Inez. Dignan gives it to her, and she runs to get Rocky so he can translate a message she wants to give Anthony. Rocky says to

Dignan, “Tell Anthony I love him.” But Dignan misinterprets this declaration of love as coming from Rocky and not as a translated message from Inez.

It is at this moment of misinterpretation and this declaration of love that the song “Over and Done With” by The Proclaimers starts to play on the soundtrack. It accompanies shots of Dignan stealing a car and of him and Anthony driving away. Then it cuts to Inez at the motel with her housekeeping cart. She turns off her radio, which stops “Over and Done With.” This is a moment when the music has the ability to move back and forth from being nondiegetic and diegetic because, as Michel Chion states, music is “freer of the barriers of time and space” and this is the moment that Inez is able to use her radio one last time to call out to Anthony (Audio-Vision 81).

While the music in this sequence seems to have been playing nondiegetically, it is when Inez turns off her radio that the song becomes diegetic. The song emanates from her radio and acts as a carrier of her feelings. This song is able to communicate how she is feeling about her relationship with Anthony; it seems to be over and done with. After Inez turns off the radio with a sad distressed look, it cuts back to Anthony in the car with Dignan. Anthony is leaning his head back on the car headrest with his eyes closed and he looks sad too. His actions and expressions agree that the message is received – Inez and Anthony are over and done with. While this music seems to express a call and response – Inez plays “Over and Done With” to express her feelings, and Anthony responds by feeling the same way – this music works as a way to connect Inez and Anthony, even if it is to communicate they are sad that their love in the motel is over. However, this is only temporary, since they reunite later in the film.

It is interesting that the song used to communicate her feelings toward Anthony is not in Spanish but by the Scottish rock group The Proclaimers. I suppose the message and connection

would be lost on Anderson's core audience if this key emotional section was in Spanish and not in English. This song is able to communicate more than just the idea that Anthony and Inez's relationship is over and done with. It communicates the temporary ending of Anthony and Dignan's relationship, as well as Dignan's 75-year plan.

This section focuses on Inez, her radio, and the music emanating from her radio to in order to better understand her. The songs emanating from her radio and featured in this section comment on Anthony, Inez, and Dignan. These songs also bring up some of the major themes found in the film: loneliness and growing up. In addition to providing more information about these characters, Inez's radio and the music emanating from it contribute to Anderson's musical signature of characters using musical devices. The way Inez uses the song "Over And Done With" to call out to and connect with Anthony is unique because the character being called out to is shown before the character controlling the music. This unique way Inez uses her radio to call out to Anthony is found in Anderson's later films, in particular The Royal Tenenbaums when Margot uses the music on her record player to call out to her brother Richie. In addition to the way Inez uses her radio, many characters in Anderson's future films control music from a musical device as a way to express their emotions and connect with other characters. There are two more musical signatures found in this film and in almost all of Anderson's films: the scenes featuring music associated with slow-motion and scenes featuring a song by The Rolling Stones.

"2000 Man" – Slow-motion, The Rolling Stones, and Dignan

This section focuses on two significant Anderson musical signatures, music associated with slow-motion sequences and the use of songs by The Rolling Stones. There will also be a very brief mention of the use of Christmas music in the film, one of Anderson's minor musical signatures. In most of Anderson's films, there is a slow-motion sequence at or near the end of the

film. This film features two slow-motion sequences – when Mr. Henry is robbing Bob’s house set to “2000 Man” by The Rolling Stones and the final scene in the film when Dignan is walking into prison set to the “Highway Reprised” cue by Mark Mothersbaugh. Within the sequence featuring “2000 Man,” there is a brief montage of Mr. Henry robbing Bob’s house. As Mr. Henry is walking away from the moving truck, the image slows down just enough to match the pace of the song. It is a very brief moment but it is representative of the development of one of Anderson’s audio and visual signatures - uniting slow-motion and montage with popular music and, in particular, The Rolling Stones.

Anderson’s use of a Rolling Stones song can be found in almost all of his films and begins with the use of “2000 Man” in Bottle Rocket. The sequence in which “2000 Man” is used is when the Hinckley Cold Storage robbery has become a disaster. The alarm is going off and one of the crewmembers, Apple Jack, has a heart attack and is trapped in the service elevator. The entire crew plans their escape from the scene, with Anthony directing Dignan to start running and to meet at Bob’s house since Anthony needs to go back inside to get Apple Jack. Dignan asks, “Who is in charge here?” To which Anthony replies, “You are, you dumb son of a bitch! Now please leave.” Dignan, who planned this caper and wants to see it through to the end, says, “Give me this one. Give me this one. You gotta give me this one.” Anthony says to Dignan, “You know what’s gonna happen if you go back there.” Dignan takes a deep breath and replies, “No, I don’t. They’ll never catch me, man ‘cause I’m fuckin’ innocent.” It is at this moment when the beginning of “2000 Man” enters the soundtrack, starting with the sound of the guitars under Dignan’s response.

After a shot of Anthony running away, it cuts to Bob’s house with three shots of empty rooms within the house. It cuts to a moving truck, with Mr. Henry in front of it smoking a cigar,

and movers loading in furniture and other items from Bob's house. The lyrics come in, and the film slows down slightly when Mr. Henry walks to the middle of the frame. The next shot, still in slow-motion, is a lower angle close-up of Mr. Henry watching the movers. The lyrics to the song come in during this brief montage. When Mr. Henry is in close-up putting a cigar in his mouth in slow-motion, the lyrics are: "Don't you know I'm a 2000 man." These lyrics and the slow-motion signal who Mr. Henry really is; he is a con man and should not be trusted. This is reinforced when the scene cuts back to Dignan and back to the normal camera speed to the lyrics, "And my kids, they just don't understand me at all."

Dignan is the main subject of the rest of the sequence. Dignan gets Apple Jack to the getaway van but is locked out when Apple Jack passes out inside the van holding on to the keys. The sounds of police sirens can be heard as the police arrive. When the police yell for Dignan to freeze, he runs back into Hinckley Cold Storage, a visual pun. The song becomes more intense and these lyrics repeat as Dignan attempting to flee from the police: "Oh daddy, proud of your planet/Oh mummy, proud of your sun." The scene cuts back and forth from Dignan running away from the police to the police chasing him. Eventually, Dignan hits a dead end, going into a room clearly marked "No Exit." Dignan is trapped. He drops his belt holding up the handgun and puts his hands up. Then it cuts to the cops punching Dignan, throwing him on the ground, and eventually handcuffing him. The lyrics, "And don't you know who's the 2000 man" is on the soundtrack as Dignan is in the middle of the frame, with the policemen walking beside and behind him. Dignan and the police walk to the beat of the song. They walk through the cold storage hallway and then back outside to a parking lot full of policemen and an ambulance. Dignan is put into a police car. The music and the scene end as the policeman slams the door to the car.

The music speaks for both Dignan and Mr. Henry. Dignan is trying to impress Mr. Henry and prove to him that he can be a criminal and a part of his crew. The lyrics about daddy and mummy being “proud of their son” are about Dignan wanting to make his mentor and father figure Mr. Henry proud of him. The lyric “Don’t you know I’m the 2000 Man,” a lyric that is heard over the shot of Mr. Henry, seems like Mr. Henry is telling Dignan “don’t you know who I am,” I may not be a “2000 Man,” but I am a con man. The lyric comments on how Dignan should have known this and that he should have known better than to trust Mr. Henry. Mr. Henry reveals who he really is, a con man who had planned on robbing Bob’s house and who used the Hinckley robbery as a distraction. The song supports Dignan being both an innocent and a criminal. In Esquire, Martin Scorsese writes about this scene featuring “2000 Man” by The Rolling Stones. He believes “Anderson has a fine sense of how music works against the image” and in this scene, Dignan “and the music – are proclaiming who he really is: he’s not truly an innocent in the eyes of the law, but he’s truly an innocent” (225). Even if Dignan is an innocent, he still ends up in prison, which is not necessarily a bad thing for Dignan.

One of the few slow-motion sequences set to original score in an Anderson film is found at the end of Bottle Rocket. As Dignan walks into prison, the spaghetti western-like original score by Mark Mothersbaugh “Highway Reprised” accompanies him as he looks back at Anthony and Bob, then back towards prison, and then back again to wave good-bye. Right before this slow-motion sequence, Anthony and Bob visit Dignan in prison. It is Christmastime and the music throughout the visit is “Good King Wenceslas” featuring a children’s choir and sleigh bells. This carol plays diegetically and nondiegetically. It gives the scene a sense of innocence to contrast the reality of Dignan being in prison. While the three friends are sitting on some bleachers in the prison yard, Dignan asks how Mr. Henry and the crew are. Anthony tells

to Dignan that he robbed Bob's house. Dignan is still upbeat because he still has Anthony and Bob, his crew. As Anthony and Bob are leaving and Dignan is walking back to prison with the other prisoners, Dignan starts to yell commands to Anthony and Bob. He is telling them how to help him escape. Anthony and Bob are both nervous and taken aback by this until Dignan says to Anthony, "Isn't it funny how you used to be in the nuthouse and now I'm in jail?" He lifts his cuffed hands up and sleigh bells are heard on the soundtrack as the scene slows down, and the bass line comes up as the spaghetti western-like "Highway Reprise" fills the soundtrack. The prison yard is open behind Dignan, a wide-open space like out on the highway, but Dignan is now alone. He looks behind him, waves to Anthony and Bob, and then walks away without looking back. The image fades to black and the music fades out. After a brief moment of black, the credits begin with "Directed by Wes Anderson" and the very hopeful "Futureman's Theme" plays on the soundtrack throughout the closing credits.

While it might seem odd to have this hopeful, happy cue play after Dignan goes to prison, it reinforces the fact that Dignan gets what he wants at the end even though he is in prison. Dignan set out to be a criminal, to be part of community, and to actually do something. The Bottle Rocket Production Information states that Dignan "pursues a distinguished position amongst thieves and con-artists" and in the end he gets what he wants. James Caan, who plays Mr. Henry, states that Dignan wants something, "to be a criminal" and in the end "Dignan ends up in prison" which might not be what he expected, but Dignan became a criminal, and criminals do go to prison. At least the criminals who get caught do. Mr. Henry is still free (Bottle Rocket Production Information). Mark Olson believes the final moments with Dignan in prison is Dignan being successful, in that he accomplished something and that Dignan "achieved his goals, however small or ridiculous, and so he is finally allowed to enjoy his moment of glory" of

his slow-motion walk back into prison (14). While Olson states the use of slow-motion for this moment reveals Dignan's "moment of glory," I would say Dignan's "moment of glory" and celebration of what he did is reflected in the closing credits with "Futureman's Theme." The music is hopeful and happy versus "Highway Reprised," a more serious and heroic cue. "Futureman's Theme" still holds on to Dignan's sense of innocence and his desire to dream, along with the possibility that he will do something again. Dignan is able to articulate that he "did it" and accomplished something, even though the police caught him and the heist was a failure. He tells Anthony and Bob in the prison yard when they visit him, "We did it though, didn't we?" Anthony confirms Dignan's statement, "Yeah, we did it all right." Dignan's plan worked, Dignan got what he wanted: a crew and to be a criminal.

This section has music that contributes to the themes of the film, innocence, growing up, and criminality. But most importantly, there are examples of Anderson's musical signatures, including the use of The Rolling Stones, slow-motion sequences set to music, and Christmas music. A typical Anderson slow-motion sequence is generally found towards the end of his film, but Bottle Rocket is unique for the fact that it is the only slow-motion sequence that ends with Mothersbaugh's original score. All of Anderson's other slow-motion sequences at the end of his films will be accompanied with a popular rock song from the 1960s or 1970s. The music from Bottle Rocket sets the template for the uses of music in Anderson's next feature film, Rushmore, and it will be this template that each film will build on for the remaining chapters. This music and its uses contribute to Anderson's overall musical signature and to Anderson as an *auteur mélomane*. Before I go into detail about Anderson as a *mélomane*, there is a need to briefly describe Mark Mothersbaugh's original score for the film, how it is a pop score, and the minor musical signature Mothersbaugh creates: the Art Blakey-inspired drum cues.

Mark Mothersbaugh and Pop Score

Mark Mothersbaugh's score can be considered a pop score as Jeff Smith defines it. In Sounds of Commerce, Smith describes a pop score as being similar to a classical film score utilizing leitmotif-laden orchestral scores composed in a neo-romantic or modernist style, though incorporating pop idioms from popular music and features "long melodies, song forms, and jazz-rock orchestrations" (215, 231). As traditional scores, pop scores are used to enhance emotions and moods, to cue characters and settings, to signify psychological states, and to establish point of view (Sounds of Commerce 20). Mothersbaugh's score, while utilizing pop idioms for the Bottle Rocket score, seems to rely more heavily on song forms, melodies, and jazz-rock orchestrations than classical film music; it does utilize the leitmotif for some of the cues found in the film, in particular Anthony and Inez's love theme. This score is influenced by jazz and the regional Tejano and Latin music found in Texas more than neo-romantic and modernist music.

Mothersbaugh's overall score for the film can be described as jazz-like and influenced by the jazz music used in the Bottle Rocket short. The cues associated with criminality and danger are more jazz-like. This jazz-like score can be found in the cues associated with Dignan wanting to be like Mr. Henry as in "Dignan's Dance" and with cues associated with Mr. Henry as in "No Jazz" and "Mr. Henry's Chop Shop." While these jazz cues are more mellow and reminiscent of West Coast jazz, the cues associated with Anthony and Dignan actually doing something, like "Bookstore Robbery," "Rocky," and cue that is similar to "Jane-O" used at the end of "No Jazz" are more frantic and similar to hard bop. In addition to these jazz-like cues, there are the cues featuring sleigh bells that are associated with innocence and the dreamer attitude of Dignan, Anthony, and Bob and the cues featuring violins associated with Anthony and Inez's romance. While all of these cues contribute to the sound of the film and to the score being a pop score,

there is only one cue that contributes to one of Anderson's minor musical signatures; the "Bookstore Robbery" cue inspired by Art Blakey's drumming, which creates a sense of danger and activity.

When Dignan, Anthony and Bob actually do their first job, the aggressive and percussive "Bookstore Robbery" cue is used highlighting a modern jazz drumming sound very similar to that of Art Blakey's style of powerful drum solos. This cue is, in fact, very similar in style to the cue used in the Bottle Rocket short that features Art Blakey's drumming on The Horace Silver Trio track "Nothing But The Soul." This cue represents these characters actually doing something, something dangerous, and in this case criminal – they rob a bookstore. The scene visually focuses more on Anthony and Dignan than Bob, but since there is a similar percussive track later associated with Anthony, I would say this track reflects more of Anthony's state of mind. In the robbery scene, Dignan has the gun and is the man of action. He goes straight to the back to get the money. Anthony surveys the store, scans books on the shelves, and though it is not overly apparent, he steals a book. As Anthony is wandering through the bookstore looking for an unaccounted-for employee, the drumming gets more intense, and this intensity increases when Anthony steals the book. While Anthony is looking for the employee, Dignan has the store manager and a clerk in the back office holding his large gun while he asks for the store's money. Dignan is really excited when he sees the money – he is really doing it, he is really robbing this bookstore. The drumming continues to build in intensity as Anthony finally finds the unaccounted-for employee. The drumming builds up to its climax when Anthony and Dignan lock the three employees in the office. The drumming ends as they shut the door.

This hard bop-style drumming, similar to Art Blakey's style of drumming from "Nothing But The Soul," gives this scene a sense of intensity and criminality. As stated above, this reflects

Dignan and Anthony actually doing something instead of dreaming. The 75-year plan is reality and not just on paper. Dignan is acting out his dream of being a criminal, and Anthony is not being aimless for once – he feels alive, and the drumming seems to reflect Anthony’s emotional state. This kinetic style of jazz will be used later in the film when Anthony figures out he wants to have a future with Inez set to the “Rocky” cue, and then even later when Anthony finds out that Inez loves him featuring the cue similar to The Zoot Sims Quartet’s “Jane-O.” While these cues contribute to Anthony’s emotional state, only the “Bookstore Robbery” has the Art Blakey-like cue and contributes to Anderson’s minor musical signature.

Unlike Mothersbaugh’s scores for Anderson’s subsequent films, this is the only film for which Mothersbaugh wrote the score after it was complete. With each following film, Mothersbaugh becomes involved earlier within the production and pre-production process. In later chapters, his involvement in creating the original score will be gone into with more detail.

Wes Anderson as *Méломан*

Claudia Gorbman sees directors who are passionate about music as *auteur mélomanes* and has described this music as auteur music. Wes Anderson is a director whose passion for music is reflected in the music that ends up in his films and can be traced all the way back to Bottle Rocket and the Bottle Rocket short.

The musical design of Anderson’s soundtracks reflects not only the film but also his own musical taste. It is his personal musical taste and the importance he places on the “right” type of music for his films that reveals his passion for music, which is important for a *mélomane*. In an interview with Nancy Miller, Anderson talks about his creative process in which he writes his scripts to and around music: “A lot of times, music helps inspire an idea,” and “I just know I want to use a song, and I’ll write a scene around the song.”

As early as his Bottle Rocket short (1992), Anderson uses music he loves within his films. He was listening to a lot of jazz while he was making the film and as a result, the Bottle Rocket short includes songs from Zoot Sims, Horace Silver, and Vince Guaraldi (“Fantasy Records”). While he was listening to John Coltrane’s albums on the Blue Note label and Sonny Rollins, Anderson was “inspired by the use of American jazz” in Jean-Luc Godard’s Breathless (1960) and other French New Wave films. In addition to the hard bop jazz he was listening to at the time, he also included one of his favorite West Coast jazz artists and the composer for the Charlie Brown animated TV specials, Vince Guaraldi. When the Bottle Rocket short was officially released on DVD as part of the Criterion Collection release of the feature-length version of Bottle Rocket, Anderson and music supervisor Randall Poster put together the soundtrack album for the short. With the short and the soundtrack being available, Anderson is able to share his favorite jazz and he “is just very happy we can put out this soundtrack to the Bottle Rocket short and present the music properly” (“Fantasy Records”). One of the main issues for delaying the official release of the short was that while it included several of Anderson’s favorite jazz songs and artists, Anderson could not afford to license much of the music at the time.

Anderson wanted to include this type of jazz in the feature, but he laments, “The studio didn’t want us to use jazz in the feature version” (“Fantasy Records”). While this might seem as a setback musically, Anderson was still able to get music he liked and a jazzy score from Mark Mothersbaugh in the feature. The Rolling Stones is probably one of the most distinct musical signatures of Anderson’s work; this band is found in all of Anderson’s films except The Life Aquatic With Steve Zissou (2004) and Moonrise Kingdom (2012). Anderson knew he wanted The Rolling Stones in Bottle Rocket, particularly in the scenes with Dignan running from the

police after the botched robbery and while Mr. Henry robs Bob's house. In the audio commentary for Bottle Rocket, Anderson and Owen Wilson, who co-wrote Bottle Rocket with Anderson and starred as Dignan, talk about the use of "2000 Man." Wilson mentions, "It's great to have this song playing." Then he asks, "How did you find this song, or did you always know?" Anderson responds, "This one I had in mind when we were writing it before we shot, long before we shot it. I know this one was set aside for a long time." Wilson then asks "You had this as the idea for playing over this whole thing." To which Anderson replies "Yeah." Anderson, starting with his first film, knew he wanted to use "2000 Man" in his film and in this scene in particular. Anderson putting this Rolling Stones song "aside for a long time" shows how he had certain songs in mind during the pre-production stage, in particular during the writing stage of Bottle Rocket. As with "2000 Man," Anderson knew that he wanted to use "Over And Done With" by The Proclaimers while he was writing the script with Wilson (Miller). Anderson briefly mentions on the Bottle Rocket audio commentary that the scene featuring "Over And Done With" was planned out and rehearsed for years – this is the scene featuring Dignan stealing a car to leave the motel that then cuts to Inez back at the motel turning off the radio and looking sad.

In addition to using songs he likes and writing around music, Anderson had an idea as to what he wanted to have the original score sound like. Anderson is known for coming into the studio as composer Mark Mothersbaugh was working on the score to express his thoughts and ideas. In "The Making of Bottle Rocket" documentary, Mothersbaugh tells a story of Anderson coming in during one of the recording sessions:

We finished the session and Wes was still thinking about it. What would it sound like on a steel string guitar. So we had him bring his guitar out, his other guitar, and he played it on another guitar. It wasn't uncommon for him to wanna hear things, you know, both an electric bass and an acoustic bass....I think there was a lot of just learning about how things sounded, you know.

Mothersbaugh's statement points to how closely they worked together on the score of the film. In future films, Anderson will get Mothersbaugh involved earlier in the production and he will continue to be involved in expressing how he wants these films to sound.

Anderson featuring music he loves, and writing to and for specific songs or styles, is not just found in Bottle Rocket. There are instances of this found in all of his films. This passion for music and featuring music and artists he loves and admires will contribute to Anderson's placement within Gorbman's pantheon of *auteur mélomanes* and directors whose film music can be described as auteur music.

Bottle Rocket has several examples of Wes Anderson's musical signature: the use of Mothersbaugh's pop score, music associated with montage sequences, music associated with slow-motion sequences, and music emanating from musical devices. This film also has cues that feature Art Blakey-like drumming, Christmas music, and the music of The Rolling Stones. While these types of music are not found in every one of Anderson's film soundtracks they are found in most of them – marking a type of minor musical signature. With Bottle Rocket, Anderson already was developing his musical signatures, and he continued to develop them with each subsequent film. With each chapter, Anderson's major musical signatures will be analyzed, along with the uses of his minor signatures and the themes found in each film. Wes Anderson's role as an *auteur mélomane* will be explored along with Mark Mothersbaugh's contribution to the original scores and, eventually, Randall Poster's contribution as music supervisor, as well as the ways both of these men contribute to Anderson's musical world.

CHAPTER 2:

RUSHMORE

“The secret, I don’t know. I think you just got to find something you love to do and then do it for the rest of your life. For me, it’s going to Rushmore.”

– Max Fischer (Jason Schwartzman) to Herman Blume (Bill Murray)

Introduction

While Bottle Rocket has a musical soundtrack with a variety of musical sounds to accompany the slacker crime film, Wes Anderson’s second feature film, Rushmore (1998), has a more cohesive sound. Rushmore features a British Invasion soundtrack to accompany the story: Rushmore Academy prep school student and aspiring playwright Max Fischer (Jason Schwartzman) is in a love triangle featuring Rushmore teacher Miss Cross (Olivia Williams) and steel tycoon Herman Blume (Bill Murray). The British Invasion can be described as a variety of British rock and pop groups that became popular in the United States in the 1960s, and the most notable British Invasion artists are The Beatles, The Rolling Stones, The Who, and The Kinks. In the Rushmore Press Kit, Anderson talks about the music in the film: “We used the British Invasion music because it gets at the other side of Max. He presents himself as being very sophisticated, and he wears a blazer and a tie; but, really, he’s a teenager, and he’s kind of going crazy” (11). Music supervisor Randall Poster says Anderson wanted to use this music because he was “trying to harken back to a music that expresses an emerging post-adolescent energy and vigor” (Rushmore Press Kit 11). Along with the British Invasion rock, there is Mark Mothersbaugh’s original score that Anderson likes to call “school music” because it uses organs and other similar sounds that can be associated with prep schools (“The Making of Rushmore”).

This British Invasion soundtrack and Mothersbaugh’s “school music” score reflect Max's character and his state of mind along with that of characters Miss Cross and Herman Blume.

These songs, in particular the lyrics, provide additional meaning and can speak for the main characters – Max, Blume, and Miss Cross – because of pre-existing songs’ ability to speak for characters, to voice feelings and attitudes, and to flesh out characters (Sounds Of Commerce 165-170). Most of the British Invasion music is used in the various montage sequences and slow-motion sequences in the film. While Max does control some of the music in the film, only one of his songs falls into the British Invasion category. The other songs he plays diegetically are jazz songs and the French song he plays on a cassette deck to woo Miss Cross. There is also the music that is associated with Max and Miss Cross both having dead loved ones looming over their lives – Max’s mother and Miss Cross’s husband – and the recurring cue “Edward Appleby (In Memoriam).” This cue and other similar-sounding cues act as an *acousmètre*, which is a character “whose relationship to the screen involves a specific kind of ambiguity and oscillation,” and the music represents an absence or the force of the living on the dead (Chion Audio-Vision 129; Buhler 51).

The music in the film continues to establish Anderson’s authorial musical signature and contributes to considering Anderson as an *auteur mélomane*, featuring music for which he has an affinity (“Auteur Music”). As in Bottle Rocket, Rushmore features music associated with montage sequences, slow-motion sequences, and characters using musical devices. Also as in Bottle Rocket, it features a song by The Rolling Stones, a cue inspired by Art Blakey’s drum solos, and Christmas music. The British Invasion songs and the “school music” score helps Rushmore’s musical soundtrack have a more cohesive sound, and Anderson’s music signatures are more complex than in Bottle Rocket. Before going into detail regarding the music in Rushmore, it is important to know more about the film as a whole.

Rushmore (1998)

Rushmore is presented as a play with five sections representing five months of Max's life, starting with September and ending with January, with a prelude just before the September curtain opens. This is the first time that Anderson organizes his film in a stylistic manner of another medium instead of a narrative film. The narrative device of a play shows Max's life as something he tries to direct, much like the actual plays he directs in the film. It also reveals how Max incorporates his dreams into reality. Jesse Fox Mayshark describes the film as beginning and ending with Max in triumph, starting with Max's daydream of solving the hardest geometry problem and ending with a successful play (123). He is able to get his two friends back together as a couple, but most importantly, he gets to dance with the person he loves, Miss Cross, and all of these triumphs are "real and hard-won" (Mayshark 123). I believe the essence of the film is Max's character arc from a triumph in his daydream in the beginning of the film to a triumph in reality at the end. This film is about a teenager who makes his dreams and his loves a reality with the help of steel tycoon Herman Blume (Bill Murray) and first grade teacher Miss Rosemary Cross (Olivia Williams).

The film begins with a blue curtain opening up on the sign for the prep school, Rushmore, also the title of the film. The next scene is Max's daydream of solving the hardest geometry problem in the world. As all of his classmates are cheering and applauding his success in the daydream, it switches to him waking up during a speech being given by Blume to the students of Rushmore Academy. Max takes note of Blume's speech about how lucky they are to be at Rushmore and how Max and other boys like him should "take dead aim at the rich boys. Get them in the crosshairs. And take them down." Max and Blume meet for the first time during this scene, and Blume notices something special in Max. Blume describes Max as a "sharp little

guy,” even though the headmaster Dr. Guggenheim (Brian Cox) informs Blume that Max is the worst student at Rushmore. Shortly after this encounter there is a montage of Max’s extracurricular activities at Rushmore. Also introduced in this section is Max’s chapel partner at Rushmore, Dirk Calloway (Mason Gable).

The “September” section begins when a red curtain, with the word “September” superimposed over it, opens up in Dr. Guggenheim’s office as he informs Max that he is on “sudden death” academic probation just after the extracurricular activities montage. It is during this section that Max reveals to Blume his love of Rushmore. When Blume asks Max what his secret is, Max simply tells Blume, “I think you just gotta find something you love to do and then do it for the rest of your life. For me, it’s going to Rushmore.” Max’s love of Rushmore is shown by his involvement in several activities and clubs even though he is on “sudden death” academic probation and needs to get his grades up. Then Max finds a book on Jacques Cousteau with a Cousteau quote written in it, which leads him to the new first grade teacher Miss Cross, and he falls instantly in love with her. Instead of improving his grades, Max gets involved in more extracurricular activities after he meets Miss Cross. He spearheads an initiative to keep Latin in the curriculum to impress Miss Cross and builds an aquarium for her, with financial help from Blume. Max’s love of Rushmore transfers to his love for Miss Cross. But Max’s attempt to build an aquarium for her on the Rushmore baseball diamond gets Max expelled. Also, during the “September” sequence, he introduces Blume to Miss Cross and Blume’s attraction to her begins.

While most of the “September” sequence revolves around Max’s life at Rushmore, there are other characters and locations introduced here. Max’s father Bert Fischer (Seymour Cassel) is introduced: Bert is a barber with his own barbershop. Max seems embarrassed by his father’s profession and lies to his classmates, Miss Cross, and Blume. He tells them that his father is a

neurosurgeon as a way to try to impress them. Then there is a scene that gives insight into Blume's family life. At his twin sons' birthday party, he is shown as depressed and wanting to escape from his wife and sons. This section does hint at the tension and uneasiness in the main characters.

After Max is expelled from Rushmore, he must now go to public school. Max's attempt to "make a go of it at Grover Cleveland High School" is the basis of the next section. The "October" green curtain opens on Max at Grover Cleveland High School. Max is still enthusiastic about starting clubs and being involved at Grover Cleveland, and he is still able to see Blume and Miss Cross, even though Max is unaware of the relationship developing between them. Max meets Margaret Yang (Sara Tanaka), a fellow student at Grover Cleveland who Max does not notice until he needs her for a part in the new play he is producing. Dirk informs Max of the relationship between Blume and Miss Cross after Dirk is told about Max bragging that he got a hand job from Dirk's mom. As a result of learning this information, Max notifies Mrs. Blume of the infidelity. Thus the revenge plots between Max and Blume begin, culminating in Max being arrested after cutting the brake lines to Blume's car. Max returns to Rushmore to get Miss Cross fired, but she is one step ahead of him and has already quit. While Max is at Rushmore, Dirk and a group of younger Rushmore students pelt rocks at him. He then attempts to get Miss Cross "back" and to stop her from quitting, but this ill-advised attempt results in a fight with her. Finally, Max attempts to fight the Rushmore bully, Magnus (Stephen McCole), but instead gets knocked down. This sequence ends with Max at his mother's grave to call a truce with Blume, though Max originally wanted a tree to fall on Blume. They both tell each other Miss Cross is their Rushmore, their great love. While Max walks away, the tree does fall down, but not on Blume. Max has given up.

The “November” section is a montage set to The Rolling Stones to show how Max has completely given up. The “November” blue curtain opens on the city bus dropping Max off near his father’s barbershop. He has quit school altogether and is working at his father’s barbershop. Margaret comes by to visit Max to, check up on him and give him a plant, but Max does not want to see anyone. Also, Blume and Miss Cross are no longer together. On Thanksgiving, all three are shown eating their dinners: Max with his father eating TV dinners on TV trays, Miss Cross eating alone in her dining room, and Blume eating dinner in his office standing up overlooking his steel factory.

The next month, “December” opens with a red curtain and starts with Max still working with his father at the barbershop, but Dirk comes in to visit Max to call a truce with him and to give him a Christmas present. Dirk also orchestrates Max and Blume reuniting at the hospital when Dirk informs Max that Dr. Guggenheim had a stroke. While visiting Dr. Guggenheim in the hospital, Max learns from Blume, who looks terrible and down on his luck, that his relationship with Miss Cross has ended. Max takes this opportunity to attempt to woo Miss Cross by staging an “accident” outside her bedroom window and climbing up her house, as Romeo from Romeo and Juliet, as a way to get into her bedroom. He finds out this bedroom is the childhood room of Miss Cross’s deceased husband, Edward Appleby, but this does not stop him from trying to woo her with some French music. Things do not go as planned for Max when Miss Cross discovers the blood on his head is fake, and she kicks him out. This rejection does not completely deter Max. While he is flying kites with Dirk, Margaret comes up to him and calls him out for being mean to her. Instead of being chastised, he is impressed with Margaret’s flight plan for her remote control plane and with Margaret overall. This encounter brings back the old Max. He forms a new club, a kite flying club, and helps Blume get Miss Cross back by

cleaning him up and planning to open the aquarium again. Most importantly, Max starts writing a new play. Even though Miss Cross does not attend the aquarium groundbreaking, Max is not deterred, and he still tries to get Miss Cross and Blume back together.

The final section in the film is “January,” opening with a gold curtain, and it is Max’s latest play, a Vietnam War set play called Heaven and Hell. It is here where all the major and minor characters in the film are brought together to watch Max’s “latest opus” but also to celebrate at the play’s after-party. Most everything in his play, and the “real life” play he is directing starring Blume and Miss Cross, he seems to pull off without a hitch, though he does accidentally get punched during the action in the play. He is all right, and it adds to the authenticity and drama in his play. Max is able to get Blume and Miss Cross back together by seating them next to each other at the play, and they even talk during the intermission about how they have been brought back together because of Max. Max and Margaret are now a couple, and they dance together. They seem to be perfect for each other, but there is still Max’s unrequited love for Miss Cross. Max gets a happy ending when he shares a dance with Miss Cross. He has gotten his Rushmore, even if it is for just one brief moment, and the film ends with the blue curtain closing on them.

Having each section open with a theater curtain, and the final shot in the film of the curtain closing on Max and Miss Cross who are dancing in slow-motion, creates Max Fischer’s stage-like world. The music in the film also contributes to Max’s world, highlighting his triumphs, failures, sadness, angst, and love. It is how this music is used throughout the film that is of importance for the remainder of this chapter, particularly how the music is used in association with the montage sequences, slow-motion sequences, and characters using musical devices. Mark Mothersbaugh’s score for the film will also be discussed in detail, and I will

highlight the recurring melody associated with Miss Cross's deceased husband, Edward Appleby, along with the use of the Art Blakey-inspired drum solos associated with Max and danger. Finally, Anderson's love of music as an *auteur mélomane*, his plan for specific songs and the musical sound for the film is the purpose of the final section in this chapter.

Montage and "Making Time"

Rushmore has many British Invasion songs on the soundtrack. Most of these songs are from the 1960s, and almost all of these pop songs are featured in the montage sequences. Songs by artists as in The Creation, The Rolling Stones, The Who, Donovan and Cat Stevens all reflect Max's world, and this music is culturally associated with "The Angry Young Man" period in England from the 1960s, which further suggests that Max is an angry young man (Rushmore Press Kit 11). This film was originally intended to feature an all-Kinks soundtrack because, as Anderson writes in the Rushmore soundtrack liner notes, "The Kinks played loud, angry, teenage rock songs, and they wore blazers and ties; and our movie is about a teenager who is loud and angry, and he is never seen without his blazer and tie." The Kinks do end up in the soundtrack, in a sequence that is more associated with Herman Blume's depression and state of mind than reflecting Max's. These songs associated with Max and the montage sequences are the focus of this section, in particular the "Making Time" extracurricular activities montage, the "Here Comes My Baby" public school montage, "A Quick One While He's Away" revenge montage, and the "I Am Waiting" November montage – along with the sequence featuring Herman Blume set to The Kinks. Since all of these sequences feature pre-existing songs, the lyrics comment on Max's state of mind, his character, and are able to speak for him, except for The Kinks' song that speaks for Blume's character.

The majority of montage sequences in Anderson's films are set to popular music. Max's

extracurricular activities montage cuts from one student club to the next along with the beat of The Creation's "Making Time" (1966) in Rushmore. The sequence starts with the song's opening guitar riff and a close up of The Rushmore Yankee, the school's yearbook. Max's hand opens the book to a photo of himself in a beret and his title Editor-in-Chief of The Rushmore Yankee. It cuts to Max in the center of four other students, two students on either side of him, as they walk forward in the frame outside of Rushmore. At first they are walking in slow-motion, and when they are almost to the middle of the frame it switches to normal speed. While they are walking, the intertitle states "Yankee Review" and "Publisher" underneath, denoting Max as the publisher of this publication. When it cuts to Max's next extracurricular activity, French Club President, the lyrics begin with "Making Time." Each activity is listed as an intertitle with Max's position in the club underneath it, and he is typically in the center of the frame and in a position of authority in each of these activities. Plus, most of the cuts feature at least one line from the song and transitions on the guitar part of each lyric or at the end of each line of the lyric. This montage features eighteen different clubs and activities in which Max is involved and his positions in them, and here is a small sample of some them: Debate Team Captain, Astronomy Society Founder, Fencing Team Captain, Rushmore Beekeepers President, and Max Fischer Players Director.

Each line of the song is short, usually only a couple of words, though a few are longer. This brevity seems to reflect how much time Max spends with each of these activities – which is not much time – though there are some activities for which he has more passion, as in putting on plays and directing the Max Fischer Players. While the lines of the song are short, they speak volumes about Max's character: "For people to believe in" is how these activities make his fellow classmates and others believe in Max; "Tellin' lies" is how Max tells his classmates and

others lies to impress them, such as how his father is a neurosurgeon and that Dirk's mother has given Max a hand job; "Actin' the fool" is how Max is sometimes acting as a teenager, doing foolish things, as in trying to build an aquarium for Miss Cross and falling over boxes when he tries to kiss her; and finally the chorus, asking "Why do we have to carry on? / Always singing the same old song," reflects how Max is not following the mainstream and how he is creating his own world and path he wants to travel. The song does not play out in its entirety and cuts from "Actin' the fool" to the end of the song's guitar strum as it cuts from Max in front of a small aircraft smiling to a red curtain with "September" superimposed over it, to the opening in Dr. Guggenheim's office when he informs Max he is on "sudden death" academic probation and needs to spend less time on his clubs and more time getting his grades up.

Anderson had the idea of using the song "Making Time" for a long time and wanted to have a montage showcasing all of Max's different clubs, "telling this key fact about him" and featuring no dialog (Rushmore "Audio Commentary"). Importantly, Anderson likes the idea of having a montage with just music, pictures, and words on the screen with no dialog to illustrate Max's world of extracurricular activities (Rushmore "Audio Commentary"). This montage is one of Anderson's typical montage sequences set to a popular song from the 1960s, and this montage is an example of Anderson as a *mélomane* because he plans the scene to and around the song "Making Time."

The next major montage is after Max has been kicked out of Rushmore and is attending public school. Max returns to Rushmore to return the Jacques Cousteau book and to talk with Miss Cross. Cat Stevens' "Here Comes My Baby" (1967) starts up after Miss Cross asks Max, "Do you think you can make a go of it and settle down at Grover Cleveland?" with a tinkle of bells and piano. Max states in response, "Yeah, but I need a tutor." The lyrics start after he

makes this remark. Then there are several shots, mostly with just the song on the soundtrack, of Max “making a go of it”: Mr. Blume driving a van for a class trip with a bunch of first graders, along with Max and Miss Cross sitting next to each other; Miss Cross tutoring Max in her first grade classroom; Mr. Blume, Miss Cross, and Max on a tennis court after a match, laughing and talking; a pan of the Grover Cleveland science fair, with Max wearing a “winning” ribbon and Margaret Yang winning the overall fair; Max being handed back a math test he passed with a C-; Max as a cheerleader at a basketball game, and Miss Cross, Dirk, and Blume at the game watching in the bleachers. The song fades out when it cuts to Max discussing elements of his next play to two students, Woody and Alan, as they walk quickly down the high school hallway. Max notices Margaret Yang and recruits her for his play.

The Cat Stevens montage starts with Max and Miss Cross looking at the Cousteau book and Miss Cross asking Max to “make a go of it” at Grover Cleveland High School. Joshua Gooch sees the scene and Miss Cross asking Max to “make a go of it” as “asking Max to forego the thing he loves,” Rushmore, thus he “simultaneously represses the desire that traverses Rushmore both in the form of Miss Cross and in a more subterranean sense in the form of Max’s dead mother” (36). It might seem as a stretch to mention Max’s dead mother here, but his mother, according to a play he wrote, wanted Max to go to Rushmore. Also, Miss Cross had just brought up her deceased husband Edward Appleby, and she commented how Max reminds her of him at a younger age. She says this after she informs Max that the book was a gift from her late husband to her when they were teens, and that Edward was the founder of Rushmore Beekeepers, a club Max led as president. I will discuss this link to dead loved ones in Max’s and Miss Cross’s lives later in the chapter. But Max making a go of it at public school is Max repressing his love for Rushmore and Miss Cross, as expressed in the montage depicting Max in

action, actively making a go of it at his new high school. Though his feelings for Miss Cross are still there and the lyrics to the song note this, now Max subconsciously realizes he is not right for her.

The lyrics to the song are telling since, at this moment, Max is not aware of Miss Cross and Mr. Blume's budding romance, a romance that develops while they participate in activities with Max to help him make a go of it at public school. The lyrics that stand out, pointing to Max's love of Miss Cross and how she is unattainable to him, are: "And it comes as no surprise to me, with another guy" and "Walking with a love, with a love so fine / Never could be mine, no matter how I try." While much of the song seems to reflect Miss Cross and Mr. Blume falling in love with each other and Max unable to get Miss Cross to fall in love with him, there is a new possibility for Max: Margaret Yang. During this montage, Max notices Margaret at the Science Fair during the lyrics "Here comes my baby, here she comes now." This line plays again, though fading out, just before Max notices Margaret again and recruits her for his play. She is a more suitable love interest for Max. They have much more in common than he thought. She was "telling lies" like Max, and later in the film she will admit she faked the results to her Science Fair project. Thus, at the end of the film they are boyfriend and girlfriend. While the song is about how it should be no surprise for Max that Miss Cross would be in love with Blume, something to which he will eventually give his approval because Blume is Max's friend, it is also about Max discovering a new love in Margaret. However, at first Max will be very angry with Blume when he finds out about his affair with Miss Cross, and this results in the revenge montage set to The Who's "A Quick One While He's Away" (1966).

After Max finds out Blume and Miss Cross are having an affair, Max informs Blume's wife, and Blume checks himself into a hotel. It is while Blume is at the hotel that the revenge

sequence begins, and Max and Blume do various things to sabotage each other's lives in a montage set to "A Quick One While He's Away." Just before the song begins, Blume is in his hotel room having breakfast from room service and reading a newspaper. A bee buzzes by as Blume is reading the newspaper, then two more. Finally Blume jumps up to swat the bees away from him and notices a plastic tube at the bottom of his door with bees flying out. Blume's face turns into a smile of recognition, and the music starts up in the "You are forgiven" section of "A Quick One While He's Away." It cuts to Max in the service elevator of the hotel, wearing a room service uniform and holding a Rushmore Beekeepers box. He is exiting the elevator in slow-motion, and while he is walking, he coolly places his gum on the wall under the "No Smoking" sign. Then the different acts of sabotage begin in earnest. Blume drives to Max's high school, finds Max's bike, cuts the bike chain, runs over it, and replaces the run-over bike back to the bike rack. Mr. Blume is caught in the act by Rushmore's groundskeeper, Mr. Littlejeans (Kumar Pallana). Max retaliates by going to Blume's steel factory, riding a girls' bike, and cuts the brake line on Blume's Bentley. The next shot is of Blume in his Bentley driving to Rushmore, but when he tries to stop the car, he realizes his brakes do not work as he tries not to hit the students in front of his car. He finally manages to stop just before hitting Mr. Littlejeans and the side of a building at Rushmore. The song briefly leaves the soundtrack as Blume gives the police his statement. The song kicks back in as it cuts to Max being arrested at school, with two cops escorting him through the hallway with his hands cuffed behind his back. The final moment of this sequence, as the song fades out, is when his father bails Max out of jail. As he is picking up his shoelaces, Max says, "Thanks for bailing me out, Dad. Can you drop me off at Rushmore? I gotta get a teacher fired." Bert, Max's father, advises Max that this is not a good idea.

While the major lyrics in this sequence are "you are forgiven," at this moment both Max

and Blume do not forgive each other for what they have done to one another. Max is upset with Blume for falling in love and having an affair with Miss Cross, which causes Max to tell Blume's wife about the affair. This is what causes Blume to move into the hotel. But wrecking Blume's marriage is not enough for Max; he has to cause Blume more pain and suffering, so he releases the bees in Blume's hotel room. Blume, not to be outdone by Max, proceeds to make life difficult for Max by destroying his primary mode of transportation, his bicycle. Since Blume destroyed Max's bike, Max ups the ante by cutting the brake line to Blume's car. Since this final act of Max's could have really hurt someone other than Blume, possibly killed someone, Blume reports Max to the police, and Max is arrested. None of these acts are acts of forgiveness. Even later, when Max tries to kill Blume by having a tree falling over on him, is a moment for which Max has yet to forgive Blume. But both of them will fall down very low and forgive each other – Max will help Blume get back on his feet again, and Max will be instrumental in getting Blume and Miss Cross back together. Before Max can forgive Blume and Miss Cross, he needs to sink really low himself, and this is nicely demonstrated in the montage of the month of “November” set to The Rolling Stones’ “I Am Waiting” (1966).

This montage features Max giving up on Miss Cross and on his dreams during the month of November. The music starts as Max is leaving his mother's grave after Blume admits he is in love Miss Cross. A blue curtain with the word “November” over it opens up on a city bus with Max getting off it wearing a winter coat and hat. He is walking to the barbershop. There are several shots of Max working at the barbershop with his dad, including one of Dirk watching Max working there. Margaret comes to visit the Fischer home with a plant and asks to see Max. Bert tells Margaret he is not home. She seems sad and gives Bert the plant to give to Max, though the music plays over this dialogue. Margaret sees Max in the window, waves at him, and

walks up closer to try to talk to him, but he closes the curtains on her. Then there are several shots of our main characters having Thanksgiving dinner: Max and Bert have TV dinners on TV trays while watching a football game, Miss Cross eats dinner alone in the kitchen of her in-laws' home, and Blume is eating dinner alone standing up in his office overlooking his factory. Then Max is shown leaving the Fischer home carrying the plant Margaret gave him, and he hops the fence in his yard into the graveyard next door. As Max walks through the cemetery, the music fades down and the red curtain for "December" appears, opening up on Bert's barbershop as he is saying Merry Christmas and good night to a customer. The song plays faintly until Max closes the door and flips the open sign to closed. Bert tells Max he is happy to have him help out but wonders if Max should consider going back to school. Max just replies that he's a barber's son and that this is all he will amount to be.

The "I Am Waiting" sequence is when Max is depressed over losing his dreams of Rushmore and Miss Cross. It further indicates that Max has not fully come to terms with his mother's death by having the sequence start at his mother's grave and end with him hopping the fence into the cemetery to place Margaret's plant on his mother's grave. Browning sees the part of the sequence when Margaret goes to Max's house to give him the plant as Max acting "as if in mourning for his love," which is true, but Max seems to still be mourning his mother (26). Margaret points to someone outside of Rushmore and Miss Cross as a possible new love interest, someone Max is waiting for. Also, the music itself seems to represent Max's state of mind and his anger over the situation. Randall Poster states in an interview with Damon Wise that The Rolling Stones and the song "I Am Waiting" represents "the 1960s angry young man imagery," and "it speaks to a certain defiance of authority" in youth culture at the time. While the song is not full of anger, it does make this cultural connection to Max being an angry young man and his

anger bubbling under his depression. Plus the song speaks to Max, to Blume, and to Miss Cross and how they are all waiting for someone.

In this montage, the song overpowers the soundtrack, making the lyrics more audible than any dialogue that might be spoken, as is the case in most of the montage sequences in this film. The main lyric that is repeated in the song is “waiting for someone to come out of somewhere.” Each time it repeats it starts with a different verse: first “I am waiting,” then “You can hold out,” and finally “We’re waiting.” While Max seems to be waiting for no one, he is waiting for his two friends who are worried about him: Margaret and Dirk. Also, it seems Miss Cross and Blume are waiting for someone: Max. Max was the person who initially brought them together, but now none of them are friends; all three are apart. Once Max gets back on track, including going back to school, creating new clubs, and writing a new play, he is able to bring Blume and Miss Cross back together, and all three can be friends again.

While these are the main montage sequences of focus here, there are several other montages set to British Invasion music in the film. The Save Latin petition montage is set to Unit 4 + 2’s “Concrete and Clay” (1965), the part in which Max is able to successfully save Latin from being removed from Rushmore’s curriculum. When Max plans on having an aquarium built on the grounds of Rushmore to impress Miss Cross, his preparations are set to Chad & Jeremy’s “A Summer Song” (1964). This aquarium planning begins again when Max suggests Blume build it to impress Miss Cross after she dumps Blume. The montage is Max getting Blume back in shape and out of his depression set to John Lennon’s “Oh Yoko” (1971). There is also Max’s reaction to finding out about Miss Cross and Blume’s affair set to Donovan’s “Jersey Thursday” (1965), when Max angrily disrupts Miss Cross’s class, sets fire to a pile of leaves outside of Dr. Guggenheim’s office, and gives Dr. Guggenheim the finger when he yells at Max. Cat Stevens’

“The Wind” (1971) is used when Max finally gets his mojo back and begins the idea for the Kite Flying Society and then wants to help Blume get back on his feet again. Most of these montage sequences are very short, and the song is the leading audio track in the sequence. They all contribute to the British Invasion sound to the film and contribute to Max’s attitude and emotional state throughout the film: happy, loving, sad, angry, and rebellious. All of these montage sequences reinforce Anderson’s typical use of montage featuring popular songs from the 1960s and 1970s in his films.

There is one more song that does not quite fit as a montage sequence, or contribute to Max’s state of mind, but does contribute to Blume's state of mind and aligns him more closely to Max visibly and aurally. It is the sequence at Blume’s twin sons’ birthday party set to The Kinks’ “Nothing In This World Can Stop Me Worryin’ ‘Bout That Girl” (1965). The beginning of the scene starts with the guitar intro as Ronny and Donny are shown tearing open their birthday presents. Then Blume is sitting alone, with the swimming pool separating him from the rest of the birthday party guests. He is tossing golf balls into the pool with a cigarette dangling from his mouth, and on the table where he is sitting is a birthday cake with candles still burning. There is a rack focus on his wife feeding a younger man, the Tennis Pro, birthday cake, and she looks happy. The lyrics kick in here with “met a girl/fell in love/glad as I can be.” Mrs. Blume then notices Blume is watching her, and her smile fades. It cuts to an image of the family portrait. It cuts back to Blume, out of focus, looking at his wife, and the lyrics repeat. A wider shot of Blume at the table throwing golf balls as a young boy in a Speedo and goggles walks up to the table to snatch a piece of cake and hurry away. Here, the lyrics are: “But I think all the time/is she true to me.” Blume then walks over to the ladder of the diving board with a glass of whiskey. He climbs up the diving board, removes his cigarette, takes a big gulp of his whiskey, and looks

at all the partygoers below. It is here that the lyrics are “I found out I was wrong/She was just two-timing.” These lyrics repeat, but include “she just kept on lying,” as Blume does a cannonball into the pool and splashing several of the partygoers. The camera switches to an underwater shot as Blume is still in the cannonball, or fetal position, floating near the bottom of the pool. The little boy in the Speedo is swimming in the pool. Blume opens his eyes to look at him, and the boy swims away. This underwater part has the chorus to the song “cause there’s nothing in this world to stop me worrying about that girl.”

This sequence depicts Herman Blume’s unhappy family life. At this party, he is separated from his twin sons and his wife. He suspects she is cheating on him. Blume’s unhappiness is all over his face, with his cigarette and his whiskey. The lyrics are about how he fell in love with a girl but found out she was cheating on him, which matches the image of his wife feeding cake to another man. Though he loves his wife, if we are to believe the lyrics, he cannot stop worrying about her, and the way she is treating him hurts. His cannonball dive is as if he is trying to escape his current situation, just curled up in a ball in the water. The music with the images emphasizes Mr. Blume’s state of mind, including his depression, loneliness, and suspicions.

Montage sequences are not the only type of musical-visual signature Anderson has in this film. There are also his slow-motion sequences set to music. Rushmore contains two montage sequences that feature slow-motion within them; during the beginning of the “Making Time” extracurricular activities montage and the beginning of the “A Quick One While He’s Away” revenge montage. The next section will go into more detail on the slow-motion sections of these two montages, along with the other slow-motion sequences in the film, in particular the slow-motion sequence at the end of the film set to The Faces’ “Ooh La La.”

Slow-Motion and “Ooh La La”

Slow-motion is one of Anderson's signatures used in this film associated with music, typically pop songs, and most of Anderson's films end with a slow-motion sequences set to a pop song. Also, it is not uncommon for a montage sequence to feature elements of slow-motion in them. In Rushmore, slow-motion is used in the montage sequences set to Creation's "Making Time" and The Who's "A Quick One While He's Away." The film ends with a slow-motion sequence in which Max and Miss Cross dance together set to The Faces' "Ooh La La." In addition to these slow-motion sequences, there are moments of slow-motion during Max's plays set to the jazz song "Blinuet" by Zoot Sims and set to no music. This section will focus on the slow-motion found in the montages sequences and the slow-motion sequence at the end of the film.

In the "Making Time" extracurricular activities montage, the first image shown after Max opens the yearbook is in slow-motion. This image is of Max and his Yankee Review colleagues walking, with Max in the middle and the four other students on either side of him. This shot is not entirely in slow-motion; once Max and his group cross the middle of the frame, it moves back to normal speed. The slow-motion goes along with the rhythm of the music and brings you into this montage sequence representing yearbook photos in motion. This slow-motion moves from the "reality" of Rushmore where Max is "one of the worst students" to the montage of all of Max's extracurricular activities. This montage might seem to be Max's fantasy of his life at Rushmore, as in the opening dream sequence of Max being able to solve the hardest geometry problem in the world. But when the montage ends, it is revealed when Dr. Guggenheim puts Max on academic probation that Max is indeed involved in several extracurricular activities. Thus, the montage is a record of Max's extracurricular activities presented as yearbook photos in motion.

As the “Making Time” slow-motion is in rhythm with the music, so is the brief slow-motion shot in the revenge montage set to “A Quick One While He’s Away.” As the bees enter Blume’s hotel room and he realizes Max is behind this, it cuts to a slow-motion shot of Max walking off the elevator holding the Rushmore Beekeepers box in the room service uniform, and then walking forward with a coolly apathetic look and sticking his gum on the wall. This walk is suspended in time to allow Max to savor a moment of triumph. This moment of triumph over Blume is short-lived as Max will soon be arrested and briefly goes to jail. There is one more very brief slow-motion shot in this montage, and it occurs when Mr. Littlejeans catches Blume returning Max’s run-over bike to the bike rack. Mr. Littlejeans drives by looking out of his driver’s side window at Blume. Mr. Littlejeans's drive-by is subtly in slow-motion, as if in Blume’s point of view of being caught. These slow-motion shots are linked to the act of Max and Blume causing harm to one another. They represent the difference between Max getting caught sabotaging Blume but not caring, and Blume getting caught and being slightly embarrassed by his childish act against Max.

The remaining slow-motion sequences in Rushmore are associated with Max’s plays and, in particular, his post-play celebrations and moments of triumph. All but one of these remaining sequences are linked to music – Dirk in Max’s Heaven and Hell play is shown with a flamethrower. Dirk yells while swinging the flamethrower, a flame emanating from it, and this action is slowed down as if in an action movie – not a school play or a Wes Anderson comedy. The other sequences feature the applause Max receives after his reworking of Serpico at Rushmore, which leads to a post-play party backstage featuring Zoot Sims’s “Blinuet,” and the Heaven and Hell Cotillion after Max’s latest play, when Max and Miss Cross dance to “Ooh La La” by The Faces.

At the end of Max's play while he is still at Rushmore, an adaptation of Sidney Lumet's 1973 gritty crime drama Serpico, Max's cast is on stage taking a bow and receiving applause when Max walks out on stage. He is carrying a bouquet of roses and has bloody tissues stuffed up his nose from a punch he received during the play. The scene switches to slow-motion as Max walks on the stage, and the applause and cheers increase. It cuts to a close up of Max as he turns his head to reveal the bloody tissues in his nose. The applause begins to share the soundtrack with the sound of piano from "Blinuet" (1956) by Zoot Sims. Then it cuts to backstage at the post-play party; the music moves to the background, as if diegetic music for the party. The slow-motion here is mostly accompanied by the sounds of applause and cheers, but the non-diegetic mix of the West Coast jazz song "Blinuet" connects Max's triumph of putting on, as he will say later, "a hit play" and the congratulations he will receive from his father, Blume, Miss Cross, and her date backstage while the song plays in the background. The initial slow-motion seems to be Max's ideal, an exaggeration of the applause a director of a "hit play" would receive, and it almost plays as a fantasy. He does receive praise and congratulations with his hit play, but soon Max's mood will change. His plan to impress Miss Cross with his play fails when she brings a date, Peter (Luke Wilson), who happens to be a doctor, to his play and their post-play dinner. This slow-motion will happen again at the end of the film when Max will impress Miss Cross, and they get to experience an intimate moment together: Max's ultimate triumph.

The film ends at the Heaven and Hell Cotillion, the post-play party for Max's latest play. All of the major and minor characters are at the party and celebrate Max's play. While the play is an attempt for Max to get Blume and Miss Cross back together, the party is a way from Max to be with Miss Cross when he orchestrates a final dance with her set to "Ooh La La" (1973) by The Faces.

Most everyone at the party has paired off and is dancing, including Blume dancing with Max's new girlfriend Margaret. They are all dancing to Django Reinhardt's gypsy jazz song "Manoir de Mes Rêves" (1943), a song also known as "Django's Castle" but literally translated as "castle of my dreams." Max is currently living his dream and is finally able to be with his love, his Rushmore, Miss Cross. But this song does not seem appropriate for dancing. After Miss Cross asks Max if he would like to dance, he says, "Yeah, but—here, let's see if the DJ can play something with a little more...Reuben!" Max motions for Reuben to change the record with a hand signal. Then Reuben, the DJ, is shown holding up a record, nodding his head in agreement, and then taking off "Manoir de Mes Rêves" and putting on "Ooh La La." All the people on the dance floor stop dancing and look at the DJ. The music starts, and Miss Cross looks at Max. While Max is nodding to the music, Miss Cross and Max are looking at each other. Max smiles and Miss Cross reaches over to him and removes his glasses. Miss Cross looks at him, takes a breath and smiles at Max. Everyone on the dance floor is shown dancing at normal speed, and then it slows down as Miss Cross leads Max to the dance floor. This is when the lyrics to the song come in. While the song is more of an upbeat song and everyone who is dancing is dancing with the music, Miss Cross and Max dance as if it were a slow dance, both looking into each other's eyes. The camera moves out showing more of the dancers and keeping Miss Cross and Max in the center of the frame. Then the curtain closes on them to the lyrics "love is blind and you're far too kind" and cuts to the credits. The first line over the credits is the chorus to the song "I wish that I knew what I know now/When I was younger."

This slow-motion ending set to a pop song is typical of Anderson's film endings, and as in Bottle Rocket, this is a moment of triumph for Max because he is able to be with Miss Cross at the end of the movie. He gets what he wants: Miss Cross, his love and his Rushmore. Plus, this

slow-motion and the lyrics are used to emphasize this kind of blind love between Max and Miss Cross in this moment, especially since Miss Cross sees her dead husband in Max's eyes and she gets to dance with her dead husband. This moment is a happy ending; Max gets Miss Cross.

The slow-motion here supports Anderson's use of slow-motion at the end of his films, but it also features another one of his major musical signatures, characters controlling musical devices. Max orchestrates this happy ending and this final music. He plans on having the DJ Reuben play this song for him. This is not the only time Max controls the music in his attempts to control the mood and the situation. Max is shown playing music from a cassette deck in an attempt to woo Miss Cross. Max as a character controlling music and having music play from a musical device, along with diegetic music, is the focus of the next section and one of Anderson's musical signatures in his films: characters using musical devices.

Musical Devices and "Rue St. Vincent"

Characters that use musical devices are able to control music and communicate their feelings and connect with others. In the case of Rushmore, Max uses a song in French by Yves Montand emanating from a cassette deck to try to woo Miss Cross, and at the end of the film he has the DJ at party play The Faces so he can dance with Miss Cross. Also, there is the music that plays diegetically at Max's post-play parties that seems to indicate that Max is trying to set the mood for his cast, crew, friends, and family backstage by using the jazz songs "Blinuet" and "Manoir de Mes Rêves." Max is not the only one who plays music diegetically. There is Max's father Bert, who has music playing in his barbershop, including a mix of jazz and Christmas music. In this section I will focus on how Max uses music and musical devices to try to woo and connect with Miss Cross, with a brief discussion of the other the other diegetic music in the film. Max's use of music from a cassette deck and via a DJ's record player contributes to Anderson's

musical signature of characters using musical devices.

At the end of the film during the post-play party, Max has the DJ put on something special for him and Miss Cross to dance to. This was a record Max had planned in advance with the DJ, and when the time is right, he directs the DJ with a hand signal that it is time for him to play it. The song is “Ooh La La” by The Faces, and it has been gone over in detail for its use in association with Anderson’s other signature of slow-motion, but this song can also be grouped with songs characters play from musical devices. While everyone is dancing to Django Reinhardt, Miss Cross asks Max if he wants to dance. Max signals to the DJ, and the DJ switches to the record with “Ooh La La.” Miss Cross takes off Max’s glasses and she leads him out on the dance floor. By playing this song, Max is able to have a final moment with Miss Cross and have this song express his feelings for her. The curtain begins to close on the both of them dancing during the lyrics, “For love is blind and you’re far too kind.” For a moment, Max is able to be with his love, Miss Cross, and she is blind to their age difference. Also, she is blind to this being Max; she sees her dead husband in Max’s eyes. Plus, almost as a musical pun, one of the song lyric's allusive qualities, Max is now without his glasses and might not be able to see (“Comic Allusion” 408).

The song plays to its end during the credits. The lyrics that play just after the curtain closes include the chorus: “I wish that I knew what I know now / when I was younger / I wish that I knew what I knew now / when I was stronger.” The next set of lyrics are about how watching “the pretty show” of the can-can girls will make you fall in love with them, but once backstage it is back to reality, though these girls can “make you feel a man / but love is blind and you soon will find / you’re just a boy again.” This song is about an older man trying to impart some of his knowledge of women on his grandson and how women can make you feel as a man

or as a boy. There is the fantasy and the reality of love, the idea that love can be blind, and the notion that you will have to learn about women and love on your own. But he wishes that he knew what he knows now when he was younger and stronger. Max is a young man, yet Blume seemed to look for guidance in Max more than Max sought guidance about love and women from him. They both fell in love with Miss Cross, even though Miss Cross is still in love with her dead husband. But Max, knowing now what he knows about Miss Cross, is able to transcend himself and be her dead husband just for a moment. I think Max planning and directing everyone in his life at his play and party and having a final moment with the person who represents his great love, Miss Cross, is a moment of triumph for Max. Plus, he even gets Miss Cross and Blume back together by seating them next to one another. Max is not just directing his plays but the world around him, and this final bit of music that he controls allows Max to get the girl at the end. While this attempt to woo Miss Cross with music is successful, Max's first attempt to woo her with "Rue St. Vincent" is a failure.

Max's first attempt to woo Miss Cross with music is when he shows up at her house late at night under the ruse of being hit by a car. Max slyly puts on some French music, "Rue St. Vincent" sung by Yves Montand (1960). As Jason Schwartzman states in the audio commentary, "This is Max's last-ditch effort to get her." Once Max gets into her bedroom, Max thinks this French music and his helpless state will set the mood so she will fall for him, But life is not a play, and he cannot always direct things the way he wants.

Max gets into Miss Cross's bedroom after he concocts a story about getting hit by a car. As she goes into the bathroom to get some medicine to put on his head, Max reaches into his pocket, pulls out a tape, and puts it on in the cassette deck on the nightstand. Then he lies down on the bed. The tape is cued up to "Rue St. Vincent," a French song sung by Yves Montand. As

the song plays and she takes care of him, they talk about why she broke up with Blume, and how her husband and Max's mother died. As she is leaning over Max and inspecting his wound, Max seizes this moment by trying to kiss her. She rejects him by pulling her face away and gently pushing his chin down. This is when she notices the fake blood on his head, and she kicks him out of her bedroom.

Max uses this French song sung by Yves Montand to impress and woo Miss Cross and to seem older and worldlier to her. But this music does not work. "Rue St. Vincent," a song performed in 1960 by Yves Montand and written by Aristide Bruant in 1911, does not work because the song is about a young woman killed by her lover after a tryst near an old cemetery ("Aristide Bruant"). But this song does connect Max and Miss Cross; they are both haunted by dead loved one. Max's use of this song to woo Miss Cross seems strange, but this connection to love and death is important to Miss Cross and Max because both are still haunted by the death of a loved one: Miss Cross with her deceased husband, Edward Appleby, and Max with his deceased mother, Eloise.

While Max had a plan, he cannot control reality. Even though this scene includes Max's concocted story and his mood music, from when Miss Cross first opened the curtains to the bedroom window and then later closed them again on Max, it was apparent that this was a "play" he cannot control. This music is able to express Max's desire to woo Miss Cross, and it connects them on a deeper level since both have a deceased loved one. This connection to love and death is not only found here in the use of "Rue St. Vincent." There are visual elements of this in the "I Am Waiting" sequence and in the recurring use of Mark Mothersbaugh's original score piece "Edward Appleby (In Memoriam)." This cue and the connection to love and death will be gone into more detail in the next section on Mothersbaugh's score. Max's use of music to woo another

character is found in The Darjeeling Limited (2007) when Jack uses music from his iPod to woo women. This use of music through a musical device to connect with another character reinforces Anderson's signature of characters using musical devices.

While the devices are not shown, there is other diegetic music that is controlled by Max. These are the jazz songs Max plays during his post-play celebrations. After Max's production of Serpico, backstage he has Zoot Sims "Blinuet" playing. Then during the party held backstage after Max's latest play, people are dancing to "Manoir de Mes Rêves" by Django Reinhardt. While there is a DJ spinning at this party, Max, ever the director, has to have a playlist set up for the type of music he would want for his party. While it might seem strange for Max to have West Coast jazz from the 1950s and French gypsy jazz from the 1940s play at these post-play parties, it does indicate that Max is not like other teenagers in the 1990s. He listens to music that separates him from his peers, plus it makes him seem more worldly, older, and experienced. Also, these songs make the film anachronistic for not having a set time frame. The film takes place in the 1990s, but Max seems as he could be a character from the 1950s, 60s, 70s or today – giving his character a sense of timelessness.

Max is not the only character who controls music and likes jazz. There is also his father Bert Fischer, who has music playing diegetically in the barbershop. The first time Bert is introduced, his record player in the barbershop is shown. The song playing in the barbershop when Max enters is Paul Desmond's "Take Ten" (1963). Then later during the Christmas holiday, Christmas music plays in Bert's barbershop, in particular The Vince Guaraldi Trio's "Hark! The Herald Angels Sing" from A Charlie Brown Christmas (1965). Bert listening to jazz in the barbershop allows it to be more plausible that Max would listen to jazz too, and have jazz part of his post-play parties. Also, the use of Christmas music, specifically music from A Charlie

Brown Christmas, contributes to Anderson's use of Christmas music in all of his films up to The Royal Tenenbaums.

Max playing music from a cassette deck or from a record player via a DJ allows him to first attempt to woo, and then finally connect with, Miss Cross. These musical devices and the music emanating from them allow Max and Miss Cross to be together, and allow Max to express himself. These uses contribute to Anderson's major musical signature of characters using musical devices. The other diegetic music in the film contributes to both the character of Max and his father Bert. Also, the use of The Vince Guaraldi Trio's "Hark! The Herald Angels Sing" contributes to Anderson's minor signature of including Christmas music in several of his films.

Mark Mothersbaugh, Love and Death

The two types of music Wes Anderson wanted to use in Rushmore are the British Invasion music and the "school music" that became Mark Mothersbaugh's score for the film. But there are more than just these two types of music in Rushmore, and in particular Mothersbaugh's score; there is also the music associated with love and death. While the British Invasion songs and all the other songs have already been gone over in detail, including their uses associated with montage, slow-motion, and musical devices, the original score is left to explore. The "Edward Appleby (In Memoriam)" recurring melody is linked to Rushmore, death, and love. It is a hopeful melody, especially when associated with the deceased Edward Appleby. Besides the association to "school music" and love and death, there are the cues that feature the Art Blakey-inspired drum solos that are found in almost all of Anderson's films.

Much of the score in the film represents Anderson's idea of "school music" and Max's Rushmore. The "school music" that Mothersbaugh creates is a mixture of upbeat and ominous cues featuring organs, harpsichords and bells. This school music is associated with Max's

daydream, as introduced in the first scene and cue in the film “Hardest Geometry Problem In The World.” The upbeat school music is connected to Max’s dreams, his love of Rushmore, his love of Miss Cross, and it gives Max a sense of innocence and hopefulness. These more upbeat cues are heard while Max is happily attending Rushmore. After his “Hardest Geometry” daydream, the “Sharp Little Guy” cue appears when Max first meets Blume and again when Max reveals to Blume his secret to happiness is his love of Rushmore. This cue contributes to Max being a youthful dream and his love for Rushmore. “The Lad With The Silver Buttons” cue accompanies Max when he sees Miss Cross for the first time and contributes to Max combining his love for Rushmore with his new love for Miss Cross. The more ominous cues represent Max’s nightmare of first losing Rushmore and then losing Miss Cross. The first of the dark ominous cues appears as Max is being expelled from Rushmore. The organs are associated with Rushmore, yet the ominous tone in this unnamed cue gives Max no hope, and the bells represent the innocence and youth of Max: he is still young and learning the consequences of his actions. The final ominous cue is “Friends Like You, Who Needs Friends,” and it features loud organs mixed with sleigh bells. This is the scene when Dirk confronts Blume about his affair with Miss Cross. While Max is not in the scene, Dirk is trying to protect Max from finding out Blume is taking Max’s new love, Miss Cross, away from him. This “school music” is able to represent Rushmore and Max’s dreams and nightmares.

Besides this “school music,” there is the music linked with danger, recklessness, and criminality: the Art Blakey drum solo-inspired cue “Piranhas Are A Tricky Species.” This drum solo is similar to the “Bookstore Robbery” cue in Bottle Rocket, and as in Bottle Rocket it occurs when Max puts his plan into action. In this case, it is the groundbreaking ceremony of the aquarium he wants to build to impress Miss Cross. Max wants to build the aquarium on the

baseball diamond at Rushmore but does not get permission for this project from Dr. Guggenheim. The music starts when Max realizes Miss Cross is not coming to the groundbreaking and the camera follows Max and Dirk walking and talking about how this ceremony is not going as planned. Max is upset and frustrated that both Miss Cross and Blume are not at this ceremony. The drumming in the cue gets louder with several cymbal crashes as Dr. Guggenheim is running and yelling Max's name. The cue ends with a final cymbal crash after Dr. Guggenheim yells at Max, "Tell me this isn't happening." Max's trying to build the aquarium on the grounds of Rushmore is Max being reckless and results in him getting expelled from his great love, Rushmore.

The "Piranhas" cue features only frenetically beaten drums and cymbal crashes, similar to the Art Blakey drum solo used in the Bottle Rocket short, "Nothing But The Soul," and just like the cue Mothersbaugh created for the Bottle Rocket feature the "Bookstore Robbery." As in Bottle Rocket, this cue appears on the soundtrack when the main character does something criminal or dangerous. In this case, Max starts the groundbreaking ceremony for the aquarium on the Rushmore baseball diamond without getting permission. Also, Max talks about having dangerous species of fish at this aquarium, as in piranhas and barracudas. His rebellious act of trying to build an aquarium to impress Miss Cross is reflected in this music. This cue plays again later in the film just before his Heaven and Hell play.

When the "Piranhas" cue plays a second time, Max is not even in the scene, but he has orchestrated most of the major and minor characters in the film to come to his latest play. The drums start as Max's dad, Bert Fischer, is walking up the aisle with a box of popcorn to his seat. Once he gets to his seat the camera pans to reveal the other members of the audience already seated. Most of these audience members have a connection to Max, either from Rushmore or

Grover Cleveland. Max orchestrates Blume and Miss Cross to sit next to each other through the seat numbers on their tickets. There is a red theater curtain and a drum roll and a final cymbal crash. The song ends just before Max comes out from behind the curtain to introduce the play. While Max has not done anything illegal or criminal here, he is taking a risk by bringing all of these people together at his play. Most importantly, he is risking and hoping Miss Cross and Blume will get back together. Also, this cue hints at the danger found in Max's latest play since he will be using dynamite and a flamethrower in it. The second time the cue is used, there is potential danger with the use of flammable materials in the play, but the real danger is Max's risk in bringing all of these people together in one room. Max's worlds are colliding: Rushmore, Grover Cleveland, his family life, and his fantasy life in his play. This is also the first time Max is honest with himself and others, and Max is coming to terms with his mother's death by having this play dedicated to her and to Miss Cross's deceased husband Edward Appleby. The danger and risk is more personal for Max, and is presented through the use of the "Piranhas Are A Tricky Species" cue.

This link to death and love continues in the recurring cue and melody "Edward Appleby (In Memoriam)." This recurring melody can be called the film's love theme, and it is very hopeful about love, life, and death. Similar versions of this cue are found throughout the film, usually including only a slight change in instruments. These cues feature guitar, harpsichord, and mandolin. The "Edward Appleby" melody is associated with love, Rushmore, death, Edward Appleby himself, hope, and dreams. The fact that Edward Appleby is Miss Cross's deceased husband and an alumnus of Rushmore allows this melody to represent Edward Appleby himself, a kind of ghost helping Max, Miss Cross, and Blume. His presence is in this melody and is an important character in the dynamic of Max, Miss Cross, and Blume. While not exactly an

acousmètre in the strict sense Michel Chion writes about, Edward is not a character that will appear at all in the film; he is dead and has no voice except for this melody (Audio-Vision 129 and Film, A Sound Art 466). This music connects Max and Miss Cross together as well as Max to all his friends and dreams, and finally Miss Cross and Blume. It is as if this melody and Edward are meant to bring these characters together. Also, while Boschi attributes pre-existing songs to being “ghost actors” in film “whose presence is directed through writing and editing, through variations in volume of the cue that shifts the focus from the dialogue to lyrics and give prominence to the music,” this melody has similarities to a “ghost actor” (109). This melody’s presence can be found throughout the film, yet it does not fully take over the soundtrack, and dialogue is heard. Its presence creates an atmosphere of hope, love, dreams, and connection.

The first time the “Edward Appleby” melody is on the soundtrack is when Max is still at Rushmore helping Miss Cross feed the fish in her classroom. This cue complements their conversation when they both discover they have dead loved ones in their lives: Miss Cross with her dead husband Edward Appleby and Max with his dead mother Eloise Fischer. This is a moment of connection for both of them. The next time the “Edward Appleby (In Memoriam)” melody is heard is when Max returns the Jacques Cousteau book to Rushmore after his expulsion. Miss Cross informs Max her husband gave her this book when they were teenagers and he was a student at Rushmore. The cue ends after she tells Max he reminds her of her dead husband. Miss Cross seeing her dead husband in Max is something that continues throughout the film. For example, she almost kisses Max in her husband’s childhood bedroom and again when she looks into Max’s eyes and sees her dead husband while they slow dance at the end of the film.

The next two times the “Edward Appleby” melody is on the soundtrack, it seems Edward

Appleby is trying to give Max his dreams back and a new love along with letting Miss Cross be happy and in love with Blume. The “Kite Flying Society” music features the “Edward Appleby” melody with sleigh bells predominately on the soundtrack. The music begins when Margaret interrupts Max’s and Dirk’s kite flying with her remote-controlled airplane. Max falls in love with Margaret at this moment, and Max starts dictating to Dirk members of a new club Max is proposing, a kite flying society, just after the music ends. The use of sleigh bells marks the return to Max’s youthful creativeness and innocence, and even his youthful love. Max Fischer, the creator of clubs, is back and able to move beyond his love of Miss Cross and Rushmore. The final time the “Edward Appleby” melody is heard is during the intermission of Max’s new play, Heaven and Hell, when Miss Cross and Blume have coffee and cigarettes together outside. When Miss Cross comes outside with two cups of coffee walking towards Blume, the “Edward Appleby” melody begins. They both miss each other, and Blume hopes the play has a happy ending. But he is really hoping that Max’s human play, between Blume and Miss Cross, has a happy ending too. Blume hopes that he and Miss Cross will get back together. The music fades out as they stand side by side with their arms touching. This music is as if Max gave it to his friends, and as if Edward Appleby in spirit is helping these characters to connect, find one another, and help each other. As for Miss Cross and Blume, the music is allowing her to love again.

Mothersbaugh’s score for Rushmore represents the “school music” that Anderson wanted for the film. The music starts innocently and becomes more ominous when Max’s dreams and loves – Rushmore and Miss Cross – are threatened. There is also the recurring “Edward Appleby (In Memoriam)” melody that reflects not only Max’s love, but also his youthful hopes and dreams. These cues contribute to the sound of the film but there is also the music that contributes

to Anderson's overall musical signature. There is the Art Blakey-inspired drum solo found in the "Piranhas Are A Tricky Species" cue that plays twice in the film and represents danger and risk. While not gone over in detail here, there is the reuse of Mothersbaugh's "Snowflake Music" from Bottle Rocket in Rushmore, another example of Christmas music. It plays when Max gives Dirk a haircut, and Dirk gives Max a Christmas present as a peace offering. The innocence of their friendship is intact again. Anderson reusing Mothersbaugh's cue from Bottle Rocket contributes not only to Anderson's minor signature of Christmas music, but also to Anderson as an *auteur mélomane* – having control over the musical soundtrack and using music he loves.

Anderson as Mélomane

As in Bottle Rocket, Wes Anderson has songs in mind for Rushmore and plans scenes around these songs. Anderson also has an idea of how he wants the music to sound in the film. As stated at the beginning of the chapter, Anderson describes the music for Rushmore as British Invasion and "school music." Anderson's passion for music in Rushmore contributes to Anderson being an *auteur mélomane*, or a director passionate about music ("Auteur Music"). Anderson's musical choices, and how he works with both music supervisor Randall Poster and composer Mark Mothersbaugh to create the musical sound he wanted for Rushmore, contribute to Anderson has an *auteur mélomane*.

As stated at the beginning of the chapter, Anderson wanted to use British Invasion songs to represent the character Max. Though originally he wanted to use only the British Invasion band The Kinks in the film, as he states in both the audio commentary and in the Rushmore Soundtrack liner notes, Anderson found a British Invasion collection of music. It was this collection that made him want to make it not only The Kinks but an all-British Invasion soundtrack.

In an interview with Matt McGuire, Anderson speaks in detail about the planning that went into developing the revenge sequence set to The Who's "A Quick One While He's Away" in Rushmore: "...we had to have a stopwatch for every shot because every cut had a specific place to go in the music." Anderson tells Nancy Miller that while he was listening to "A Quick One While He's Away" in his car, he was planning and editing the scene in his head: "Okay, you have twelve seconds to come down the steps, get your shoelaces, and walk through here." Anderson heavily choreographed this scene around the "You are forgiven" section of the song. Anderson cutting up the song in this sequence, jumping right into the "You are forgiven" part, is an example of how he has total control over the music and the visuals in his film. Gorbman describes an *auteur mélomane* as having a more active control of the music because the "digital revolution has made music more accessible and more malleable as an increasingly personal means of expression" and allows the director to be able to cut and plan a scene around a piece of music and even edit the music to fit the scene ("Auteur Music" 150).

Anderson, knowing what he wants musically for his films, has had music playing on the set to get a specific mood and pacing for scenes. "Making Time" was playing as Anderson was shooting Max's extracurricular activities scenes (Rushmore "Audio Commentary"). Plus, Anderson gave Jason Schwartzman a tape of the entire soundtrack for the film for Schwartzman to get into character as Max. Schwartzman describes in the audio commentary how Anderson gave him this tape and how Anderson knew which songs went with specific scenes, as well as how he wanted Schwartzman to play Max in those scenes. Schwartzman states, "I really relate to the music, and it just hit me. I just knew how I was gonna do it." He knew, based on the music, how to play Max.

As for getting the "school music" sound of the score from Mothersbaugh, Anderson

started with a temporary score featuring the music of Vivaldi, which Mothersbaugh took as inspiration for the Rushmore score (McGuire). In addition to using Mothersbaugh's original score for the film, Anderson took a piece of Mothersbaugh's score from Anderson's previous film Bottle Rocket. Anderson uses "Snowflake Music" from Bottle Rocket in Rushmore as Dirk gives Max a Christmas present and a peace offering. This music complements Dirk's innocent act and the holiday season. Also, Anderson's use of this cue from his previous film shows Anderson's active control of the music, even editing it down. In Bottle Rocket, "Snowflake Music" is attached to the "Henry's Chop Shop" cue, but in Rushmore only the "Snowflake Music" part of the cue is used.

While Anderson is able to use music he loves and uses this music as inspiration for the film, there is one piece of music Anderson did not pick out himself: "Ooh La La" by The Faces. Music supervisor Randall Poster suggested this particular song to Anderson. Anderson did not know how to end the film until Poster played "Ooh La La" for him over the telephone. When Poster played the song over the phone, Anderson states, "[I] wrote the last scene with the song still playing in my head" (Miller). This last scene is when Max and Miss Cross dance together in slow-motion to "Ooh La La," and this song "has the right sadness and wistfulness" for this final moment in Rushmore (Rushmore "Audio Commentary").

Rushmore allows Anderson to preplan the music he wants to use in his film and create a cohesive soundtrack of British Invasion and "school music" that reflects the youthful and rebellious character Max Fischer, along with showcasing music for which Anderson has a passion. The film features music used in association with his major signatures: montage, slow-motion, and music emanating from musical devices. Also, it features some of Anderson's minor signatures: The Rolling Stones, Christmas music, French music, and Art Blakey-inspired drum

solo cues. Anderson's major signatures and most of Anderson's minor signatures will be featured in Anderson's next film, The Royal Tenenbaums. The music in his next film expands and reinforces Anderson's authorial musical signature and Anderson as an *auteur mélomane*.

CHAPTER 3:

THE ROYAL TENENBAUMS

“What are you doing in my tent?” – Richie Tenenbaum (Luke Wilson)

“Just listening to some records.” – Margot Tenenbaum (Gwyneth Paltrow)

Introduction

The Royal Tenenbaums (2001) is about the Tenenbaum family, a family whose three children were once geniuses living in New York City. But, as the film’s narrator (Alec Baldwin) states, “All memory of the brilliance of the young Tenenbaums had been erased by two decades of betrayal, failure, and disaster.” The story focuses on Royal Tenenbaum (Gene Hackman), the patriarch of the family whose separation from his wife Etheline (Anjelica Huston) begins the downfall of the Tenenbaum family, and his recent desire to have his family back together after he learns that Etheline wants to marry her accountant Henry Sherman (Danny Glover). He is also being evicted from his hotel room, his home for the last two decades. Also, each of the Tenenbaum children, now adults, one by one return to the Tenenbaum home. Chas (Ben Stiller) is the oldest, and the first to return home. He is a genius in the world of business but is having a nervous breakdown after the death of his wife. Margot (Gwyneth Paltrow), the adopted middle child, is a playwright who has not written a successful play in years and the next to return home. She is depressed and dissatisfied with her marriage to neurologist Raleigh St. Clair (Bill Murray). The last to return home is Richie (Luke Wilson), the youngest sibling who was once a tennis star known as “The Baumer.” Richie is also a failed painter and in love with Margot.

The overall style of Wes Anderson’s third feature film is presented as a novel, as Rushmore is presented as a play. The film has an omniscient narrator, Alec Baldwin, and is divided into book chapters, along with a prologue and epilogue. The appearance of the fictitious book covers by several of the characters’ own publications within the film contributes to the

film's literary style. While this film is presented as a novel, Derek Hill notes that it is a novel "that comes with a killer mix-tape" featuring the Rolling Stones, Elliott Smith, Nico, and Mark Mothersbaugh's original score (100). It is this "killer mix-tape" and how it contributes to Anderson's overall style that will be the focus of this chapter.

The film is set in an Anderson-created New York City, and there are several New York-based bands featured on the film's soundtrack, including The Velvet Underground, Nico, and Paul Simon. As Anderson states in GQ, he uses these artists to create "a New York sound" for his "imaginary New York" (Galtney 64). But there is more than just the music that contributes to this New York sound, there are several types of music featured in the film that contribute in the understanding of the Tenenbaum family and contribute to Wes Anderson's authorial musical signature.

In order to understand The Royal Tenenbaums, it is important to listen closely to this various popular songs and the original score composed by Mark Mothersbaugh. As in all of his films, The Royal Tenenbaums soundtrack features music associated with slow-motion sequences, music associated with montage sequences, and characters using musical devices. Other Anderson signatures are the original score by Mark Mothersbaugh, songs by The Rolling Stones, Christmas music, and Art Blakey drum solo-inspired cues. The film features one of Anderson's earliest uses of song repetition, with the use of "Christmastime Is Here" (1965) by The Vince Guaraldi Trio twice in the film. This film also features music that inspired Anderson during the pre-production process, which contributes to Anderson's status as an *auteur mélomane*, along with several music choices that Anderson wanted to use in the film but was unable to use in the final version.

Since the songs are able to provide the audience and even the characters within the film a way to communicate their feelings, both good and bad, it is important to study the songs and the overall music in the film in order to fully understand the Tenenbaum family. Much of the music is linked to Margot and Richie. There is also music that is linked with Chas's anger and with Etheline and Henry's relationship. All of the music associated with these characters is a mixture of songs and Mark Mothersbaugh's score. This music along with the music associated with slow-motion sequences, montage sequences, and musical devices are gone into in detail in this chapter. The chapter will end with a discussion of Anderson as an *auteur mélomane* using the music he loves in the film. It will also focus the music he was unable to use in the film. Before getting into The Royal Tenenbaums as a "killer mix-tape," it is important to have an understanding about the overall style of the film, its inspirations, and the flow of the film.

The Royal Tenenbaums (2001)

The Royal Tenenbaums is a film that has been described as a household melodrama, an anarchistic family comedy, a dysfunctional family drama, and an "exquisitely designed, hyper-realistic fairy tale of a New York that never was" (Mottram 342, Horton 48-49, Browning 34, Hill 89). The Royal Tenenbaums is presented as a novel organized by book chapters to separate each section of the film, and even the chapter pages are visible on screen, with the words from each chapter coming to life. There are eight chapters, a prologue, an epilogue, and an unnumbered chapter towards the middle of the film called "Maddox Hill Cemetery." The film is inspired by novels and essays, especially the work of J.D. Salinger and Salinger's Glass family, along with film inspirations, most notably Orson Welles' The Magnificent Ambersons (1942), Louis Malle's Le Feu Follet (1963), and Francois Truffaut's Jules and Jim (1962).

The major theme of this film is how these characters deal with failure. Anderson states in the audio commentary that the Tenenbaum children “peaked early.” But this film is also about family in general. Anderson comments on how family can damage and comfort you in ways that only families can, and this makes the Tenenbaum family familiar to audiences, even if this family is eccentric and dysfunctional (Tenenbaums “Audio Commentary”). Other themes explored in the film are death, despair, love, and connection.

The film is organized by presenting the Tenenbaums, particularly the children, when they were a family of geniuses and then twenty-two years later as a fragmented family. The Tenenbaums reunite under one roof and learn how to be a family again in several chapters, as a novel, starting with the “Prologue.” The “Prologue” first introduces the Tenenbaum home on Archer Avenue via an omniscient narrator (Alec Baldwin). This section is when the Tenenbaum family begins to fracture, first with the separation of Royal (Gene Hackman) and Etheline Tenenbaum (Anjelica Huston). This section introduces the children as a Family of Geniuses, the name of Etheline’s book. Chas (Aram Aslanian-Persico), the oldest and introduced at age twelve, is successful in business and the inventor of Dalmatian mice. Margot (Irene Gorovaia), the middle adopted child at age ten, is a playwright who is very secretive. Richie (Amedeo Turturro), the youngest at age eight, is a champion tennis player and a failed painter. Richie is portrayed as Royal’s favorite since the two of them often take excursions to the city. Chas and Margot are not invited on these outings. Royal is shown shooting Chas in the hand with a BB gun because “There are no teams.” As for Margot, Royal always introduces her as his adopted daughter.

“Chapter One” catches up with all the major characters twenty-two years after the “Prologue.” Royal, now a disbarred lawyer, is being evicted from his hotel room, his home since his separation from Etheline. Richie (Luke Wilson), now retired from tennis after a nervous

breakdown, is on an ocean liner sending a telegram to his best friend Eli Cash (Owen Wilson) informing Eli he is in love with Margot (Gwyneth Paltrow). Eli is a novelist and associate professor of English. Margot is sitting in the bathroom secretly smoking. She is married to neurologist Raleigh St. Clair (Bill Murray), who is several years older than she is, and she has not written a hit play in years. Raleigh's office is in the home he shares with Margot, and his current patient is Dudley (Stephen Lea Sheppard). Chas (Ben Stiller) is a now a father of two sons, Ari (Grant Rosenmeyer) and Uzi (Jonah Meyerson), eight and ten, and is conducting a fire drill in his modern apartment in the middle of the night. Within the last year Chas's wife Rachel died in a plane crash. Finally, Etheline, now an anthropologist, is in her home office with her accountant Henry Sherman (Danny Glover) when he asks her to marry him. Etheline says she will think about it. Pagoda (Kumar Pallana), the Tenenbaum's domestic, is outside in the garden visible from Etheline's office window. When he hears Henry's proposal, he immediately calls Royal to tell him about Henry's proposal to Etheline.

"Chapter Two" involves all the Tenenbaum children returning to the Tenenbaum home and Royal's scheme in trying to break up Etheline and Henry and get her back. Chas returns home because his apartment is not safe and he locked himself out. Margot returns home because she is depressed. Richie returns home from his wandering at sea after he gets the news Royal is dying. Royal's cancer is a ruse to win Etheline back and move back into the Tenenbaum home.

"Chapter Three" is Royal putting his plan into action. First he informs Chas, Margot, and Richie that he has cancer and would like to spend some time with them and his grandsons. Chas does not want Royal to meet his grandsons, but Royal meets his grandsons covertly. Royal convinces them to try to get Chas to let Royal meet them. In addition to Royal's plan, Eli lets it slip to Margot that Richie is in love with her, and Etheline accepts Henry's marriage proposal.

“Chapter Three” leads into an unnumbered chapter called “Maddox Hill Cemetery.” While at the cemetery visiting the graves of Royal’s mother and Chas’s wife, more information from Chas, Richie, Margot, and Royal’s past is revealed in three flashback sequences. When Margot was a teenager, she lost her finger in a log-chopping accident when she met her biological father. Richie’s breakdown on the tennis court happened because Margot and Raleigh had gotten married the day before. Chas sued Royal and got him disbarred. Back at the cemetery as Richie and Margot are walking together, Margot reveals that she has heard about the letter Richie sent Eli, then her cigarettes fall out of her pocket but she denies that they are hers. After the cemetery, Richie goes to Eli’s apartment to confront him about telling Margot about Richie’s letter. This is when Richie finds out Eli is doing drugs.

“Chapter Four” is when Royal is finally kicked out of the hotel and moves into Richie’s bedroom. While at home, Royal begins to notice some of the problems with his adult children. He confronts Chas, noticing he has become overprotective of Ari and Uzi and has not recovered from his wife’s death. He figures out that Margot is cheating on her husband with Eli and tells her he does not like how she is treating her husband. Also in this section, Royal takes Ari and Uzi out on the town to be reckless and act like young boys.

“Chapter Five” is when Royal’s plan falls apart and Henry finds out Royal does not have cancer. After Henry informs everyone Royal is not dying, Royal and Pagoda are kicked out of the Tenenbaum home. As if getting kicked out of the Tenenbaum home was not low enough for Royal, Pagoda stabs him with a Swiss army knife right before both of them get into a cab and head for the local Y.

“Chapter Six” is a turning point for several of the Tenenbaums. Royal is broke and living at the Y. Raleigh and Richie hire a private detective and discover Margot’s series of secret

affairs, and that she smokes. Richie is devastated by this news, and he tries to kill himself. The section ends with Richie living and declaring his love for Margot inside his childhood tent. She loves him too, but they have to be “secretly in love with each other.”

“Chapter Seven” is when Royal begins to right the wrongs he has done over the years. Royal gives Richie advice about being in love with Margot, and Royal thinks Richie should pursue a relationship with her. Royal apologizes to Margot for how he treated her all these years and wants “to repair the damage.” Royal tries to get Chas and the boys to come out with him to the cemetery, but Chas is still too angry with him. Finally, Royal gives Etheline a divorce so she can marry Henry.

“Chapter Eight” is Etheline and Henry’s wedding at the Tenenbaum home, but things do not go smoothly. Eli shows up high and crashes his car into the side of the house, almost hitting Ari and Uzi and killing their dog Buckley. Chas chases Eli through the house, culminating with both of them admitting that they need help – Eli with his addiction and Chas with his grief. While the emergency crew is at the house, Royal purchases a Dalmatian from the firemen for Chas and the boys. It is this act of kindness and selflessness that allows Chas to finally open up to Royal and tell him he has had a really bad year. Then several quick scenes follow leading up to the “Epilogue,” including Etheline and Henry getting married in judge’s chambers, Margot writing a play, Richie giving tennis lessons to children, and Chas being happy when he is included in one of Royal’s outings with Ari and Uzi. Chas’s happiness is short-lived when he becomes the only witness to Royal’s death in an ambulance as a result of a heart attack.

The “Epilogue” is Royal’s funeral with the Tenenbaums being a family again. The priest is puzzled by Royal’s gravestone which states Royal died while saving his family from a sinking

battleship. While Royal did not save his family from this disaster, he does save his family by bringing them all back together, first with his fake death and then with his real death.

While the style of the film is literary, each chapter is full of music to expand on the themes of failure, death, despair, love, and connection. The music – coupled with slow-motion, montage, and musical devices – adds to Anderson’s authorial musical signature. The “killer mix-tape” that is The Royal Tenenbaums is the focus of the remainder of this chapter and how this music contributes to this family’s saga.

“Everyone” and Slow-Motion

Slow-motion sequences are one of Anderson’s visual signatures, in particular a slow-motion sequence towards the end of the film. Most of these slow-motion sequences are associated with a popular song, as the use of Nico’s “These Days” when Margot is walking off the bus to greet Richie and the use of Van Morrison’s “Everyone” (1970) at Royal’s funeral. But there are two slow-motion sequences in the film associated with Mark Mothersbaugh’s score: the brief moment Eli is walking after his book reading set to “Sonata For Cello And Piano In F Minor” and while Henry and Etheline are in the taxi set to the “Look At That Old Grizzly Bear” cue. In this section I will focus more closely on the slow-motion sequences associated with “These Days” and “Everyone” for their contribution to Anderson’s authorial musical signature of slow-motion sequences accompanied by popular music, along with a slow-motion sequence at the end of the film. I will also briefly describe the slow-motion sequences associated with Mothersbaugh’s cues.

One of the key slow-motion sequences in the film is set to Nico’s “These Days” as Margot gets off the bus to pick up Richie. This slow-motion sequence is important for the use of the popular song “These Days,” and how the slow-motion and the lyrics to the song

communicate that Margot and Richie have feelings for one another that they cannot express out loud. This sequence also contributes to Anderson's overall musical signature of slow-motion sequences linked to popular music and Anderson as a *mélomane*.

Richie is waiting at the cruise line port as the bus arrives. The shot moves into slow-motion as Margot gets off the bus. There are a few seconds of silence before the upbeat guitar intro of "These Days" is heard on the soundtrack. This shot of Margot getting off the bus is Richie's point of view, and the slow-motion represents Richie seeing Margot for the first time in years as being like a dream. Richie is secretly in love with her, and the slow-motion allows him to capture this moment in time longer than possible in reality. Margot is walking towards him with a Mona Lisa smile as the lyrics to the song begin: "I've been out walking / I don't do too much talking these days." The camera moves closer to Richie, depicting Margot's point of view as she moves closer to Richie. Once she is standing in front of Richie, it returns to normal speed as Margot smiles at Richie and the music moves to the background. Margot tells Richie: "Stand up straight. Let me get a good look at you." He complies, but is silent. The lyric "I don't do too much talking these days" complements Richie's silent response. She says, "What's so funny?" Richie just shrugs his shoulders in response. She is smiling as she says, "Well it's nice to see you, too." Richie still stands in silence, and Margot's smile turns sad. It switches to a two-shot of them facing each other with a large gap between them, but they walk closer to each other and embrace. "These Days" still plays faintly in the next scene as Richie returns to the Tenenbaum home.

It is during the slow-motion part of the scene that the song completely takes over the soundtrack, and the lyrics are able to speak for Richie, primarily, and Margot. The first lyrics in the song, "I've been out walking / I don't do too much talking these days" plays as Margot is

silently walking towards Richie, but it is Richie who has been “out walking.” He has been travelling the world to get away from Margot to suppress his love for her. When she finally gets to him, she is the only one who talks in the scene. He is silent, yet she is able to communicate with him anyway, showing how connected they are to one another. The lyrics also comment on how they have a deeper connection. They are in love with each other. This is not something they have talked about, though Richie does tell Eli in a letter and later will tell Margot and his father Royal, but at this moment it is something they cannot talk about. They are both happy to see one another yet sad they cannot act on their feelings.

This sequence with the use of slow-motion and the popular song “These Days” from 1967 contributes to The Royal Tenenbaums as a way to communicate Richie and Margot’s feelings for one another. This sequence also contributes to how Anderson uses slow-motion sequences in his film by featuring a popular song from the 1960s to accompany the slow-motion. This scene supports Anderson as a *mélomane*. In fact, “These Days” was an inspiration for this scene and the film as a whole. In the audio commentary for the film, Anderson talks about how before he even had the script written, he had this scene in mind featuring a woman walking with a specific look on her face as “These Days” played on the soundtrack.

The next key slow-motion sequence appears at the end of the film and features Van Morrison’s “Everyone” (1970). Anderson states in the film’s audio commentary, “Every movie I’ve done ends with some kind of slow-motion thing. They tend to resemble each other but I just can’t resist having everybody there at the end.” This sequence reinforces the typical type of slow-motion sequence found in Anderson’s films: they appear at the end of the film with a popular song from the 1960s or 1970s on the soundtrack. For The Royal Tenenbaums, this final slow-motion sequence at Royal’s funeral reunites all of the Tenenbaums, plus the characters that

have become part of the extended family: Henry Sherman, Henry's son Walter, Pagoda, Eli Cash, the elevator operator Dusty (Seymour Cassel), Raleigh St. Clair, and Raleigh's patient Dudley. Even though they are at a funeral, this is a happy ending. The music and the slow-motion contribute to this happy ending. I think Devin Orgeron nicely sums up this final scene as having the slow-motion "transform a potentially melancholic image into a triumphant and unified one" (53).

The harpsichord introduction to "Everyone" enters the soundtrack as the priest looks at Royal's headstone. The lyrics begin with "we shall walk again" on a wide shot of everyone in the Tenenbaum family plot around Royal's grave. As each character leaves the gated plot, the visuals move from normal speed to slow-motion. The first to leave the plot is Chas, then Eli, Henry's son Walter, and just after Etheline and Henry walk out, the visuals gradually move into slow-motion to the lyrics "just like we used to" as Margot, smoking a cigarette, follows Henry. The camera moves in closer but remains in slow-motion as Richie and Pagoda are the only ones left at Royal's grave. Richie throws a single rose into the grave and walks out of the plot to the chorus of "Everyone." Pagoda closes the gate to the Tenenbaum plot. The last image is the close up of the name Tenenbaum on the gate, and then cuts to "Directed by Wes Anderson" on the lyric "we shall lay and dream."

The lyrics to the song are positive and joyful, giving the Tenenbaum family a sense of hope. The lyrics suggest that the Tenenbaums will walk again. They will dream again. They will be successful again. Most importantly, they are a family again. Royal's death brings them back together. He saves his family from isolating themselves and unites them once again. Chas accepts his father and enjoys life again. Etheline is able to marry Henry and be happy. Margot is able to smoke publicly, one of the secrets she hid from her family. She and Richie are also able

to be more open with their feelings for one another, and they have their father's blessing to be together romantically. Richie is able to play tennis again, as a children's tennis instructor. Once all the Tenenbaums are open and honest with themselves and each other they are able to be a family. They learn they do not have to be perfect in order to achieve success and personal satisfaction. The Tenenbaums are a family again, and the slow-motion and the music highlight this happy and hopeful ending.

There are two other slow-motion sequences found in the film not associated with a popular song, but with Mark Mothersbaugh's score. Both of these sequences are very quick and subtle compared to the "These Days" and "Everyone" slow-motion sequences. These are the sequences featuring Eli, set to "Sonata For Cello And Piano In F Minor," and featuring Henry, set to "Look At That Old Grizzly Bear." Of these two slow-motion sequences set to score, I would like to go into more detail about the "Look At The Old Grizzly Bear" scene, and how it is used to portray Royal seeing his wife Etheline dating Henry. Also, I will briefly compare Royal seeing Etheline in this scene with Richie seeing Margot in the "These Days" slow-motion sequence.

The "Look At That Old Grizzly Bear" sequence is of Royal watching Henry and Etheline arrive home in a cab after a date. Royal is at the Tenenbaum home to tell Chas, Margot, and Richie he is "dying." As the cab pulls up outside the Tenenbaum home, the trombone from the cue appears on the soundtrack. There is a close-up shot of Henry and Etheline in the cab from Royal's point of view. This shot is in slow-motion as Henry looks at Royal. Etheline is smiling while sitting next to Henry, not yet noticing Royal. The shot switches from Royal's slow-motion point of view back to a close-up of him. At this moment, the trombone continues on the soundtrack, and Royal says, "Look at that old grizzly bear." When Henry and Etheline reach

Royal the cue ends, before Royal tells them he is “dying.” The slow-motion from Royal’s point of view is similar to Richie’s point of view of Margot during the “These Days” sequence, though while Margot is presented in slow-motion as Richie’s dream, Royal’s point of view of Henry is a mixture of a nightmare and a dream. Etheline is smiling and beautiful in the back of the taxi, but she is with Henry, Royal’s competition. The trombone, a brass instrument, reflects Royal’s brassiness and brashness in his “Look at that old grizzly bear” comment about Henry.

These slow-motion sequences provide insight into the characters of Richie, Margot, and Royal. While I did not go into detail about the brief slow-motion sequence featuring Eli, the use of slow-motion does provide insight into his character, and it contributes to his “rock star of the literati” persona (Browning 153). These slow-motion sequences using popular music contribute to the way Anderson uses slow-motion in his films, particularly located at the end. The use of popular songs and score associated with these slow-motion sequences are found in another of Anderson’s signatures – the montage. Also, these slow-motion sequences can be found in larger montages, for instance in “Chapter One,” set to “Sonata For Cello And Piano In F Minor,” featuring Eli’s slow-motion, and during Richie’s suicide attempt set to “Needle In The Hay,” featuring slow-motion shots of Margot getting off bus – originally in the “These Days” sequence. The next section will focus on another of Anderson’s major authorial signatures: the montage sequence set to music. Here, I will concentrate on the typical Anderson montage featuring popular music.

“Needle In The Hay” and Montage

The montage sequence is one of the visual signatures Anderson is known for, and the music associated with these montages is typically associated with some sort of popular rock song. In The Royal Tenenbaums these types of musical montages are primarily set to rock songs

from the 1960s and 1970s, though there are some exceptions. Besides the montage sequences set to Mothersbaugh's original score, there are the montages set to classical pieces and Mothersbaugh's cover of The Beatles' "Hey Jude." The most unique of the montage sequences in the film features the most contemporary pop song in the film, Elliott Smith's "Needle In The Hay" (1995). This montage is the most tonally and visually different from the other montage sequences in this film and all of Anderson's other films up to this point. I will focus on these montage sequences featuring popular music, and how they contribute to understanding Margot, Richie, and Royal. Moreover, these montage sequences reinforce and expand Anderson's overall musical signature.

The most traditional of Anderson's montage sequences are those that feature a rock song from the 1960s or 1970s. In The Royal Tenenbaums, the sequence featuring The Ramones' "Judy Is A Punk" (1976) set to Margot's private investigation file is an example of a typical Anderson montage sequence. As in Rushmore when all of Max's extracurricular activities are shown one by one set to the rhythm of Creation's "Making Time," Margot's secret activities and love affairs found by a private detective are set to the rhythm of "Judy Is A Punk" by New York punk rock band The Ramones. Anderson had the idea for this montage when he was listening to The Ramones, and he chose "Judy Is A Punk" because it "had the right rhythm for the scene" (Galtney 64). "Judy Is A Punk" not only contributes to Anderson's traditional montage sequences but also contributes to Anderson as a *mélomane*.

"Judy Is A Punk" provides clues into Margot's secret life with the lyrics complementing her rebellious actions and communicating why she keeps her smoking and affairs private. The pace of the song matches the pace of the editing of the shots depicting her private life. The scene begins after Raleigh, Richie, and Dudley are sitting in the private detective's office. As Raleigh

opens the private detective's report, it cuts to Margot at age twelve buying cigarettes and to the fast-paced guitar intro to "Judy Is A Punk." Each shot of Margot has an intertitle of her age and location. She is also shown smoking or at least holding a cigarette in each shot. As she examines the cigarettes she just bought, the lyrics to the song begin: "Jackie is a punk, Judy is a runt." These lyrics coupled with the image of her buying cigarettes reveal her first act of rebellion against the Tenenbaum family and her first secret from her family. After she buys the cigarettes, the next shot is of her on the roof of the Tenenbaum home, smoking, with the intertitle "Age 12, Starts Smoking." While she smokes on the roof, the lyrics are "oh I don't know why." These lyrics speak for Margot, and she seems to not know why she started smoking or why she is compelled to keep it a secret.

The montage continues with images of her running away from school, secretly getting married, and having a lesbian affair. After the shot of her lesbian affair in Paris, the first verse starts again, "Jackie is a punk, Judy is a runt." Her acts of rebellion and her secrecy have progressed further than smoking and move on to various secret sexual exploits. The "oh I don't know why" lyric returns which communicates again Margot cannot explain why she must engage in these secretive affairs. After a series of short shots of Margot kissing various men all over the world and New York City, there is the final shot in the montage that reveals her most current secret affair with Eli. The lyrics here are "Third verse, different from the first, Jackie is a punk." Her affair with Eli is different than her previous affairs. She has known him since childhood, and he is Richie's best friend. This secret affair with Eli and the connection to Richie points to the real reason for Margot's secret smoking and affairs: Margot is in love with Richie. Margot has been in love with her brother since she bought her first pack of cigarettes as a child. She represses this secret by smoking and engaging in various affairs. The song cuts off before

the next “oh I don’t know why” lyric which supports Margot having a better understanding of why she keeps her smoking and affairs secret. While this montage and the punk rock song “Judy Is A Punk” is used to provide more information about Margot through the visuals and the music, they also contribute to how Anderson’s uses rock songs from the 1970s in montage sequences in his films.

The next montage sequence featured in the film comes shortly after the “Judy Is A Punk” montage of Margot’s secret life. Margot’s secret life is the catalyst for the following more serious montage; Richie’s suicide attempt set to Elliott Smith’s “Needle In The Hay.” This montage not only provides more insight on Richie’s character and the hopeless state he is in, but it marks a change in Anderson’s typical montage sequence. While Elena Gorfinkel sees the “Judy Is A Punk” montage featuring Margot’s secret life as breaking “the film’s mode of visual narration and pace of editing,” it is the “Needle In The Hay” montage that truly breaks the visual mode of narration and pace of editing (164). Richie’s suicide attempt montage is a tonal shift visually and aurally in this film and in all of Anderson’s films up to this point. Portland, Oregon indie folk artist Elliott Smith’s “Needle In the Hay” (1995) is the most contemporary song featured in the film. Anderson is breaking from primarily using popular songs from the 1960s and 1970s in his films and montage sequences. This scene favors a cold color temperature; the blue hue of the scene contrasts with the warm color palette of the rest of the film. The jump cuts and very quick, almost subliminal, cuts used in this sequence further break the visual narration of the film. Richie staring directly in the camera might seem jarring too. In addition to these visuals and the song, Richie says to himself “I’m going to kill myself tomorrow,” contributing to this jarring and sad scene.

Elliott Smith's acoustic guitar intro to "Needle in the Hay" begins shortly after Richie leaves the private detective's office as a sound bridge between the two scenes, further connecting the impact of Margot's secret life on Richie in this scene. The music fills the soundtrack as it cuts to Richie in the bathroom, and there is a blue hue over the scene. This color temperature change signals this scene will not be like the other montage sequences in the film. While Richie is in the bathroom, the lyrics start. There are several jump cuts of Richie staring at the mirror in a close-up as he slowly starts to strip himself of his tennis persona. He removes his sweatbands, his sunglasses, and ultimately cuts off his hair and shaves his beard. While he only has part of his face shaved he looks at himself and says, "I'm going to kill myself tomorrow." Then there is a quick cut of him a few moments earlier while he still had his long hair, beard, sunglasses, and sweatbands on. It cuts to a close-up of him opening up his razor to take the blade out.

This scene visually shifts some more with the use of more experimental editing techniques. It is here there are several quick cuts of images of Richie's falcon Mordecai, Margot, and his family from earlier in the film. The instrumental bridge found in the middle of the song plays under these images. First, there are several shots of Richie and his falcon Mordecai. These images quickly move to shots of Margot walking off the bus from the "These Days" sequence. These shots of Margot are combined with shots of Royal telling the children he was leaving Etheline, Margot and Richie running away to the museum as kids, Mordecai flying, and Etheline holding Margot's birthday cake. The last of these very quick shots is of Margot still walking in slow-motion towards Richie and smiling. This flashback lasts about five seconds and features over 20 different shots. Then it cuts to close-up of Richie's arms stretched out over the sink as blood runs down them. It cuts to a wider shot of Richie still looking at the mirror and then sliding down the wall to the floor. The frenetic chord changes are at their most intense during this part

of the song and the sequence. There is a brief moment of silence as Dudley discovers Richie's bloody body on the floor.

The scene returns back to normal with the return of the song and the warm color temperature. This is also a return to a more typical montage sequence of each Tenenbaum rushing to the hospital when they hear the news about Richie. The acoustic guitar crescendo returns as it cuts to a bloodied Richie on a hospital gurney, with Raleigh in a bloody hospital gown and several doctors and nurses rushing down a hospital hallway. Etheline hangs up the phone and runs, grabbing her jacket off the banister. Tires squeal over the guitar crescendo as Chas and the boys fasten their seatbelts as Chas's driver speeds in his car. Margot walks quickly towards the recovery room door. The music ends before she gets to the door.

This montage sequence is a tonal shift from the other scenes in the film with the use of jump cuts, flashback, and quick cuts. The cuts become quicker after Richie says, "I'm going to kill myself tomorrow." Anderson explains the use of this line, from Louis Malle's film Le Feu Follet (1963), as a line that confuses people. Anderson explains in the audio commentary, instead of trying to kill himself the next day like the character in Le Feu Follet Richie says the line and "tries to kill himself right then." This is a turning point for Richie. While this is a confounding line, it is a moment that triggers this flashback montage and a moment of transformation. I think Richie killed off his persona of the tennis star that he had been. He strips off his protective tennis gear and becomes a new person, the person hiding his love for Margot. I see this as the moment that Richie finally grows up and moves forward. He has been trapped in his role as a child tennis star, trapped in his uniform, prevented from growing up, and thus he finally removes the artifice of his life.

In addition to the visuals, the lyrics in the song contribute to Richie's state of mind and his character. The first line, "Your hand on his arm," will foreshadow Margot's need to touch Richie after his suicide attempt. She will touch his shoulder and arm as a way to connect and show him affection. Also, the collision of Richie's two personae at this moment – the tennis star persona he is trying to kill and the Richie he will become – the "hand on his arm" is Richie trying to kill himself with the razor blade. The line "he's wearing your clothes" again refers to Richie stripping himself of the clothes of his childhood persona. Then there is the line "you idiot kid," that reinforces Richie's childhood persona and his need to grow up, plus his reaction to Margot's secret sexual life. His love for her seems innocent and chaste compared to her affairs. He is finally able to reveal his repressed feelings for her and move forward. The flashback of Margot getting off the bus, used again here from the "These Days" sequence, further connects the two scenes and these two characters. Their connection will be fully realized in the section on musical devices and how Margot uses the song as a way call Richie home.

While the "Judy Is A Punk" and "Needle In The Hay" montage sequences give more information about who Margot and Richie are, there are other montage sequences in the film that give more information about the Tenenbaum family, most notably the montage of Royal bonding with his grandsons, Ari and Uzi, set to Paul Simon's "Me And Julio Down By The Schoolyard" (1972). This most playful montage is Royal, Ari, and Uzi having fun in the city, similar to the outings Royal used to take Richie on as a boy. It features Royal trying to "brew some recklessness" in Ari and Uzi as they engage in several reckless and lawless activities. The music starts when Royal is on the intercom with the boys and Ari informs Royal they take boxing and self-defense classes. Royal's response to this is "I'm not talking about dance lessons. I'm talking about putting a brick through the other guy's windshield. I'm talking about taking it out and

chopping it up.” When Ari replies, “What do you mean?” It cuts to the sign at the 375th Y on the wall that says “No Running,” to Royal, Ari, and Uzi running, yelling, and jumping in the pool. After the pool, it cuts to them crossing against the “Don’t Walk” sign on the street, to horseback riding, to driving go-carts, to throwing water balloons at passing cars, to shoplifting milk and snacks at a bodega, and finally to all three of them hitching a ride on the back of a garbage truck. There is a shot of the boys gambling at a dogfight, but it appears after the song fades out, allowing this shot to connect to the same shot of Richie and Royal at the dogfights in the “Prologue.”

The sequence does not completely let the song take over the soundtrack. The laughter of Royal and the boys is heard throughout the sequence. The lyric that resonates with this scene is “It’s against the law.” Royal and the boys engage in all kinds of rule-breaking starting with running at the pool and escalating to gambling at illegal dogfights. Ultimately this shows Royal’s reckless and adolescent side. This also gives an indication of what some of Royal’s outings with Richie were like when Richie was a child. Chas was not invited to these outings, but when Royal makes amends with him, all four of them – Royal, Chas, Ari and Uzi – have fun together riding on the back of the garbage truck, and Chas is heard laughing for the first time. The use of “Me and Julio Down By The Schoolyard” contributes to Anderson’s traditional use of montage sequences as does the next two montage sequences – “Hey Jude” and “Fairest Of The Seasons” – featuring popular songs for the 1960s and 1970s.

The “Prologue” features an instrumental version of The Beatles’ “Hey Jude” (1968) as covered by Mark Mothersbaugh. This montage sequence featuring a cover version of a Beatles song contributes to the use of a popular song from the 1960s but it has the orchestration of Mothersbaugh’s score, which situates it with the montage sequences set to cues from the score.

The song accompanies the “Prologue” as Royal announces to the young Tenenbaum children that he and Etheline are separating and he is moving out. It also introduces each of the children when they were geniuses. There are several shots of each of the children in their bedrooms highlighting their individuality and their special talents, along with how they are treated by Royal. The song “Hey Jude” is important in this scene for its connection to trauma of divorce. “Hey Jude” was written by Paul McCartney for John Lennon’s son Julian who was traumatized by the divorce of his parents (“Substance of Style”). This song connects and complements the trauma of divorce to the trauma of Royal and Etheline’s separation on the Tenenbaum children.

Nico’s “Fairest of the Seasons” in the “Chapter Eight” section of the film contributes to Anderson’s typical use of montage sequences set to popular music and contributes to understanding the Tenenbaums. This sequence bookends the film by having a section that catches up to where the characters are going: Etheline and Henry get married by a judge, Margot writes a new play, Raleigh writes a new book about Dudley, Eli goes to rehab, Richie teaches tennis to children, and Royal takes Chas with him on one of his outings with the boys (Tenenbaums Audio Commentary). The lyrics that have resonance over the scene are the ones commenting on Margot, Chas, and Royal. While her latest play is being performed inside, Margot is outside the theater by herself smoking. The lyrics “I want to know do I stay or do I go” start on this shot of her alone but continue on a shot of her play, with the audience watching and Royal laughing. The camera moves in on Royal looking happy and proud as the narrator states, “It ran just under two weeks and received mixed reviews” over the lyric “and maybe try another time.” The lyrics comment on whether or not Margot should continue writing plays. She also feels trepidation in regards to being part of her own family. The final part of this montage features the song with a mix of the sounds of hooting, hollering, and laughing at the back of a

garbage truck. These are the sounds of Ari, Uzi, Royal, and Chas all having a good time. The lyrics at this moment are: “Now that I smile / now that I’m laughing even deeper inside.” These lyrics complement the fact that Chas is finally happy. Chas feels loved by his father and lets go of his grief over his wife. This feeling of happiness is short-lived – soon Chas and Royal are inside an ambulance because Royal has had a heart attack. Chas is shown holding back tears and holding Royal’s hand as the narrator states that Chas “was the only witness to his father’s death.” The lyrics that accompany this moment are: “now I see / it’s now / I know do I stay or do I go.” The song cuts to the final lyrics of the song as it bridges from Royal’s death to his funeral in the “Epilogue.” These lyrics are: “And it’s finally I decide / that I’ll be leaving in the fairest of the seasons.” These final lyrics are about Royal deciding that it is now his time to go, to die. He did his job and brought the family back together. The final scene at his funeral has everyone together.

The montage sequences in The Royal Tenenbaums exhibit the way Anderson uses them in all of his films and thus contributes to his overall musical signature. The most typical of his montage sequences are the ones featuring popular music from the 1960s and 1970s. The montage sequence that stands out and is unique for Anderson is Richie’s suicide attempt montage. This montage sequence is the most experimental and marks a tonal shift visually and aurally for the use of a cold color temperature, jump cuts, very quick flashback shots, and a contemporary song. This more experimental montage will be repeated in his next film, The Life Aquatic With Steve Zissou, when Steve almost loses his ship to pirates. Richie’s suicide attempt montage and the lyrics from “Needle In The Hay” connect Richie and Margot. This connection between Richie and Margot continues with the music that emanates from her record player. The next section I

will focus on characters using musical devices and will primarily focus on Margot using music from her record player as a way to communicate and connect with Richie.

Margot's Record Player and Musical Devices

All of Anderson's films have at least one character associated with a musical device. This character typically uses their musical device and the music emanating from it as a way to connect with another character and communicate their feelings. For this section I will primarily focus on Margot and the way she uses her record player to connect and communicate with Richie. Besides the music just playing diegetically from her record player, there is a unique way the music from her record player is used to call out to Richie. The music seems to play nondiegetically while Richie is shown onscreen before Margot is shown controlling the music from her record player. This unique use of a musical device was used once before in Bottle Rocket when Inez uses her radio and the song "Over And Done With" to call out to Anthony, and he appears on screen before she is shown controlling her radio. Music is able to switch from nondiegetic to diegetic since it is "freer to the barriers of time and space" (Audio-Vision 81). In addition to Margot, there are other characters seen playing music diegetically from musical devices. Eli plays music from his car stereo and home stereo, and Pagoda listens to Indian music on a record player. These characters shown using musical devices are connected to the Tenenbaum family but are outsiders. The way musical devices are used in this film not only reveals more information about these characters but also contributes to Anderson's overall musical signature.

Margot uses her record player and the music associated with her as a way to communicate with others, in particular with her adopted brother Richie. When Margot is introduced in the "Prologue" while "Hey Jude" is playing on the soundtrack, she is shown as a

young girl sitting on her bed listening to her Between The Buttons (1967) record by The Rolling Stones through headphones on her record player. The record sleeve is in front of her on her bed. Her record player is associated with her childhood and her repressed feelings for her brother Richie. It is when she plays music from this record player that she is able to express her feelings externally through the music and then finally with her own words.

Margot represses and denies her love for Richie by being promiscuous and having several secret and public love affairs throughout her adult life. Richie tries to repress his love for Margot by being out to sea for a year until he confides to his childhood friend Eli that he thinks he is in love with Margot. These feelings are denied because their love for each other seems wrong since they have been raised as brother and sister. However, she is adopted. It is not until his suicide attempt that Margot is able to express her feelings for him. Also, Richie's suicide attempt is the result of finding out about all of Margot's love affairs. The sequence in which Margot uses her record player to reflect her feelings for Richie begins when Richie checks himself out of the hospital and rides the bus home after his suicide attempt. During this bus ride the song "Fly" by Nick Drake plays on the soundtrack. "Fly" is used by Margot to call out to Richie to communicate her feelings for him using her record player and the song. The character being called out to is seen before we see the character controlling the music and the music starts out playing nondiegetically and switches to diegetic. Carol Lyn Piechota, in her essay "Give Me A Second Grace," describes the use of music in this sequence as Margot "telepathically calling him home."

The instrumental beginning of "Fly" starts while the bus pulls away from in front of the hospital with Richie on it. The opening lyric, "Please give me second grace," is heard over the shot of Richie sitting at the back of the bus. The bus drops Richie off near the Tenenbaum home.

Richie climbs inside the house through the window. The song becomes diegetic as Richie climbs up the stairs inside the house. Margot, inside the tent, is not visible as Richie enters the room. She asks, “Who’s there? Hello?” There is the sound of her turning off the record; Richie turns towards the tent at the sound of the needle lifting from the record and silence.

Margot’s record player and the music from it are able to call out to Richie and express her feelings. The lyric “Please give me a second grace,” while playing over the image of Richie on the back of the bus, speaks for Margot, and she is telling him to forgive her for her affairs. The song becomes diegetic as Richie ascends the stairs to the room with his tent. Before Richie enters the tent, lyrics encourage him to “come sit down” and to “recompense for what is done.” The lyrics are commenting on how he needs to sit down in the tent with her and how they should not deny their love for each other, even if it seems forbidden or incestuous. Once they are both in the tent together, they are able to use the music and her record player to finally communicate these denied feelings for each other.

Richie is drawn to this song and to Margot. This is not the first time a character used a musical device to call out to someone in an Anderson film. As Inez uses her radio to call out to Anthony in Bottle Rocket, Margot uses this Nick Drake song playing on her record player to call out to Richie. It is as if the song has the power of travel from inside Richie’s tent in the Tenenbaum home to the hospital bus stop and to Richie. The song is able to do this in film because music has the ability to travel over time and space and is able to move back and forth through the diegesis. The unique use of music from musical devices to call out to other characters is used subtly later with Pagoda and Henry and in the film The Life Aquatic With Steve Zissou.

Nick Drake's "Fly" is able to bring Richie home and allows Margot and Richie to confess their love for one another. The song may be coming from Margot's record player, but it speaks for both of them. Once inside the tent, Margot plays another record, her Rolling Stones record from her childhood, and the songs she plays are able to communicate what both Margot and Richie are feeling for each other. This use of music emanating from a musical device to communicate feelings and connect to another character is the typical function of this musical signature in Anderson's films.

When Richie sees Margot inside the tent, she is smoking and sitting next to her childhood record player. He asks, "What are you doing in my tent?" She responds, "Just listening to some records" and takes a drag off her cigarette. She no longer needs to keep her smoking secret from him or her family. It is after this exchange that Margot pulls out her Rolling Stones Between the Buttons album and puts on "She Smiled Sweetly." There is a close-up shot of Margot's hand putting the needle on the record, and the rock organ beginning of "She Smiled Sweetly" is on the soundtrack. It is while this song is playing that they confront his suicide attempt and her past. It is also the first time they say that they love each other and they kiss. They both have to confront their past before they can finally admit they love each other.

She is sitting on the cot, and he is sitting on the tent floor across from her. The lyrics to the song begin as she asks him how many stitches he has received. He shows her his wounds, which shocks her. The lyrics here are about the singer's thoughts, and how they stay with him "day after day" and "won't disappear." These lyrics are speaking for Richie and how he cannot stop thinking about Margot. He even verbalizes this lyric a few moments later just after they kiss. Richie tells her he knows about her ex-husband and her affair with Eli. Margot and Richie no longer need to hide their love for one another, and they declare their love for one another after

the lyric asks, “Where does she hide it inside her?” They look at each other and passionately kiss. While they kiss, the lyrics refer to the woman in the song telling the man “Don’t worry.” Richie stops kissing Margot and tells her “I can’t stop thinking about you. I went away for a year and it only got worse and I don’t know what to do.” While Richie says this, the singer in the song says he now feels “good most all of the time.” These lyrics describe that Richie and Margot are together and they feel good with each other. They are meant to be together and do not have to worry if it seems wrong; it is right for them. Margot, as the woman in the song, says her version of “Don’t worry” to Richie by suggesting they lie down on the cot together. She asks if he tried to kill himself because of her. The lyrics here are “oh, no, no, no,” and Richie says, “Yeah, but it’s not your fault,” and the song ends. The lyrics and the Richie’s words absolve Margot from being the cause of his suicide attempt.

Between the end of “She Smiled Sweetly” and the start of “Ruby Tuesday” Margot asks, “You’re not going to do it again, are you?” Richie responds, “I doubt it.” Margot starts to cry, and “Ruby Tuesday” begins with the lyric “She would never say where she came from.” She sits up and kisses Richie’s hand and then leaves the tent, but she comes back to say they need to “be secretly in love with each other.” Right before she leaves, the lyric is “She comes and goes.” The first verse of the song is about Margot and how she is secretive and tentative about revealing more about herself. She will eventually break down her protective wall and become closer to Richie. She will go public with their relationship and her smoking, her biggest secret. The music gets louder and moves from diegetic to non-diegetic as she leaves the tent, and it switches to “Chapter Seven” of the film.

This long sequence features three songs – Nick Drake’s “Fly” and The Rolling Stones’ “She Smiled Sweetly” and “Ruby Tuesday” – that emanate from Margot’s record player. This

sequence starts with the music, “Fly,” being nondiegetic, while Richie is waiting outside the hospital and on the bus, to diegetic, once Richie is inside the Tenenbaum home and inside his tent with Margot and her record player. The sequence ends with the music, “Ruby Tuesday,” moving from diegetic to nondiegetic as Margot leaves Richie’s tent and Richie goes to Royal to ask for advice regarding Margot. Margot is able to use her record player and her records from the past to call out to Richie and express her repressed feelings for him. This music not only communicates Margot’s repressed feelings for Richie, it also expresses his repressed feelings for her, as with Nico’s “These Days” earlier in the film. “She Smiled Sweetly” is a song that features a man singing about a woman with both a male and female point of view, which nicely represents Richie and Margot’s feelings. These songs from Margot’s record player and how she uses them to communicate and connect with Richie contributes to the way characters use musical devices in Anderson’s films.

While Margot is the character shown using her record player as a way to communicate her feelings, the next major character associated with a musical device, or specifically diegetic music, is Eli Cash. Eli’s music is linked to his “rock star of the literati” persona and his drug use, thus commenting more on himself and his persona than his desire to connect with any one person (Browning 153). Music plays from his home stereo and his car stereo. The songs associated with Eli and drugs are two songs performed by British punk rock band The Clash – “Police and Thieves” (1977) and “Rock the Casbah” (1982) – and Erik Satie’s modern classical composition “Gymnopédie No. 1.” Eli’s use of musical devices does not contribute as heavily to Anderson’s signature of how characters use musical devices except to describe Eli’s character.

The final character seen with a musical device is Pagoda. Pagoda plays Indian music on a record player in his room and is shown listening to headphones when Henry asks Etheline to

marry him. Both of Pagoda's instances of listening to musical devices happen in the presence of Henry. Of the two instances, it is when Pagoda is listening to his record player that contributes more to Anderson's musical device signature. Henry discovers Royal has been lying about having stomach cancer when he inspects Royal's prescription bottle only to find it filled with Tic Tac candies. As Henry walks up the stairs to confront Pagoda with the fake medicine, the organ introduction of Mothersbaugh's "Pagoda's Theme" fills the soundtrack. This cue switches to diegetic music featuring sitar when the scene cuts to Pagoda in his room reading in his hammock and listening to music on his record player. Henry knocks on the door and stands in the doorway to Pagoda's room. This short sequence, only about 21 seconds, has Pagoda inadvertently calling Henry up the stairs, similar to Margot calling out to Richie with the song "Fly." Here the cue seems nondiegetic as Henry walks up the stairs and switches to diegetic once inside Pagoda's room emanating from Pagoda's record player.

All of these characters in the film use musical devices as a way to communicate their feelings, identities, and to connect with others. Margot's record player links her to Richie, Eli's music and stereo reflect his rebellious persona and drug use, and Pagoda's music inadvertently connects him to Henry. All of these characters are outsiders within the Tenenbaum family. Margot is adopted, Eli is a friend and neighbor who "always wanted to be a Tenenbaum," and Pagoda works for the Tenenbaums. Plus, the record player has the special power to call out to characters, as Margot's record player does to Richie and Pagoda's to Henry. The way all of these characters use musical devices in The Royal Tenenbaums reinforce the function of musical devices in Anderson's authorial musical signature. As this film features multiple characters using musical devices, The Life Aquatic With Steve Zissou will also feature multiple characters and

multiple devices to connect with other characters, call out to other characters, and communicate a character's emotions.

Mark Mothersbaugh, Art Blakey, and Chas's Music

The Royal Tenenbaums soundtrack has many standout musical movie moments, including ones associated with Mothersbaugh's score. The pieces that stand out are Mothersbaugh's reworking of The Beatles' "Hey Jude" and George Enescu's "Sonata For Cello And Piano In F Minor" at the beginning of the film. These pieces establish what much of the score will sound like throughout the film and also establish instruments being connected to specific characters. Additionally, Mothersbaugh's score has been described in the liner notes of the soundtrack album as "charmed, magical, and sort of innocent." There are moments when Mothersbaugh uses pop idioms in the score – for example, the reworking of The Beatles' "Hey Jude" influenced by the original pop-rock song and the interpretation of "Sonata For Cello And Piano In F Minor" sprinkled with a Reggae beat and the Art Blakey-inspired jazz drumming. This is the most ambitious and complex of the scores Mothersbaugh has written for Anderson, until The Life Aquatic With Steve Zissou. Mothersbaugh's arrangements of "Hey Jude" and "Sonata For Cello And Piano In F Minor" are the basis of establishing the instruments assigned to specific characters within the film. I will briefly go into detail about the instruments associated with Etheline and Henry's relationship. The remainder of this section I will focus on Chas and the Art Blakey-inspired drum solos associated with him and how these drum solos contribute to Anderson's minor signature of featuring Art Blakey-inspired cues in his films.

When talking about The Royal Tenenbaums soundtrack, Adam Baer notes the importance of Mothersbaugh's score as being very original based on how he juxtaposes opposing themes and "[t]hese gutsy leitmotifs give the work character; hell, they give the *characters* character" ("Lord

Of The Recordings”). Baer stressing Mothersbaugh’s leitmotifs as giving “the *characters* character” is something Mothersbaugh indeed does when he assigns specific instruments to specific characters, notably the brassy and abrasive trombone for Royal, the frenetic drums for Chas, and the beautifully sad harp associated with Margot. Several of those instruments are included in the musical pieces reworked by Mothersbaugh. The Royal Tenenbaums Press Kit goes into detail about all of the instruments used in the opening sequence featuring “Hey Jude” that sets the foundation of the musical score, including acoustic guitar, drums, piano, harpsichord, and celeste (19). While several of these instruments are found in the “Hey Jude” sequence, it is “Sonata For Cello And Piano In F Minor” that really showcases all of these instruments and associates them with specific characters.

In the audio commentary, Anderson goes into detail about Mothersbaugh’s reworking of Romanian composer George Enescu’s “Sonata For Cello And Piano In F Minor.” Anderson says that he and Mothersbaugh worked together on this piece, intending it to have “all kinds of arrangements” and “all the instrumentation shifts” that are associated with each character. Anderson gives the example of the harp and how it is linked to Margot throughout the film. It is during this sequence when all of the Tenenbaums, plus Eli and Henry, are introduced 22 years after Royal separated from Etheline, and catches up with each of these characters after the Tenenbaum children are no longer geniuses. The first character introduced is Royal, and besides the cello and piano that are featured throughout the piece, a trombone and sleigh bells are featured in Royal’s section. Then Richie is introduced while still out at sea, featuring a “snapping” sound during his section. With Eli, his section features guitar to match his “rock star of the literati” persona. The harp is associated with Margot, but in this piece there is also a brief Reggae beat featured on an organ that links her to her first husband, a Jamaican recording artist.

Margot's second husband, Raleigh, is introduced next and features bass and harpsichord. Chas's section features drums and a drum solo before it returns to the cello and piano. The final section features Etheline and Henry with a unique keyboard instrument, the celeste. The celeste, also known as the celesta, has a similar sound to a glockenspiel and is famously used in Tchaikovsky's "Sugar Plum Fairy" from The Nutcracker and the theme song from Mister Rogers' Neighborhood television show. The score throughout the rest of the film will feature several of these instruments and link them to these characters.

Later in the film, Royal will try to comment on Etheline and Henry's relationship when he says "Look at that old grizzly bear" as Etheline and Henry are returning from a date. The cue, called "Look At That Old Grizzly Bear," combines instruments associated with Royal, the trombone, and with Etheline and Henry, the celeste. These two instruments combine the brashness of Royal and the language he uses around Henry with the innocence and sweetness associated with the happiness surrounding Etheline and Henry's relationship. Etheline is very happy to be with Henry when they arrive home from their date. This cue is the collision of Royal trying to win Etheline back and spoil her happiness with Henry, done both visually and aurally with the music. Later, as Royal and Etheline are walking in the park together, he seems to be making her happy when he makes her smile. The music from this cue, "Scrapping and Yelling," does not feature any of Royal's instruments but does have the celeste and harpsichord, along with some violins and cello, creating an almost romantic feel. By featuring the celeste, it recalls Etheline's happiness and her amusement with Royal's way of talking. But this celeste is associated with Etheline and Henry. Visually it seems Royal might be winning Etheline back, but aurally Etheline wants to be with Henry. The celeste returns on the soundtrack after Richie's suicide attempt, when Henry shows up at the hospital to help Etheline, and towards the end of

the film at Etheline and Henry's wedding during the "Sparkplug Minuet" cue. The celeste is associated with Etheline and Henry, and it unites them as a couple throughout the film.

Chas is the character that seems to experience the most trauma. Drums are linked to Chas and are associated with the anger and sadness associated with his wife's death and the panic associated with keeping his sons safe. The Art Blakey-like drum solos link these drums and Chas's trauma and eventual need for help, as found in part of the "Sonata For Cello And Piano In F Minor" and then the "Chas Chases Eli" cue. It is the final snare drums in "Sparkplug Minuet" and the children's voices that finally allow Chas to open up to Royal and cry. The Art Blakey-inspired drum solo is one of Anderson's minor musical signatures. In The Royal Tenenbaums, it is featured during part of "Sonata For Cello And Piano In F Minor" towards the beginning of the film and the "Chas Chases Eli" cue towards the end of the film. Both of these tracks are part of Mark Mothersbaugh's score. These upbeat, frenetic drum solos represent Chas's anger and need to keep his sons safe.

Chas is having a bad year; since his wife Rachel died in a plane crash Chas does everything he can to keep his two sons Ari and Uzi safe. The first time Chas is introduced as an adult is during "Chapter One" in the middle of a fire drill in his modern apartment. The classical cue "Sonata For Cello And Piano In F Minor" switches to an Art Blakey-inspired drum solo as Chas runs through the house waking up his sons. The sequence starts with Chas sitting in the dark as the drumsticks make a light tapping sound, similar to a ticking stopwatch. The frenetic drum solo kicks in when Chas jumps up, starts the blaring alarm sound on the portable stereo, and runs through the apartment yelling "Fire alarm!" It seems Chas has conducted this fire drill before since Ari immediately jumps out of bed and grabs his pet turtle from an aquarium while Uzi initially rolls back over in bed at the sound of the alarm. All three run through the apartment

with Ari yelling “Fire!” like Chas, while Uzi yells for his beagle, Buckley. The narrator briefly interrupts this fire drill with a slideshow that reveals that Chas’s wife Rachel had died in a plane crash last year. Chas, the boys, and Buckley were in the plane too, but they all survived. The strings in the cue return during the slideshow. Chas is shown watching this slideshow alone in the dark, drinking. The drums join the strings when Chas and the boys are outside the apartment. Ari and Uzi are standing on either side of Chas as he clicks his stopwatch, saying, “Four minutes 48 seconds. We’re all dead, burnt to a crisp.” Chas tries to protect his sons, but is a failure. The drums in the cue reflect his panic and anger while the strings reflect his sadness.

Later, this drum solo returns with the cue “Chas Chases Eli.” This cue plays as Chas chases Eli throughout the Tenenbaum house after Eli crashes his car into the house. When Eli crashes his car, he kills Buckley and almost hits Chas’s sons. As the sound of Eli’s speeding car towards the house is heard, Royal yells for the boys just before Eli crashes into the house and kills the dog. The music starts, the frenetic drum solo cue “Chas Chases Eli,” as Chas runs into the house for Eli. Chas chases Eli throughout the house with Richie and the camera following them. It cuts to the priest walking up the stairs with a first aid kit. Eli runs past the priest and down the steps, and then Chas runs into the priest, pushing him down the stairs. The snare drum is hit multiple times to represent the sound of the priest falling down each step. As Eli tries to escape out to the garden through a wooden door, a cymbal crash denotes that the door is locked. He runs back to the yard towards a fence, and Chas catches up to Eli. Chas throws him against the wall, and Eli is screaming. The fight culminates when Chas tosses Eli over the wall. The music ends when Eli screams “Tenenbaum” as he falls on the other side of the wall. As Chas looks at Richie and the shocked wedding guests, he escapes by climbing over the wall, landing

on the ground in the Zen garden next to Eli. They both lie down next to each other and both admit they need help as the piano from the “Sparkplug Minuet” cue starts up.

“Sparkplug Minuet” plays during the long crane shot of the aftermath of Eli’s car crash, with the police and fire department at the scene. It is here when Royal buys the Dalmatian, Sparkplug, from the firemen for Chas and the boys. When Royal gives Chas the new dog, he tells him that he is sorry for letting him and the entire family down. While they are petting Sparkplug together, Chas finally admits to Royal and himself, “I’ve had a rough year, Dad.” Royal puts his hand on Chas’s shoulder and says, “I know you have, Chassie.” The strings get louder as they both stand up and Chas takes Sparkplug over to the boys, ending with Chas and the boys petting their new dog together and the sound of a single snare drum.

While there are more than just the Art Blakey-like drum solo cues mentioned in these scenes, these cues reveal and complement Chas’s state of mind, his overprotectiveness of his sons, his sadness over the loss of his wife, his anger over his wife’s death, and his general frustration about being a single parent and widower. At one point Royal tells Chas he thinks he is having a nervous breakdown and that he has not gotten over his wife’s death yet – these cues reflect this. First, in the fire drill sequence, Chas’s paranoid need to make sure the boys are safe is reflected by the drums. The cue’s strings creep in when the narrator reveals his wife Rachel had died in a plane crash. His sadness and depression are reflected by his watching slides of her in the dark while drinking alone. The drums and the strings intertwine again when their fire drill is a failure; it took too long and reveals Chas’s sadness at being unable to save his sons. The frenetic nature of the drums goes with the running and the frantic nature of Chas as he tries to make his children safe. This failure at getting out of his apartment during the drill causes him to move back home because he feels his apartment is not safe for the boys, when in reality Chas is

depressed and returns home to escape the memory of his wife. His major goal is to keep his boys safe and instead he seems to be smothering them. Chas has a hard time at first accepting that Royal saved Ari and Uzi from the car crash, something Chas was unable to do even with all of their safety training. After Royal saves the boys, he buys a dog for the boys and Chas. These two selfless acts allow Chas to finally break down and cry in front of his dad and admit that he has had a rough year after Rachel's death. Chas allows Royal a small opportunity to be his father for the first time in years.

These two cues featuring the Art Blakey-like drum solo match Chas's physical act of running and emotional feeling of anger. Chas's rage and need for safety is reflected in these cues and his sadness is reflected in the parts of the "Sparkplug Minuet." Mothersbaugh's drum solos contribute to reflecting Chas's state of mind and his feelings toward his deceased wife, his sons, his father, Eli, and himself.

While Etheline, Henry, and Chas are the major focus here when discussing Mothersbaugh's score and the association of instruments with specific characters, it does open up for the future study on the connection of these instruments with the other key characters in the film. Most of these instruments are also found in "Mothersbaugh's Canon" and "Sparkplug Minuet," two scenes that bring the family together, first Royal with his children and grandchildren at the cemetery and then everyone at Etheline and Henry's wedding. The other cue that seems to bring most of these instruments together is the short opening piece at the very beginning of the film when the Touchtone Pictures logo appears on the screen and Anderson's hands stamp the library book called The Royal Tenenbaums. This piece is called "111 Archer Avenue." This cue features several stringed instruments and piano, but it begins with the harp and has the subtle touches of the celeste, drums, and other percussive sounds associated with

Richie's snapping. All of the Tenenbaums are represented here musically except Royal, hinting at his early absence from the family in the story and his death at the end. Altogether, Mothersbaugh's score, as Baer notes, is the "impressive glue that holds it all together" and his leitmotifs "give *the characters* character." Mothersbaugh's score is a pop score because it features pop idioms within some of the cues and the inclusion of the Art Blakey-inspired drum solos contributes to Anderson's overall authorial musical signature.

Anderson as *Méломane* and Music Not Used In The Royal Tenenbaums

An *auteur méломane* is a film director that has a passion for music and who includes music in his or her films that they love while exercising control over how this music is used in his or her films. Wes Anderson is known for featuring music he loves in his films and has written scenes around certain songs to be featured in his films. But what about the songs he wanted to use and for some reason was unable to? For instance, Anderson intended to use The Beatles and The Beach Boys to open and close The Royal Tenenbaums. This section will explore the relationship of Wes Anderson as an *auteur méломane* with songs he uses in the film, the music that influenced the film, plus the songs Anderson had intended to use in The Royal Tenenbaums but was unable to because he could not get permission or the song ended up not working out in the film.

The importance of music for Anderson in The Royal Tenenbaums is apparent by the influence of certain songs and music during the pre-production stage. One of the first scenes Anderson had in mind for The Royal Tenenbaums is the scene featuring Margot getting off the bus set to Nico's "These Days." According to the audio commentary, he had this scene written on a scrap of paper, and he knew "this music would go with this image," although he had no idea who was walking off the bus. He did not even think it was a bus but knew "what expression she

would have on her face.” He goes on to state, “Often there is music that inspires ideas in the script... and also the music can sort of suggest the tenor of the movie in a way.” The importance Anderson places on this music is apparent in his work with composer Mark Mothersbaugh and music supervisor Randall Poster early in the pre-production process, even before the script is written.

For this film, Anderson and Mothersbaugh started working on the original score early in the pre-production process. In an interview with Daniel Goldmark, Mothersbaugh describes the process of working with Anderson: “While he was writing the script for The Royal Tenenbaums (2001), he was sending me drafts. I would sketch music, which I would send back to him” (216). This was the first time Mothersbaugh and Anderson worked on the music before the script was in place, something he would do again with The Life Aquatic With Steve Zissou (Kubernik 196). In interviews with both Goldmark and Kubernik, Mothersbaugh talks about how he would send Anderson his sketch music for the film, Anderson would listen to it, play it on the set, and use it as temp music, an uncommon process in the film industry (Goldmark 216 and Kubernik 196). Since Anderson used Mothersbaugh’s music as the temp music for the first cut of the film, Mothersbaugh states, “By the time we did the final recording for the film ... most of the themes had been written by the time he’d done the final cut” (Goldmark 216). Mothersbaugh was able to start working on the score for The Royal Tenenbaums so early because now he and Anderson “have a vocabulary when we work” since they had worked together on Anderson’s two previous films (Kubernik 195). While Mothersbaugh mentions their collaborative process working on the music, Mothersbaugh stresses how important the music is to Anderson and how it even needs to be included on the official soundtrack album: “With my pieces on Tenenbaums, it’s Wes’s call. He was very adamant about the score being on the soundtrack. That’s the only reason it’s there.

The movie is Wes's vision. He's an artist" (Kubernik 195). This last statement supports Anderson as an *auteur mélomane* and the importance of music in his films, including the score.

Mothersbaugh is not the only person Anderson works with on the music for the film; there is also his music supervisor Randall Poster. When the movie was just an idea on a piece of paper, Poster and Anderson started working on the music for the film (Kubernik 112-113 and "SXSW"). When Rushmore (1998) was being mixed, they listened to "Nico and the Velvet Underground while driving through Berkeley," artists featured in The Royal Tenenbaums (Kubernik 114). Then Poster and Anderson began listening to and sharing a lot of music with one another, which resulted in "seventy-five percent of the songs picked out and licensed before" the start of shooting (Kubernik 113). Poster points out that having most of the music picked out prior to production is unique since the "process of discovery" generally happens during the making of the movie and not before the film shooting or during the script writing process (113). Having most of the music licensed in advance allowed the film to be created and filmed around these songs. There is a relationship of two people who love music. Poster is the one person Anderson has worked with on all of his films, and Poster sees working with Anderson as "very informal," and they "spend a lot of time together," noting that Anderson is "so decisive and he's so committed to our ideas" (Kubernik 113). Poster sees their relationship as more collaborative but does note Anderson's love of music and having specific music in mind for his films.

Since most of the music was planned and licensed for the film by the time Anderson started shooting, he would play much of this music on set, and this allowed him to control the production through this music (Tenenbaums Press Kit 19). Gwyneth Paltrow (Margot) thought the music was helpful, stating, "Every time he put on a record, it was like everything was being fleshed out. All of the sudden you know exactly the tone of that bit of the film" (Tenenbaums

Press Kit 19). Not all of the music Anderson played on the set was music planned in advance, such as Nick Drake’s “Fly” and Paul Simon’s “Me and Julio Down by the Schoolyard.” These songs would be played on set from his own personal collection while he was shooting. In the case of “Fly,” Anderson was playing it while he was shooting Richie’s post-suicide attempt scene when he is leaving the hospital on the bus. Anderson states, “I hadn’t planned on using it in the movie. When we were shooting on the bus... I was playing music and that was one of the songs I played. So you could hear it in the dailies,” and it worked for the scene (Tenenbaums “Audio Commentary”). With Paul Simon’s “Me and Julio Down By The Schoolyard,” the song was always one of Anderson’s favorites and fit with the New York song theme, but he originally did not plan to use it in the film during the montage of Royal taking Ari and Uzi out to have fun in the city. Anderson says, “I had written the scene before I even decided to use the song. But we played it on the set a lot and one moment I was just like, ‘That’s it’” (Galtney 64). These songs are examples of featuring music from Anderson’s personal collection, which supports him as a *mélomane*.

Christmas music is one of Anderson’s minor musical signatures and in this film he features The Vince Guaraldi Trio’s “Christmastime Is Here” (1965). This song is also featured twice in the film, first without lyrics and then later with lyrics. Regarding this song from A Charlie Brown Christmas (1965) animated television special, Anderson mentions in the audio commentary how he always tries “to work in a little Charlie Brown music” in his films. The use of this song twice begins the repetitious use of songs in Anderson’s films that continues in The Life Aquatic With Steve Zissou, but is fully explored in The Darjeeling Limited. This is also the last time Anderson features his minor musical signature of Christmas music in his films.

While Anderson is lucky to be able to license two Rolling Stones songs for The Royal Tenenbaums, there were songs Anderson wanted to use but could not because of licensing, in particular The Beatles' "Hey Jude" and "I'm Looking Through You (alternate take)." In the GQ article in which Anderson talks about the music he features in the film, he mentions using these two Beatles songs, though the article notes: "At press time, Anderson had yet to obtain the rights to these songs" (64). In the first cut of the film that was screened at the New York Film Festival in 2001, Anderson started the film with The Beatles' version of "Hey Jude" and ended the film with "I'm Looking Through You (alternate take)." Anderson wanted to use these songs because "Hey Jude" has "a certain sadness and size," and the alternate take of "I'm Looking Through You" was "a little sadder than the regular one," and this version is "sparer and not finished" (Galtney 64). At SXSW in 2011, Poster describes the hard process of trying to obtain the rights to these Beatles songs: "The Beatles have a complicated business arrangement, and thus these Beatles songs do not appear in the finished film" ("SXSW").

The Royal Tenenbaums Press Kit lists all the cast, credits, and crew, and in the section for songs it lists "Hey Jude" as performed by Elliott Smith and "Sloop John B" by The Beach Boys. Both of these songs were the second choices to open and close the film, but there were issues with these songs, just as with the original Beatles songs (7-8). As for the version of "Hey Jude" by Elliott Smith, the song did not work in the finished film (Miller). While "Hey Jude" by Smith was not featured in the film, his "Needle in the Hay" (1995) is featured in the scene where Richie attempts suicide. "Needle in the Hay" is one of the few contemporary songs Anderson uses in his films; he typically uses songs from the 1960s and 1970s. Anderson used this song because he was listening to the album Elliott Smith (1995) while he was writing the script, and "Needle In the Hay" inspired this scene (Galtney 64). While there is no mention as to why The

Beach Boys did not end up in the final version of the film, it does eventually end up in Anderson's Fantastic Mr. Fox (2009). Anderson being unable to get the rights to the music he wants in the film might seem to undermine Anderson as a *mélomane*, but it supports his passion for the music in the film, and his commitment to these songs is evident since if they do not work in one film, he may try to incorporate them into another.

Anderson not being able to license The Beatles for The Royal Tenenbaums does not mean The Beatles will not appear in his films in the future. This does not diminish Anderson as an *auteur mélomane*. There are several examples in this section that demonstrate Anderson's love of music and featured music he loves, as well as his involvement in the scoring process with Mothersbaugh and working on the music with him before the film started shooting. This involvement in the music process, both picking out music he loves for the film and having the score written early in the film production process, will be evident in the next chapter on The Life Aquatic With Steve Zissou (2004). Anderson's next film will feature several of his authorial signatures, like songs associated with montage and slow-motion sequences, characters using musical devices, and even the minor signature of the Art Blakey-inspired drum solo. This will also be the first film not to feature The Rolling Stones or Christmas music on the soundtrack.

CHAPTER 4:

THE LIFE AQUATIC WITH STEVE ZISSOU

“Supposedly Cousteau and his cronies invented the idea of putting walkie-talkies into their helmet. But we made ours with a special rabbit ear on top so we could pipe in some music.”

– Steve Zissou (Bill Murray) to Jane Winslett-Richardson (Cate Blanchett)

Introduction

The Life Aquatic With Steve Zissou (2004) is about an oceanographer and documentary filmmaker Steve Zissou (Bill Murray) in the grip of a crisis. His problems extend beyond a mere midlife crisis. He has just lost Esteban, his best friend and fellow Team Zissou crewmember, to a jaguar shark. He has just met Ned, the son he did not know he had or did not want to know he had. His career as a filmmaker is on the decline. Plus he has several interpersonal relationship issues with Eleanor, his wife, Hennessey, his archrival, Jane, his love interest and his reporter, and Team Zissou, his crew. Even though he is going through this crisis, he seems to want to impress everyone around him and make them see him as the same leader, director, hero, and captain of Team Zissou that he used to be. The film uses several types of music to convey Steve’s world: Mothersbaugh’s original score, popular music, music from other film and television soundtracks, and musical performances by Seu Jorge. In addition to the different types of music used in the film, the music is used in relation to scenes featuring slow-motion, montage, and music emanating from musical devices. The purpose of this chapter is how these different types of music and musical uses contribute not only to Steve Zissou’s world but also to Anderson’s authorial musical signatures.

In Matt McGuire’s article on Wes Anderson and the film The Life Aquatic with Steve Zissou, he states “Anderson has the eclectic musical instincts of a seasoned record store clerk” because “who else would think of partially scoring a Jaws – meets – 20,000 Leagues Under the

Sea adventure with covers of David Bowie classics – sung in Portuguese, no less.” He goes on to mention that this film’s soundtrack is “everything but background music,” especially with the use of the raw rock and roll of Iggy And The Stooges’ “Search And Destroy” and Sigur Rós’s atmospheric “Starálfur” so close to one another. McGuire’s goal of this article is to celebrate the way Anderson uses music in his film, and also to find out from Anderson himself about the importance of music in this film and his other works. It is the way Anderson uses music in this film and importance of music that is my goal for this chapter.

McGuire is correct to state that the music in The Life Aquatic is “everything but background music,” not only with the choice of pop songs but how many different types of musical uses that are found and how they are placed within the film and the world of Steve Zissou. The music in this film is not Gorbman’s “unheard melodies,” as even the film score is at times placed front and center with the inclusion of the character Vladimir Wolodarsky, Team Zissou’s film composer, creating music and having his compositions used in the film within the film. The soundtrack is also able to move more to the forefront because it is able to move in and out of the diegesis due to the fact music in film is freer from the barriers of time and space, and it can “contain all times and all spaces, and leads everywhere,” thus music can represent the past, present, and future (Audio-Vision 81 and Film, A Sound Art 412).

The Life Aquatic With Steve Zissou is rich with many different musical elements to aid the film both stylistically and narratively. Anderson’s films are known for their mixture of popular music from the 1960s and 1970s and Mark Mothersbaugh’s original score. The Life Aquatic expands on these types of music to include music from other television and film soundtracks, specifically Sven Libaek’s pieces from the underwater documentary series Inner Space (1972), along the performances by Seu Jorge within the film. Brazilian musician and actor

Seu Jorge plays the character Pelé dos Santos, who is seen and heard throughout the film singing early 1970s-era David Bowie songs in Portuguese and playing an acoustic guitar. This film also expands on Mothersbaugh's original score by taking a more pop score approach, using synthesizers and electronic keyboards to emulate other underwater and nature documentary scores, such as Libaek's or scores found in Jacques Cousteau's documentaries, and his work in the New Wave punk band Devo. This mixture of music in The Life Aquatic establishes a feel and style of an underwater documentary film along with nostalgia of the late 1960s and 1970s. The music does more than just establish the mood, feel, and style.

The music provides additional information about characters within the film, specifically the main character Steve Zissou. Jorge's songs provide an otherworldliness and strangeness while serving as a sort of Greek Chorus to Steve. Mothersbaugh's score, along with previously released popular songs, provides information about Steve's psychological and emotional states of mind. The music in The Life Aquatic utilizes narrative cueing, a film music function Claudia Gorbman describes in Unheard Melodies as a way music can establish characters and interpret events in the film; in this case the music cues viewers to the world of Steve Zissou (73). This world of Steve Zissou is an idealized fantasy world that he sees himself in and wants others to see him in. The music, in particular songs, can create "a link between individual characters' destinies and the human collectivity to which they belong," thus the music in The Life Aquatic is linked to Steve Zissou's destiny and his place in the world (Film, A Sound Art 428).

Musically, The Life Aquatic is a film that has several of elements of Anderson's authorial musical signature, but at the same time it is the first film to move away from some of the minor signatures found in his three previous films – Bottle Rocket, Rushmore, and The Royal Tenenbaums. This film still features pop music, music from other film and television

soundtracks, and Mark Mothersbaugh's score. It also features music used in montage sequences, in slow-motion sequences, and emanating from musical devices. But this film does not include any songs by The Rolling Stones or Christmas music. Instead, it features the music of David Bowie and the performances of Bowie's songs in Portuguese by musician and actor Seu Jorge. The performances by Jorge are central to The Life Aquatic, and Jorge's songs push the music more to the forefront than in any of Anderson's other films. Besides Jorge's performances, there is a character who is the composer of the music for The Life Aquatic documentaries within the film, Vladimir Wolodarsky (Noah Taylor). His "score" is a mix of Mark Mothersbaugh's original score for the whole film and Sven Libaek's score from the Australian documentary series Inner Space. Also, Mothersbaugh's score is more of a pop score and similar to post-punk synthesized music from the 1970s, with a "Casio keyboard" electronic sound and has less of a classical music-influenced sound. However, there is a hint of Bach in Mothersbaugh's score for the "Loquasto International Film Festival" cue and Angela Hewitt's Bach Arrangements playing from Jane's tape recorder. Though one minor signature is still found in The Life Aquatic, Mothersbaugh still includes an Art Blakey drum solo-inspired track, "Robbing Hennessey." Another minor signature prominent in this film is the music associated with dollhouse shots – a tracking shot that Anderson "regularly deploys, revealing levels and layers of a place," and it can make sets or "real locations look like a diorama" ("Substance of Style"). This soundtrack is freer of the constraints of Anderson's previous film soundtracks, just as this film is considered by Derek Hill as a transitional film with an "openness" and "looseness" not found in Anderson's previous films (102-103). Anderson lets go of some of his control – it is filmed on the open sea and in another country, along with having Jorge adapt the Bowie songs himself, giving Anderson something new, yet something very personal (Ken Tucker and Nancy Miller).

To better understand The Life Aquatic with Steve Zissou, it is important to analyze the different types of music used in the film and how the music is used. First there is a need to go into more detail about the film itself and explain what the film is about. Then the chapter will go into detail about the different types of music and how music is used within the film: the David Bowie songs accompanying slow-motion sequences, the pop songs and Sven Libaek's music accompanying montage sequences, and the music emanating from multiple musical devices. There are sections on Seu Jorge's musical performances and Mothersbaugh's original score for the film and the film within the film. Finally, there will be a section on Anderson as a *mélomane* and how he chose the music for this film.

The Life Aquatic With Steve Zissou (2004)

The Life Aquatic With Steve Zissou is about an oceanographer and documentary filmmaker Steve Zissou (Bill Murray) in the grips of a crisis, and it is more than a mere midlife crisis. His best friend was just eaten by a jaguar shark, he meets his son, his wife leaves him, and his career is in decline. As Steve himself states in the film after he has fallen down the stairs of an abandoned five-star hotel and is lying on the ground: "Good, we'll give them the reality this time. A washed-up old man with no friends, no distribution deal, wife on the rocks, people laughin' at him, feeling sorry for himself." In other words, Steve has fallen out of favor with his fans, his team, his loved ones, and even himself. On the surface, the film is about Steve's search for the jaguar shark that killed his friend, but it is actually Steve's search for himself and coming to grips with things out of his control as he is getting older and no longer the hero and the star he once was. It is the story of Steve's destiny. It is also a film about reality and artifice. Steve mentions in the previous quote that he will "give them the reality" which means he is finally able to show his fans, his crew, and himself his true self, and not act the part of Captain Steve Zissou.

Giving them the reality means that he might not come off in the most positive light, as he says to Jane about the article she writes about him in the film, “Obviously people are gonna think I’m a showboat and a little bit of a prick. But then I realized... that’s me. I said those things. I did those things. I can live with that.”

The film begins at a film festival screening of the first part of Steve Zissou’s latest documentary. It is through the screening of this film within the film that most of the major characters are introduced: Captain Steve Zissou (Bill Murray), oceanographer and filmmaker; his wife Eleanor Zissou (Anjelica Huston), the brains of Team Zissou; and the various members of Team Zissou, including Steve’s closest colleague and best friend Esteban du Plantier (Seymour Cassel). Also featured are his nemesis Alistair Hennessey (Jeff Goldblum), his film producer Oseary Drakoulis (Michael Gambon), and a man who is possibly his son, Ned Plimpton (Owen Wilson). It also establishes that Esteban was killed by a shark-like creature Steve calls the jaguar shark. This sets into motion Steve’s plan to find and kill the jaguar shark.

The post-screening party is held on Steve’s boat, the Belafonte – a tribute to Jacques Cousteau’s boat Calypso and Calypso artist Harry Belafonte. This is where Steve meets Ned Plimpton, who might be Steve’s son. Ned is also a fan of Steve’s, showing him his Zissou Society Blue Star Cadets ring he has had since he was young. At the party, Pelé (Seu Jorge) is entertaining the partygoers by performing David Bowie covers in Portuguese on an acoustic guitar. Steve is proud of his boat and he gives Ned a tour of it, a scene depicted on a set with the Belafonte cut in half to reveal all of the different levels and rooms on the boat. This scene also reveals how proud Steve is of the Belafonte and how the boat represents his dreams.

Steve invites Ned to the compound where Steve, Eleanor, and the rest of Team Zissou live when not out at sea on the Belafonte. While shooting some footage on the beach at night,

Steve asks Ned to join Team Zissou, and at that precise moment Jane Winslett-Richardson (Cate Blanchett), a reporter from the Oceanographic Explorer magazine, arrives on the beach. Jane is there to do an article on her childhood hero, Steve Zissou, even though she is pregnant. She surprises Steve with her arrival – nobody from Team Zissou came to pick her up from the airport. It is upon Jane’s arrival that Steve tries to flirt with her and warns Team Zissou engineer Klaus Daimler (Willem Defoe) “not this one, Klaus,” though Ned will either not hear or disregard Steve’s warning when Ned and Jane start up a relationship. Ned becomes Steve’s financial backer for the second part of Steve’s film. Ned had inherited a sum of money after his mother’s death. Once the film is financed, Drakoulias assigns a “bond company stooge,” Bill Ubell (Bud Cort), to Steve’s film, then Team Zissou begins training for their next adventure and film. Before they leave the compound, Eleanor leaves Steve and Team Zissou because she thinks it is a bad idea for Ned to join Team Zissou and for Steve to go on this next adventure in search of the jaguar shark.

Once out at sea, Ned and Jane’s romance grows. Steve and Team Zissou steal equipment from Hennessey’s sea lab because much of the Belafonte’s equipment is out of date and/or broken. When things seem to be going Steve’s way, Filipino pirates attack them and the Belafonte. The pirates first knock out Ned and want to take him hostage, but then the pirates learn that Bill speaks the pirate’s language, and they take him hostage instead. While the pirates are still on the boat, Steve heroically breaks free of his ropes, shoots at several of the pirates – killing one of them – and saves the Belafonte and all of Team Zissou, except Bill, who was taken hostage. Also, Nico (Matthew Gray Gubler), one of the unpaid interns, is injured when a pirate takes a machete to his shoulder, and the Belafonte’s deck is on fire because a pirate threw a grenade on the boat. Anne-Marie Sakowitz (Robyn Cohen), the script girl, stages a mini mutiny

because she believes Team Zissou is being led on an “illegal suicide mission by a selfish maniac,” though instead of causing the entire crew to mutiny, only Anne-Marie and all the interns except Nico decide to leave Team Zissou. Before Steve can rescue Bill from the pirates, Hennessey rescues Steve and tows the Belafonte to a place called Port-au-Patois. Eleanor is staying at Hennessey’s villa in Port-au-Patois. Eleanor and Hennessey were married in the past, and Steve goes to visit Eleanor in an attempt to get her back and to ask her for some money so he can fix the Belafonte and rescue Bill.

Steve returns to the Belafonte alone and without money. Upon his return, he catches Ned and Jane in bed together. Ned stands up to Steve about his relationship with Jane and their relationship, resulting in a fight. Steve reveals to Ned that he knew about Ned’s existence since he was born, longer than Steve initially told Ned at the beginning of the film. Eleanor returns to Team Zissou with money to fix the Belafonte. Eleanor also figures out the location where the pirates might be keeping Bill, the Ping Islands. Steve and Team Zissou go to the Ping Islands, find Bill, rescue Hennessey who was also kidnapped by the pirates, engage in a gunfight with the pirates, and escape the pirates by stealing one of their boats.

Once back on the Belafonte, Ned suggests to Steve to go up in the helicopter to look for jaguar shark. While flying in the helicopter, they realize the jaguar shark is close, but the helicopter is old and in disrepair and it breaks down, crashing into the ocean. Steve carries Ned’s body back to land, but he is unable to save Ned. At Ned’s funeral, Jane fills his casket with a stack of letters she has written him to express her feelings. Steve also gives Jane feedback on the first draft of her article on him, and Hennessey sees all of the items Team Zissou has stolen from his sea lab. Wolodarsky then lets everyone know that the tracking monitor is showing the jaguar shark nearby. Everyone in Team Zissou, including Drakoulias, Hennessey, Jane, Bill, Nico, and

Eleanor get into Steve's mini submarine, Deep Search, to finally see the jaguar shark. Everyone watches the jaguar shark in awe; Steve did not make up this creature that ate his friend. The film ends back at the following year's film festival screening of the second part of Steve's film. The final shot is of Steve and Klaus's nephew Werner (Leonardo Giovannelli) on his shoulders, and then during the end credits all the members of Team Zissou walk down a promenade towards the Belafonte. Everyone is together, even Hennessey, Drakoulis, and Bill, along with Werner and Nico outfitted in Team Zissou uniforms. Only Jane and Ned are not with Steve and the gang, though a silhouette of Ned is seen at the top of Belafonte. The rest of credits have Pelé on the stage back at the film festival singing and playing guitar.

The Life Aquatic With Steve Zissou is a film that mixes several genres – comedy, action-adventure, and drama – and focuses on several different themes: fatherhood, life and death, exploration, nostalgia, failure, control, dreams, and destiny. These themes are found in the film visually and aurally. It is through the music that the movie expands on these themes and explains Steve Zissou's world.

Slow-Motion and David Bowie

There are two instances when David Bowie original songs appear on the film's soundtrack, and in both of these instances they accompany scenes that feature slow-motion. The first time is towards the beginning of the film during the party on the Belafonte, after Steve is told about the death of Ned's mother and that Ned might be Steve's son. While much of the party on the Belafonte features Seu Jorge's covers of David Bowie songs as his character Pelé entertains the partygoers, there is a moment when Bowie's "Life On Mars?" is featured on the soundtrack. The other instance is at the end of the film, after the screening of part two of Steve's latest film. Steve takes Klaus's nephew Werner and puts him on his shoulders, and he descends

the staircase to the flashbulbs of paparazzi to the sounds of “Queen Bitch.” These songs are originally featured on Bowie’s Hunky Dory album from 1971. Both of these songs accompany slow-motion, one of Anderson’s signatures, and Seu Jorge’s cover versions of these Bowie originals appear later in the film after the original has been used in the soundtrack.

During the party on the Belafonte, the music is primarily Seu Jorge’s Pelé singing David Bowie songs except for the moment the David Bowie original “Life On Mars?” enters the soundtrack when Steve and Ned meet. The instrumental part of “Life On Mars?” begins on the soundtrack as they talk about Ned being Steve’s son. Steve then walks through the Belafonte, passing by partygoers and other members of Team Zissou, making his way to the top of the ship, all the while the lyrics to the chorus of the song fill the soundtrack, starting with “Sailors fighting in the dance hall” and ending with “Is there life on Mars?” The last line of the chorus is when Steve gets to the prow of the ship and lights his marijuana cigarette. During the words “Mars” Steve puffs on the cigarette. As he pulls the cigarette away from his mouth, his hand is suddenly in slow-motion. It cuts back to normal speed as Steve comes back to Ned, and the music moves to the background again. The instrumental part of the organ in the song is prominent until it transitions to one of Seu Jorge’s Bowie covers in the background, “Oh! You Pretty Things.”

David Bowie’s “Life on Mars?” is heard shortly after Seu Jorge’s covers of Bowie’s “Ziggy Stardust” and “Starman.” This might seem odd to hear a Bowie original nondiegetically so soon after Seu Jorge’s performance of Bowie’s songs. Though I believe this is a cue to the world that Steve is living and talking to Ned, whom he just met and who might be his son. This meeting triggers emotions in Steve that he cannot control, which makes the original “Life on Mars?” play on the soundtrack. This is one of the first times the audience catches a glimpse of Steve’s world, his reality. “Life on Mars?” is used to depict Steve’s uneasiness to the news of

possibly having a son and the death of a former lover. Upon hearing this news he needs to smoke a marijuana cigarette in order to deal with the emotions he is experiencing and regain his composure. An instrumental version of “Life on Mars?” plays while Ned informs Steve that his mother has died. She was one of Steve’s former lovers, and he might be Ned’s father. The music swells and lyrics come in while Steve walks through the party to the prow of the ship. The first line heard in this sequence is “sailors fighting in the dance hall,” which comments on Steve’s younger, wilder days when he met Ned’s mother and also a premonition of his fight with the pirates. The fact that the song’s title is a question – Is there life on Mars? – brings up the question: Is Ned really his son? This will be a question throughout the film that is never answered. In fact, Eleanor will inform Jane that Steve is impotent. As Bowie sings “Is there life on Mars?” Steve lights up a marijuana cigarette and takes a puff, and subsequently the onscreen action slightly changes to slow-motion. The slow-motion acts as if the audience vicariously experiences the marijuana’s calming effect. The use of this song along with Pelé cover versions of Bowie songs at the party have an alien feel and separates Steve’s world from reality.

The second time a Bowie original is on the soundtrack is towards the end of the film, also during a slow-motion sequence. As in Anderson’s other films, this slow-motion sequence happens towards the end of the film, when the music starts after Steve puts Werner on his shoulders. “Queen Bitch” begins as the scene goes into slow-motion as Steve descends the staircase with Werner on his shoulders and the paparazzi taking photos of him walking towards the camera. The lyrics to the song at this moment are about the song’s protagonist feeling low up “on the eleventh floor” watching the action below. The slow-motion ends when it cuts to a new shot of Werner on Steve’s shoulders, and the credits begin to pop up on the screen to the lyrics “Walk out of her heart, walk out of her mind” and the chorus to the song. The credits continue

with a variety of shots of Steve walking with Werner on his shoulders. This sequence happens at night, so when the shots of Werner on Steve's shoulders cut to the bright sunshine near the water, it is a major contrast visually. "Queen Bitch" continues as Steve and Werner walk down the dock near the sea in their Team Zissou uniforms. Team Zissou joins them, and they all climb aboard a new-looking Belafonte. "Queen Bitch" plays until the song ends. Then the scene switches back to the film festival stage with Seu Jorge performing "Queen Bitch," and the credits continue to roll.

Like with the "Life On Mars?" sequence, Steve is shown alone with a marijuana cigarette, but this time he is outside the film festival during a successful screening of his latest film instead of on his boat after a failed screening. Also, once Werner sits next to Steve, he tosses his cigarette. He does not need to be high around Werner. He needs Werner to still retain his innocence and to look up to him. When Steve puts Werner on his shoulders and he descends the staircase is when the music and the slow-motion start. Steve is physically descending, getting lower, like the way the protagonist in the song feels. However, Steve is changed, and his lowest moments are currently behind him. This is a moment of triumph. Soon Steve and Team Zissou and his dream will be renewed with new uniforms, a larger Team Zissou, a repaired Belafonte, and a renewed sense of purpose. The "Life On Mars?" sequence is a call for Steve to change, and "Queen Bitch" is when Steve is changed.

It is here I want to point out that both of these David Bowie songs will be repeated later in the film, though in a cover version by Seu Jorge. Jorge's "Life On Mars?" mirrors the scene featuring the Bowie original, but instead of Steve smoking a marijuana cigarette it is Ned outside smoking his pipe while the Belafonte is out at sea. Also, in the later "Life On Mars?" sequence the question of Steve's possible fatherhood comes up: Eleanor informs Jane that Steve "shoots

blanks,” so the possibility of Ned really being Steve’s son is slim. While there is a great deal of time before the repetition of “Life On Mars?” the repetition of “Queen Bitch” happens immediately after the Bowie version ends. As the original version of “Queen Bitch” ends during the end credits of the film, Seu Jorge is shown alone performing his cover version of the song on the film festival stage. It is important to note that this type of use of music is different from the repetition of musical leitmotif found in a score or songs used as a leitmotif, and that this song repetition has a more psychoanalytical explanation that will be expanded on in the next chapter on The Darjeeling Limited.

The slow-motion sequences featuring David Bowie songs, and in particular the one at the end of the film, contribute to Anderson’s musical signature of featuring slow-motion sequences in all of his films typically set to pop songs. The next section features another one of Anderson’s signatures: montage sequences featuring pop songs, most notably the use of Devo’s “Gut Feeling.”

Montage, “Gut Feeling,” and Sven Libaek

The typical Anderson musical montage is set to popular music. In The Life Aquatic, there are two of these montage sequences: the use of Devo’s “Gut Feeling” (1978) during the Team Zissou training sequence and the use of Iggy And The Stooges’ “Search and Destroy” (1978) when Steve takes his boat and Team Zissou back from the pirates. In addition to having a montage sequence set to pop songs, The Life Aquatic has montage sequences set to music from television – Sven Libaek’s music from the Inner Space documentary series – and set to Mothersbaugh’s original score. This section will focus on the montage sequences set to pop songs and to Sven Libaek’s music. The montage set to Mark Mothersbaugh’s original score will be gone into detail in the section on the overall score to the film. All of the different types of

music Anderson uses with his montage sequences contribute to Anderson's overall authorial musical signature for this film and all of his films.

The Team Zissou training sequence set to Devo's "Gut Feeling" is an example of a typical Anderson montage sequence set to a pop song. Only the first two minutes of the song are used, which is an extended instrumental build up to the lyrics. The music seems like one of Mothersbaugh's original compositions for the film, but is actually music by Mothersbaugh's New Wave punk band Devo, recorded in 1978. While the lyrics to the song are not featured in the film, knowing the song title and the chorus to the song, "I got a gut feeling," adds to the overall understanding of the sequence and Steve. Even without the song lyrics, the New Wave punk rock music complements Steve's as the leader of Team Zissou as he oversees their training for their next film and next adventure after securing financing for this next film.

The scene begins optimistically; everyone is training and preparing for the next film and adventure. The instrumental beginning of the song builds its intensity from just guitars, then adding drums, bass, and keyboards as the sequence moves from Steve arriving back to the Team Zissou compound with the financing and Bill Ubell, the bond company stooge from the bank, via helicopter and boat to Steve overseeing Team Zissou preparing for his next film. After the shot of Steve mapping out the route for his next journey, it cuts to a continuous dollhouse shot of Team Zissou preparing for their next adventure and film. The rhythm of the song matches the movement from each room in the compound of the team testing out their equipment, exercising, and playing pinball. Then it cuts to the beach, first with Wolodarsky and Pelé testing out explosives, and then with the whole team jogging on the beach while Steve rides on a bicycle yelling inaudible commands. The music moves to the crescendo with a point-of-view shot of Steve seeing Ned giving Jane a sand dollar. Then Steve breaks up their exchange and gets Ned

back to his training. The climax of the crescendo is when Ned dives into water in scuba gear. Then it cuts to Ned being given mouth-to-mouth resuscitation by Steve with no music. Ned had drowned, but Steve saves his life.

This crescendo of the song matches Steve's distrust of Ned and Jane. The name of the song, "Gut Feeling," also expresses Steve's gut feelings about Ned and Jane. Steve is unsure if Ned is really his son. He is unsure about the story Jane is working on since she is not asking fluff questions, but asking serious questions that Steve is unwilling or unsure how to answer. Ned and Jane's presence threatens Steve's authority over Team Zissou and his credibility as a captain and filmmaker. Ned and Jane represent the youth that at one point idealized Steve, but they have now grown up and are becoming disillusioned by their childhood hero. Jane's affection towards Ned and rejection of Steve is a reminder of Steve losing his appeal to women and threatens his masculinity. These are his gut feelings, but one of the gut feelings Steve does not have is how the upcoming film and voyage are doomed. The song starts off complementing Steve's triumph of securing financing and having an adventure to prepare for, and then the crescendo and climax of the instrumental part of "Gut Feeling" match Steve's insecurity and the moment before Ned drowns at the end of the sequence. Steve is able to save Ned here but he will not be able to save Ned later in the film.

The use of "Gut Feeling" in this sequence not only contributes to Anderson's major musical signature of featuring a popular song in a montage, but it also contributes to the minor signature of music featured with a dollhouse shot, and contributes to Anderson as an *auteur mélomane*. The dollhouse shot is the continuous shot of the Team Zissou compound as the team prepares for the next film in the center of this montage, and it appears when the crescendo of the

song begins. As for contributing to Anderson as an *auteur mélomane*, this song is one of Anderson's favorites, and he wrote the scene to it (McGuire and Aquatic "Audio Commentary").

The next typical montage sequence set to popular music is the scene featuring Steve reclaiming his boat from the pirates set to Iggy And The Stooges' "Search And Destroy." As Steve and Team Zissou are taken hostage on their own boat by pirates, Steve breaks free of his ropes, and yells to the pirates, "I said get your ass the hell off my boat!" As soon as Steve says these words, the only thing heard aurally is Iggy And The Stooges' 1973 punk rock song "Search And Destroy." Then Steve jumps into action, with several shots of Steve shooting at the pirates and the pirates firing back. While the pirates get away from Steve on a motorboat, taking Bill with them as a hostage, Steve has his boat and his team back, even if both are slightly damaged after this pirate attack.

"Search And Destroy" works on many levels for this scene. It is the breaking point for Steve. His mission changes from searching for and destroying the jaguar shark that killed his friend to searching for and destroying the pirates who took his money and the bond company stooge. It is also a moment for Steve to be the hero again. Steve takes on the remaining pirates on the Belafonte by himself with his fists and his sidearm. The rock guitars signal a return of Steve's masculinity and heroism. The lyrics support Steve's return to heroism and comment on his character and actions: he is "a street walking cheetah with a heart full of napalm," he "ain't got time to make no apology," and he needs someone to save his soul because he is "the one who searches and destroys." Throughout the film Steve seems to have a way with animals and thinks of himself as animal-like, but his heart is dangerous. At the moment he breaks, Steve becomes dangerous to those threatening the people and things he cares about most. He beats up, shoots at, and kills pirates. He does this all with just one gun versus the pirates with semi-automatic rifles

and machetes. The technology Steve uses in this scene is a gun, but it can also refer to his use of the stolen technology from his archrival Hennessey to aid in his search for the jaguar shark. Being the hero, he is too busy to apologize. As the hero, he has to save the Belafonte, even if it means hurting and killing some pirates. The most telling lyric in relation to Steve is “somebody’s gotta save my soul.” Steve’s mission has been to search for the jaguar shark and kill it, but along the way he does not realize he is destroying his relationship with Eleanor, causing distrust among his crew, physically destroying his boat, and inadvertently leading Ned to his death. Now, unless someone saves his soul, he will continue to search and destroy instead of search and discover. He will need the help of Eleanor and the rest of Team Zissou to save his soul, but ultimately it will be Ned standing up to Steve and Ned’s death that will allow Steve to get back to a respected status of leader, captain, and filmmaker. The camera zooms to Ned’s unconscious body during the lyrics “somebody gotta save my soul,” pointing to the person that will help Steve change and points to Ned’s future. The music ends as soon as Steve throws his gun into the water at the escaping pirates.

This scene is not completely serious and includes some humorous elements. The band performing the song is Iggy And The Stooges, and Bill, who Steve refers to as the bond company stooge, is the person Steve will eventually rescue from the pirates. The references to napalm and A-bombs are references to explosions and war. As Steve is fighting the pirates, it is shot like a war film with the gunfights and the grenade thrown by the pirate blowing up part of the Belafonte. A nice touch is the shot of Steve’s scream as he sees the grenade landing on the boat. The only sounds besides the music is the gun shot that kills one of the pirates, the screams of Nico having a machete come down on his shoulder, and the sound of the grenade exploding. This sequence seems almost absurd in a Wes Anderson film, yet would not be out of place in a

Die Hard-type action flick, with the hero wearing a Speedo and flip-flops instead of a white tank top and barefoot.

The training sequence set to “Gut Feeling” and Steve’s hero sequence set to “Search and Destroy” are not the only montage sequences in The Life Aquatic, but they are the most typical of Anderson’s sequences in his other films that feature pop songs. In addition to these montages sequences, there are Steve’s documentaries set to Sven Libaek, the films within the film. The opening film within the film – introducing each member of Team Zissou in part one of Steve’s latest documentary – may be viewed as a montage set to Sven Libaek’s music from Inner Space, along with any of the other film within a film sequences. Most of the Sven Libaek tracks used in the film are originally from the 1970s Australian documentary television series Inner Space by Ron and Val Taylor, though there are a few tracks of some of Libaek’s other work from around the same time.

The Life Aquatic With Steve Zissou begins at a screening of part one of Steve’s latest film at a film festival. The film within the film, also called The Life Aquatic, introduces all of the characters of the film and the members of Team Zissou. The first character introduced is Steve Zissou, and Steve provides the voiceover narration of the film, starting with, “This is to be our most ambitious adventure to date – and, ultimately, a tragic one.” The music, called “Shark Attack Theme” by Sven Libaek, starts as Steve introduces the members of Team Zissou. “Shark Attack Theme” is an upbeat track featuring flutes, drums, and xylophone. This music plays throughout most of this sequence as each member of Team Zissou is introduced. The music changes when the water fills with blood and then Steve emerges to describe the creature, a jaguar shark, that ate his best friend and colleague Esteban. The music that plays through the end of the sequence is “Meteoric Rain,” originally found on Libaek’s album Solar Flares. “Meteoric Rain”

is darker in tone than “Shark Attack Theme” and features piano to accompany the tragedy of Esteban’s death and Steve’s momentary breakdown at the sight of his friend’s death. This is the first of several montage sequences of The Life Aquatic documentaries within the film set to Libaek’s music.

Most of the other The Life Aquatic documentary montages are set to Libaek’s upbeat jazz score that is similar to “Shark Attack Theme.” Team Zissou watch an old The Life Aquatic documentary on a small television at the Team Zissou compound. The upbeat music here is “Music For Eels.” It features flutes and piano and similar to the other Libaek tracks. This music complements the shots of a younger Team Zissou watching Steve jump off the Belafonte into the cold water surrounded by ice, and Steve and Team Zissou rescuing a wild snow mongoose and her babies. Team Zissou on screen is having a good time, and Steve is a leader respected by his team. It cuts back to Team Zissou today watching themselves, and Klaus says, “That’s what it used to be like.”

The montage sequences of The Life Aquatic documentaries within the film set to “Shark Attack Theme” and “Music For Eels” are good examples of the how Libaek’s music is used to create a cohesive sound for Steve’s films and complement the visuals in them. There are other instances of glimpses of rough cuts to Steve next film set to Libaek’s music and these tracks are upbeat like “Shark Attack Theme” and “Music For Eels.” In addition to creating a cohesive sound for the films within the film, the montage sequences featuring Libaek’s music contribute to Anderson’s major authorial musical signature of music associated with montage sequences and to the minor signature of featuring music from television.

The two montage sequences set to Devo’s “Gut Feeling” and Iggy And The Stooges’ “Search And Destroy” contribute to Anderson’s signature of montage sequences set to pop

songs. In addition to this type of musical use, there is Sven Libaek's music that is featured in the montages of *The Life Aquatic* films within the film. While this section focused on these two types of music associated with montage sequences, there is a montage set to Mark Mothersbaugh's original score. This type of musical montage will be gone into more detail in the section on Mothersbaugh's overall score for the film. The montage sequences are associated with different types of music and Anderson's next major musical signature – which also features a variety of different types of music – the music emanating from music devices.

Musical Devices of Jane, Eleanor, and Steve

Anderson's films typically feature a character playing a musical device – record player, tape player, radio, iPod – and the music emanating from the device expresses the character's emotional state or their feelings for another character. In *The Life Aquatic*, there are three characters – Steve, Jane, and Eleanor – that use various musical devices, and the music that emanates from them to express their emotional states and connect with others. Also as in Anderson's other films, the music emanating from these musical devices are more than the pop songs, classical music and original score pieces by Mothersbaugh emanate from these devices.

One of the ways Anderson depicts characters using musical devices is to first have the music on the soundtrack seemingly nondiegetic, featuring another character on the screen and this character moving towards the music and the character controlling the music within the film. The character called out to is seen before the person controlling the music. In *The Life Aquatic*, this “calling out” to other characters can be connected to how Eleanor and Jane use their musical devices to connect with Steve and Ned, respectively. Eleanor's and Jane's use of a record player and tape recorder will be gone into in great detail here before analyzing Steve's use of various musical devices, which is somewhat different from how Eleanor and Jane use them.

Eleanor's use of music is similar to how Inez from Bottle Rocket and Margot from The Royal Tenenbaums use music. Each plays music to call out to someone they want to connect with and the music is heard by the lover, ex-lover, and the person being called out to is shown before the person controlling the music. Steve is shown and the music is heard on the soundtrack before Eleanor is shown controlling the record player. "La Niña de Puerta Oscura" by Spanish Flamenco guitarist Paco De Lucia is heard as Steve leaves the Belafonte en-route to Hennessey's Villa where Eleanor is staying. This music is able to call out to Steve and draw him to Eleanor, though it is unclear if Eleanor is really calling out to Steve consciously. When Steve arrives to the villa, Eleanor reluctantly lets him inside. The music becomes louder and becomes diegetic as it accompanies Eleanor leading Steve through the villa. Before Eleanor turns off the record on the record player, she introduces Steve to her young, tan, shirtless research assistant Javier. "La Niña de Puerta Oscura" calls out to Steve and guides him to Eleanor with the song first being nondiegetic and then switching to diegetic once inside the villa. But unlike Margot and Inez wanting to connect and communicate with Richie and Anthony, Eleanor was not consciously calling out to Steve or wanting to see him. Nonetheless, they are connected by the music. But there is history between Eleanor and Steve, and this is shown with the use of the second Paco De Lucia song in this scene a performance of Joaquín Rodrigo's "Concierto de Aranjuez."

After Steve apologizes to Eleanor and is honest with her, she is able to share an intimate moment with him and play a record specifically for them. While Steve is out on the balcony of the villa, Eleanor off screen starts up "Concierto de Aranjuez" first with the sound of a needle on the record and then with the guitars from the song. Eleanor and Steve are able to connect through the music when their cigarettes touch. The camera moves closer to them as he moves her hand closer to him so he can light his cigarette. They both inhale as their cigarettes touch and his

cigarette lights up. As they look at each other lovingly, Steve says, “It’s good to see ya, Eleanor.” This is an intimate act that only happens once Steve is honest with her and himself, and this music from Eleanor’s record player accompanies this intimate moment.

Like Eleanor, Jane’s music is heard on the soundtrack and the character being called out to – Ned – is shown before Jane is seen with her tape recorder. But unlike Eleanor, Jane’s tape recorder and her music are associated with the development of her romantic relationship with Ned. The first character in the film that is shown listening to music is Jane. She listens to classical pianist Angela Hewitt performing Johann Sebastian Bach on her tape recorder, a device with which she also conducts her interviews. There are four different selections from Hewitt’s Bach Arrangements (2001) that are heard emanating from Jane’s tape recorder: “Wachet Auf, Ruft Uns Die Stimme,” “Sanctify Us By Thy Goodness,” “Nun Komm, Der Heiden Heiland,” and “Passacaglia in C Minor.” This music plays diegetically and represents Jane and Ned’s romantic relationship from beginning to end.

The first time music is heard emanating from Jane’s tape recorder is when she is in her room shortly after she arrives at the Team Zissou compound to do a story on Steve. She is listening to “Wachet Auf, Ruft Und Die Stimme” and reading Marcel Proust’s Remembrance of Things Past (1913-1927) out loud. The music and her voice are heard before she is seen. Ned hears her music and voice as he is returning to his room and starts to follow the music and the voice to Jane’s room. He is shown in her doorway listening, and for a moment Jane is unaware he is there. From his point-of-view she is sitting cross-legged on her bed, reading with her tape recorder on the nightstand and a stack of books on a chair. Once Ned enters her room, to get closer to her music, her voice, she finally realizes that she is not alone, and he tries to leave. But he stays and they start to get to know each other by asking each other a few direct questions –

she is reading to her unborn child and he reveals he figured out Steve is his father and his mother committed suicide because she had a bad case of cancer. After they know each other a little better, Ned sits down and listens to her read and to the music. This music from Jane's tape recorder connects her with Ned, and it attracts Ned to follow the music and to be near her. But unlike the instances with Eleanor and Steve, the music is diegetic the entire time instead of first seeming nondiegetic. Also unlike Eleanor and Steve, this music from her tape recorder accompanies the romance between Ned and Jane.

The next two times Hewitt's Bach Arrangements emanate from Jane's tape recorder are while Ned and Jane are together. "Sanctify Us, By Thy Goodness" plays as Ned gives Jane a sand dollar necklace strung up on dental floss while they are in the sauna. This is the first time they share an intimate moment. They gaze into each other's eyes they move closer as if they are about to kiss, but they are interrupted when Pelé and Bobby enter the room. This scene marks how their romance is blooming and the innocence of their relationship. The next time music emanates from Jane's tape recorder is while Jane and Ned are alone in his room on the Belafonte. They are listening to "Nun Komm, Der Heiden Heiland." Ned is first shown with his head on Jane's belly listening to the baby inside her. Then they kiss and make love together for the first time, and Angela Hewitt's Bach Arrangements is the soundtrack to their love affair.

The final time music is heard from Jane's tape recorder is to document the end of her relationship with Ned. Jane is sad and confused because at this moment she is preparing to leave the Belafonte and Ned just told her his heart is breaking because she is leaving. Both Ned and the tape recorder are absent visually from the scene, but Hewitt's "Passacaglia in C Minor" connects to both in their absences. Hewitt's pieces played the three other times from Jane's tape recorder and the subtitle from the DVD states, "Tape Recorder: piano, classical," further confirming this

is from Jane's tape recorder. The scene marks the end of her romance with Ned, and their relationship is no longer in her control musically.

Jane's tape recorder playing Bach does call out to Ned. They are able to have more of a defined romance, depicted musically with Hewitt's Bach Arrangements, than Margot with Richie. Jane is able to control this music of their romance until Ned tells her his heart is breaking at the thought of her leaving. The next time Jane and Ned are together in bed there is no music, just the silence before Seu Jorge's "Five Years," and she turns to writing letters to Ned as her way to express her love for him just prior to his death.

While Eleanor and Jane use their musical devices to connect with other characters, Steve uses his various musical devices – diving helmet, echo box, and tape deck – to make him the center of attention in his world. The music he controls is the soundtrack to his world. Steve treats his life like a movie. In addition, his music is used to impress Jane, who he is trying to flirt with. These uses of musical devices can be found in the scenes featuring the music from his helmet and Joan Baez's "Here's To You" from the echo box on the hot air balloon. These musical devices are two devices he created so he can control the music in his world. On the surface, the final way he uses his musical devices seems only to be a way to add music to his world, but it also allows him to express his feelings and grieve the deaths of Ned and Esteban when he plays "Ned's Theme, Take One" on the tape deck of the mini submarine.

As Steve and Team Zissou are preparing for a dive, Jane interviews Steve. This is when Steve explains the special helmet he created. He tells Jane that Team Zissou's dive helmets are unique because "we made ours with a special rabbit ear on top so we can pipe in some music." Steve turns on the helmet, the "Diving With Team Zissou" music by Mark Mothersbaugh begins to play, and Steve begins to dance. Then it cuts to the dive. Team Zissou is swimming

underwater while this music continues to play. The music ends when Steve begins to direct the underwater scene and says, “Let’s start with the reverse.” Steve controls his environment and he controls his music, which in turn allows him to control his world. Steve also tries to impress Jane by showing off his invention while dancing to the music playing on it.

Another instance Steve tries to impress Jane with his music and musical device invention is when he takes her up in his hot air balloon and plays Joan Baez’s “Here’s To You” via the echo box. This scene features the song written by American folk music artist and activist Joan Baez and Italian film composer Ennio Morricone for the 1971 Italian film Sacco and Vanzetti, about the Italian immigrant anarchists who were executed in the 1920s in the United States for their political beliefs. The lyrics to “Here’s To You” are four simple lines that repeat over and over (Joan Baez Website). These lyrics support Sacco and Vanzetti’s or Nicola and Bart’s political beliefs with lyrics about remembering their death, these final moments of death or agony will be theirs, and “that agony is your triumph.” A song about civil and political rights seems strange to use while Steve is trying to hit on Jane, but I think the lyrics contribute to how Steve wants to be seen; he wants to be remembered fondly forever as a hero. However, Steve will not be triumphant until he experiences some agony and pain. First, Steve is rejected by Jane up in the hot air balloon. Steve has already lost Esteban and will experience the possibility of losing the Belafonte, and the loss of Ned. These painful moments will allow Steve to be a hero and leader again. The song seems to be nondiegetic, but it is revealed to be diegetic when Steve presses the intercom button of the echo box and reveals that this is the source of the music. Steve uses this song to try to attract Jane and the lyrics reveal how Steve wants to be seen, as a hero, but he tells Jane he does not feel like the hero depicted in her old official poster of him. The song

also foreshadows that Steve will have to experience more pain and loss before he can experience triumph again.

The final song that Steve plays on a musical device is after a moment of great loss for him, Ned's death. The music he plays on his tape deck allows Steve to express his feelings for Ned, to grieve Ned's and Esteban's deaths, and to memorialize their deaths. This music allows everyone in the mini submarine Deep Search to experience the awe and wonder of all the creatures found in Steve's world. After Ned's funeral, everyone piles into Deep Search because Wolodarsky picks up the jaguar shark on the scanning monitor. Steve is steering the submarine and has Eleanor and Jane on either side of him, along with the other members of Team Zissou, Drakoulias, Hennessey, Bill, and Nico. Steve puts a cassette in the tape deck, and Wolodarsky's voice is heard saying "Ned's Theme, Take One," the name of the cue by Mark Mothersbaugh, and the electronic music begins. The various characters see a variety of underwater creatures: Drakoulias sees an octopus, Klaus sees black fish and angel-like fish, Vikram sees a hummingbird-like fish, Hennessey sees one of his research turtles, and everyone sees a sting ray. Once they get into a deep, dark, cavernous part of the ocean floor, Steve stops Deep Search, adjusts the lights on the submarine, and silences the music. Shortly afterwards, the jaguar shark appears, and Steve cries and asks, "I wonder if it remembers me."

Steve is able to control the music on the tape deck, making "Ned's Theme, Take One" the soundtrack to his search for the jaguar shark. The song seems to have the ability to telepathically call out to the creatures underwater, specifically to the jaguar shark. These creatures allow Steve to prove he is not a fake or a phony and that he really saw the jaguar shark kill Esteban. Unlike Eleanor and Jane using music to call out to Steve and Ned, Steve uses "Ned's Theme, Take One" to call out to the jaguar shark and the other fantastical sea creatures. Also, unlike Eleanor and

Jane, Steve is shown controlling the musical device before the creatures called out to are shown. Once the jaguar shark appears, Steve is finally able to grieve, express his loss of Ned and Esteban, and he is able to triumph by having his team and everyone in Deep Search believe and support him. He is able to be “The Zissou” again.

Steve, Eleanor, and Jane all play and control musical devices and use them to connect with other characters. Eleanor and Jane use their musical devices in a sexual and romantic way to call out to characters. Steve uses his variety of musical devices to control the soundtrack to his world, to make Jane pay attention to him, and to use it to attract Jane, even though he fails. Also, Steve uses musical devices to express himself and ultimately to call out to the jaguar shark and other underwater creatures. Steve is able to control the soundtrack to his world, both emanating from his various musical devices and Wolodarsky’s score in Steve’s films, but Steve is not able to control all of the music in his world. Steve cannot control the songs that Pelé sings, the David Bowie covers that act as a Greek Chorus, but he needs to listen to the lyrics to these songs that contribute to his world and heed to the lyrics as a warning.

Seu Jorge as Greek Chorus and International Songs

Anderson is known for having a variety of types of music in his films, including songs from all over the world in foreign languages. In Anderson’s films he has featured songs in Spanish – Bottle Rocket – and songs in French – Rushmore and The Darjeeling Limited. The Life Aquatic With Steve Zissou by far features the largest variety of music in a variety of languages to represent the different places and cultures Steve has encountered in his travels as an oceanographer and filmmaker. This cosmopolitan approach to the music in The Life Aquatic is found especially in Seu Jorge’s covers of David Bowie songs in Portuguese throughout the film. In addition to Jorge’s performances, Eleanor listens to Spanish Flamenco guitarist Paco De

Lucia, and Iceland's Sigur Rós is on the soundtrack when the jaguar shark appears on screen. The use of songs in foreign languages is a minor part of Anderson's overall musical signature, and in this film this music contributes to the well-travelled world of Steve Zissou.

The songs Pelé sings are all covers of David Bowie songs but sung in Portuguese, giving the songs an alien effect. The songs are not exactly faithful covers of the Bowie originals. Most of them seem to reflect what is going on in the filmic world of Steve Zissou. Film scholar Michel Chion associates songs in film as having the ability to be linked to a character's destiny, and these songs are linked to Steve's destiny (Film, A Sound Art 425-430). Pelé is able to communicate information that Steve and other characters cannot communicate, plus he is able to guide Steve, even if Steve does not quite understand what Pelé is singing. Pelé, while considered a safety expert in the film and not the composer, as Wolodarsky is, has a special place within Steve's and Anderson's world. He is able to predict, or at least sense, danger within this world – Pelé is trying to keep Steve safe, and tells him his destiny. But Steve needs to listen and understand what Pelé is singing. This is key to the film – what is Pelé actually singing? He is not singing the straight interpretations of the original Bowie songs. These songs are interpreted seemingly with the world of The Life Aquatic With Steve Zissou and the character of Steve Zissou in mind. Seu Jorge as a Greek Chorus comments on Steve and guides his destiny. The songs move in and out of the diegesis, and they are much freer than purely diegetic music. These songs are freer than diegetic music from the barriers of time and space (Audio-Vision 81). Seu Jorge's performance adds depth to his character and contributes to the narrative of the film.

Steve hosts a party on the Belafonte after the screening of part one of his film. This party establishes Seu Jorge's character as an acoustic guitar player. This sequence features four Bowie covers, but places "Ziggy Stardust" and "Changes" in the foreground. The other songs Jorge

plays are “Starman” and “Oh! You Pretty Things.” The first song featured in the party scene is Pelé singing “Ziggy Stardust.” The song is audible before Pelé is seen in his tuxedo and red cap playing an acoustic guitar with Renzo (Pawel Wdowczak), the soundman, holding a boom mic recording the music at the party. The camera pans across the party to reveal not only different partygoers but different aspects of the boat, such as the mini submarine re-named Deep Search after the original name Jacqueline has been crossed out. This is the first time Pelé is shown performing in the film. The original David Bowie rock and roll version is de-familiarized by having it performed in Portuguese with an acoustic guitar. At first this performance seems to be just diegetic music played by one of the crewmembers to entertain the guests on the Belafonte, but Pelé serves as a Greek Chorus to Steve’s world. These songs foreshadow and comment on this world. Of the four songs featured in this party sequence, it is “Changes” that comments the most on how Steve needs to change and Pelé serving as a Greek Chorus.

Steve and Ned are on the bridge of the ship smoking and talking, and Pelé singing “Changes” is audible in the background. This song is used to signal that both men are going to experience many changes after this meeting and the journey they will embark on together. They are trying to get to know each other – Ned tells Steve he is a pilot for Air Kentucky and was a fan of Steve’s in his youth. Steve offers his marijuana cigarette to Ned, who takes a few puffs but then switches to a tobacco pipe since he normally does not “try grass.” Having knowledge of the original Bowie song “Changes,” or at least hearing the chorus, gives this conversation more meaning, since from this moment on Steve and Ned’s lives will change forever. The lyrics in both songs are about changes – Bowie’s original chorus features “Just gonna have to be a different man” and Jorge’s chorus is about change coming. “Changes” complements and

comments on how Steve and Ned are about to become changed men after meeting each other, though it will be a while before Steve will grow up and become a truly changed man.

The songs Pelé sings at the party on the Belafonte establishes his role as a Greek Chorus, commenting on Steve's world, warning and guiding him to his destiny. The songs Pelé sings seem to focus on several themes: fatherhood, exploration, reality, dreams, nostalgia, life, death, love, change, failure, and control. Some of these themes are found in the songs Pelé sings at the party: "Starman" is about Steve's dreams and reality, "Oh! You Pretty Things" is about his love for Eleanor and his need for her in order to be successful, and "Changes" is about Steve's need to change, though he might not be ready to change yet. These themes established in the party sequence and the others mentioned above are found in the other songs Pelé sings to warn and guide Steve. Steve's ability to listen to Pelé and his ability to change will allow him to follow his destiny, but Steve is first reluctant to change, which causes issues with Eleanor and makes Steve hurt others around him. The songs that I will go into more detail are "Rock And Roll Suicide" and "Space Oddity." These songs feature these themes, comment on Steve, and warn him.

While "Changes" is about the need to change, "Rock And Roll Suicide" is closely linked with the themes of life and death. The use of "Rock And Roll Suicide" is a warning to Steve that he is linked to death and that he will harm and kill others unless he changes. This song plays as Eleanor and Steve are talking in their bedroom at the Team Zissou compound. The lyrics and Eleanor warn Steve to not on his next voyage, or it will lead to death. The lyrics to the song are very similar to Bowie's, one of the only Seu Jorge adaptations close to the original song. Both songs have the lines "You're a rock 'n' roll suicide," "Oh my love, you're not alone," and both end with "Give me your hands" and "Wonderful." The line "You're a rock 'n' roll suicide" is the key lyric Pelé sings to warn Steve. Eleanor brings up the fact that one of the members of Team

Zissou is already dead, Steve brings up Esteban, but I believe she is talking about Ned, since his heart had stopped beating before Steve brought him back to life with CPR. Steve is currently surrounded by death and is a “rock ‘n’ roll suicide.” The lyric about not being alone is about Steve’s need for Team Zissou, but more importantly Eleanor. When Steve does not listen to Eleanor or Pelé, he continues to plan his next adventure with Ned, and she leaves. This next mission is a suicide mission, and people are going to get hurt and killed. Eleanor sees this. Pelé sings about this as a warning, but Steve is completely unaware that this is a suicide mission. Steve takes on a Captain Ahab persona, and his desire for revenge overrides rational thought. Later, after the pirate raid on the Belafonte, the continuity girl Anne-Marie will say to the crew, “We’re being lead on an illegal suicide mission by a selfish maniac.” As this song warns, Steve is going on a suicide mission.

It is the issue of control that really comes into play with the scene featuring “Space Oddity.” “Space Oddity” is a moment when Pelé is unable to warn Steve about impending doom, or at least a total loss of control over his boat and his crew when the pirates attack. Pelé himself is unsure what is going on prior to the pirate raid of the ship. Pelé is sitting out on deck of the Belafonte, playing the beginning of “Space Oddity,” and in the background a boat is slowing approaching. When Pelé gets to the countdown part of the song, it is the countdown to the pirates taking over the boat and Steve losing control. Pelé sings “This is the great control of Major Tom, so great that in fact I don’t know, almost anything...” This is when the ladder from the pirate’s boat makes contact with the Belafonte. It immediately cuts to Steve in the sauna, smoking pot, and the sounds of a struggle can be heard in the background – the pirates have taken control of the ship and of Steve’s crew. Steve, while not having control at this moment, will briefly regain control later in this scene. He will become a hero and save his crew and boat with only one gun.

Though Major Tom is on a doomed spacecraft in Bowie's song and the only thing he is able to control is telling ground control of his impending doom, Steve is only temporarily like Major Tom, on a doomed mission, and will regain control of his boat. This boat, the Belafonte, represents Steve's dreams, and losing the boat is a nightmare to him. The threat of losing his boat, losing his dream, and losing control almost becomes true for Steve, and this is a moment Pelé is unable to warn Steve.

These songs by Seu Jorge communicate to Steve the issues of fatherhood, control, life, death, exploration, reality and dreams – themes that are found through out the film's overall narrative. It is when Steve finally is able to be truthful to himself and to others that it seems he finally listens, or at least gets the message Pelé is sending him. These songs work to guide Steve's destiny, something he finally realizes he ultimately cannot control. Steve's dreams and other worlds become reality when he listens to Pelé's songs.

Seu Jorge's songs in Portuguese are not the only foreign-language songs featured in the film. "Starálfur" by Sigur Rós is associated with the sighting of the jaguar shark and the screening of part two of the film at the film festival. This song is by Icelandic independent rock band Sigur Rós, the most contemporary song in the film. "Starálfur" comes from Sigur Rós's Ágætis byrjun (1999), and the song is very dreamy and ambient. It is sung all in Icelandic, giving the song an even more exotic feel, more so than Seu Jorge's David Bowie songs in Portuguese. The song's title translates into "Staring Elf," and the song is about creatures you see in your dreams. This is the music that plays when Steve and everyone in Deep Search see the jaguar shark.

After Steve turns off "Ned's Theme, Take One," they sit in the dark briefly. Slowly, "Starálfur" fades up and the jaguar shark comes into view, swimming towards Deep Search.

Everyone watches in awe as the jaguar shark approaches. Steve no longer wants to kill the jaguar shark, and Eleanor tells Steve the jaguar shark is beautiful. Steve begins to cry after he says, “I wonder if he remembers me.” The shark begins to swim away, and it cuts to part two of Steve’s film at the film festival. “Starálfur” continues to play throughout the scene at the film festival. The song and the sight of the jaguar shark allow Steve to finally grieve for the loss of Ned and Esteban. It also proves that Steve is not a phony or a fake; he really did see the jaguar shark. Steve is changed when he sees the jaguar shark. Steve sees the staring elf, or in this case, the jaguar shark, and is changed by the sight of it. Steve is changed for the better. He has grown up, has his team again, and is renewed.

The songs by Seu Jorge and Sigur Rós contribute to Steve’s world and reflect Steve as an oceanographer and filmmaker. Jorge as Pelé is able to comment and warn Steve, leading him to his destiny. These songs in other languages also contribute to Anderson’s minor signature of featuring songs in other languages and from other countries. There are several songs by Jorge that comment and contribute to Steve’s destiny that I did not have space to go into more detail, though one of these songs is used in association with one of Anderson’s other minor signatures, music associated with a dollhouse shot. Jorge’s version of “Five Years” plays in the background as Ned and Steve fight while walking through the Belafonte. This shot is similar to the dollhouse shot of the Belafonte found towards the beginning of the film when Steve gives Ned a tour of his boat set to Mothersbaugh’s “Let Me Tell You About My Boat.” Mothersbaugh’s original score and its use in association to Anderson’s major and minor musical signatures is the focus of the next section.

Mark Mothersbaugh and The Life Aquatic Score

In order to start to understand The Life Aquatic With Steve Zissou, it is important to understand the score from the film, both Mark Mothersbaugh's score for the overall film and the score Mothersbaugh creates for the documentaries within the film, "composed" by Vladimir Wolodarsky (Noah Taylor). Since Mothersbaugh's score is used to both score Anderson's film and Steve Zissou's film within the film, it moves the score to the forefront and frees the score from the constraints of diegetic and nondiegetic music. The score is used diegetically and nondiegetically, and moves back and forth between. The score contributes to Steve's world, to Anderson's overall musical signature, and to a pop score. The score accompanies scenes featuring musical devices, dollhouse shots, and montage. One of Anderson's minor musical signatures is the Art Blakely-inspired drum track written by Mothersbaugh, and this signature is found within this film. This section I will focus on the score pieces that contribute to Anderson's overall authorial musical signature and to Steve's world within the film.

In a video interview found on The Life Aquatic DVD, Mark Mothersbaugh goes into great detail about the sound of the film and the score in particular. The score Mothersbaugh created for Wolodarsky is a pop score that features old synthesizers such as Casios and sounds like New York post-punk band Suicide, which used a few synthesizers and a drum machine. In addition to having a retro sound, the film features more electronic music. Mothersbaugh's pop score is heavily influenced by electronic and post-punk music, yet there are still some cues influenced by classical music. The "Loquasto International Film Festival" cue is influenced by the work of Bach, and "has a festive pomp and circumstance kind of feel to it" to complement the scene of Steve meeting and greeting friends, fans, financiers, and foes at the film festival ("Mark Mothersbaugh").

Mothersbaugh's original music is one of several musical elements used to aurally depict Steve's world. After the film festival at the party on the Belafonte, Steve gives Ned a tour of the Belafonte. Once Steve says "Let me tell you about my boat," the visuals cut to him holding a miniature of the Belafonte while a curtain behind him opens up to reveal a life-sized cross-section of the boat. As the crew goes through their normal routine, the camera moves across the cross-section of the boat highlighting each room and part of the boat as Steve describes them to Ned in a voiceover. This is a dollhouse shot tracking throughout the different rooms of the Belafonte. Steve is aurally giving Ned a tour of the Belafonte while the camera reveals to the viewer what Steve is showing Ned. The underlying music in this scene is entitled "Let Me Tell You About My Boat," which Mothersbaugh describes in a 2005 interview with Wired magazine as being about a guy "talking about his dreams," and the pride he feels is depicted in the music. This scene is one of Mothersbaugh's favorite moments in the film because the music is able to express both Steve's dreams and empathy. But this emotional, proud music is playing over a fake boat and is accompanied by a voiceover. The audience is supposed to experience Steve giving Ned a tour of the boat, something he is proud of, and he is trying to impress both Ned and the audience. The scene and the music both end after Ned asks what happened to Jacqueline, whose name is crossed out on the side of the mini submarine, now called Deep Search. Steve replies with, "She didn't really love me." This question brings Steve and the audience back to reality. Music is key to signaling Steve's reality.

In addition to being music about Steve's dreams, Mothersbaugh mentions how this music sets the template for the overall sound for the film because "Let Me Tell You About My Boat" is actually a musical palindrome of the "Scrapping And Yelling" cue from Anderson's previous film, The Royal Tenenbaums. Mothersbaugh used a computer program to reverse the "Scrapping

And Yelling” cue and created the “Let Me Tell You About My Boat” cue with some different instruments and made it more electronic. The overall feel of the cue is the same; it still has the “same kind of upness to it, kind of light and happiness that you have in The Royal Tenenbaums,” yet at the same time it has “slightly unexpected rhythms and phrasing for melodies” (“Mark Mothersbaugh”). This “upness” and happiness can be found in the several of the cues in the film, for instance “Ned’s Theme, Take One.”

“Ned’s Theme, Take One” is a cue that represents the score Mothersbaugh created for Wolodarsky, and also is an example of music emanating from a musical device. The use of this cue emanating from a cassette deck along with the “Diving With Team Zissou” cue emanating from the Steve’s special diving helmet have been gone into detail already in the section on musical devices, but there are a few more things to be stated about this cue. This cue is supposed to be a temp piece by Wolodarsky because this is an all-electronic synthesized cue; it melds the world of Steve Zissou together – the entire film and the film within the film – and it melds together Mark Mothersbaugh’s and Wolodarsky’s compositions. The upness from the cue gives it a type of innocence, while it also expresses Steve grieving the loss of Ned and Esteban. This music complements the images of the passengers of Deep Search experiencing the world under the sea that Steve is familiar with---Steve’s reality.

Like “Ned’s Theme, Take One,” the “Diving With Team Zissou” cue is a mix of Mothersbaugh’s score for the film as a whole and Wolodarsky’s score. This cue emanates from a music device, Steve’s special diving helmet. As Anderson states in the soundtrack’s liner notes, “Mothersbaugh’s Casio-esque ‘temp’ pieces” created half of Wolodarsky’s musical voice. This initial “temp piece” that is used as Zissou’s helmet music is what becomes “Diving With Steve Zissou,” and was a piece Mothersbaugh created after Anderson said he wanted the score to be

like the post-punk New York band Suicide (McGuire “Sub Pop”). Like “Let Me Tell You About My Music” being a palindrome setting the tone for the sound of the music for the film, the helmet music created by Mothersbaugh also set the tone for what Wolodarsky’s music would sound like, though eventually it will become grander and more orchestral later in the film with the cue “Ping Island/Lightning Strike Rescue Op,” a cue that contributes to Steve’s world and to Mothersbaugh’s pop score.

The “Ping Island/Lightning Strike Rescue Op” is a cue that is used for a montage sequence, a cue that emanates from a musical device, and a cue that accompanies Steve and Team Zissou as they rescue Bill. This cue is mix of the music Mothersbaugh created for Wolodarsky, featuring all electronics and synthesizers, and Mothersbaugh’s score for the entire film, featuring an orchestra of acoustic instruments. The first part of the cue is used to accompany the rough cut of Steve’s documentary, a montage of shots, as they get closer to Ping Island. Just before this montage is shown, Steve has Wolodarsky start up the reel-to-reel machine to test the music with the image. Once the montage is over, Wolodarsky turns off the reel-to-reel machine. This part of the cue is almost exactly like the “Diving With Team Zissou” with all synthesizers. This sequence shows how Steve assembles parts of his films together and how music “composed” by Wolodarsky works with this edited footage. This shows how Wolodarsky’s “temp piece” is used, which is based on Mothersbaugh’s “temp piece” that is the inspiration for Wolodarsky’s sound and used as the helmet music.

“Ping Island/Lightning Strike Op” is unique from the other cues that build off “Diving With Team Zissou,” since it goes from the simple electronic piece to a fully orchestrated piece. When Mothersbaugh was composing the music for this scene, he wanted it to start off sounding like the other cues with the synthesized sound but then use orchestral instruments because this is

the moment “when things became real” for Steve (“Mark Mothersbaugh”). The cue is electronic when Steve and Team Zissou arrive on the beach of Ping Island and moves to the fully orchestral sound when they run towards and search the hotel for Bill. This cue moving from an electronic cue to a full orchestral cue allows Mothersbaugh to create unique “adventure music that didn’t sound like it came out of another movie” because it has a classic feel, but “it was very unique to the universe that these people were floating around in” (“Mark Mothersbaugh”). This turns the music that has been primarily associated with Wolodarsky and his compositions into a fully orchestrated cue that is by Mark Mothersbaugh for the film as a whole, something Wolodarsky and Steve himself dream of having in their films within the film. This cue contributes to Mothersbaugh’s score being a pop score by featuring the synthesizers.

There is a montage sequence set to Mothersbaugh’s original score, “We Call Them Pirates Out Here,” that is more experimental than the other montage sequences in the film. It is similar to Richie’s suicide attempt montage in The Royal Tenenbaums. The music and the montage represent Steve’s nightmare of losing his ship and his crew to pirates. The scene is of the pirates taking over the ship, gathering all of its passengers, and tying them up and blindfolding them all, including Steve. This music seems to mix various film music genres and express the confused state of mind Steve is experiencing. The strum of a guitar is heard, something that would not be out of place in a Western genre film, but it is later accompanied by militaristic drum beats and strings that would be at home in a thriller or horror film, though still having elements of an electronic synthesizer throughout the track, giving it a mix of an electronic and orchestral score. The horror aspect of the music intensifies as Steve has almost completely lost control of his boat. The pirates take Bill hostage, Ned is unconscious, and most of Team Zissou is scared. Losing control of his boat – his dream – is terrifying for Steve. This is when

Steve breaks. The visuals are several quick cuts of the crew blindfolded but there is one cut of Steve from earlier in the film when he had “crazy eye” after he witnessed Esteban being eaten by the jaguar shark during part one of his film. The music is an intense mix of strings, synthesizers, and drums. The strings intensify during this quick montage reminiscent of Bernard Herrmann’s cue for the shower sequence in Hitchcock’s Psycho (1960) and John Williams’ “Theme from Jaws” from Spielberg’s Jaws (1975). There is also the overlapping of voices and whispers mixed with Mothersbaugh’s score. The cue complements Steve having his dream temporarily taken away from him and briefly losing control. Compared to “Let Me Tell You About My Boat’s” upness and depiction of Steve’s dream, “We Call Them Pirates Out Here” is Steve’s nightmare, and this more orchestral and darker cue represents this nightmare.

The montage with quick cuts in the sequence plus the use of a cold color temperature is similar to the montage in The Royal Tenenbaums that features Richie’s suicide attempt with the more experimental type of editing. While in The Royal Tenenbaums there is the use of a contemporary song by Elliot Smith, here the scene is accompanied by Mark Mothersbaugh’s original score. The score provides horror to the scene as do the quick edits.

One of the few minor musical signatures found in The Life Aquatic is Mothersbaugh composing a cue inspired by Art Blakey’s drumming; this cue is “Robbing Hennessey.” This piece takes the Blakey-like jazz drumming and adds electronic noises and synthesizers. This cue begins with drums and eventually builds to add the synthesizers and electronic noises. The addition of the synthesizers and electronic noises allows this cue to be like the other cues that utilize synthesizers, while at the same time maintains the minor signature’s association with characters breaking the law or doing something unethical. This is similar to the “Bookstore Robbery” cue from Bottle Rocket when Dignan and Anthony rob the bookstore, or when

“Piranhas Are A Very Tricky Species” plays when Max tries to build the aquarium on school grounds without permission in Rushmore, and when “Chas Chases Eli” appears in The Royal Tenenbaums after Eli crashes his car into the Tenenbaum house. Steve and Team Zissou break into Hennessey’s sea lab and steal some of Hennessey’s equipment, such as the scanning equipment, so they can track the jaguar shark, and a state-of-the-art espresso machine. This dollhouse shot is similar to the “Let Me Tell You About My Boat” sequence by having the camera follow the action on the sea lab, revealing Team Zissou stealing Hennessey’s equipment. When Anne-Marie warns Steve that he has charted Team Zissou and the Belafonte to dangerous “uncharted waters,” he disregards her warning. It is here that the cue adds synthesizers and electronic noises to the drums. Almost immediately after Steve disregards Anne-Marie’s warning, one of the interns drops the main tracking monitor. Steve calls Anne-Marie a “jinx,” and the camera tracks up the sea lab stairs with a drum solo that turns into digital noises. Once the camera gets to the top of the stairs the music ends.

The score Mothersbaugh creates for The Life Aquatic contributes to being a pop score by being heavily influenced by the post-punk band Suicide and featuring synthesizers. This score contributes to Anderson’s major musical signature by having cues associated with montage sequences and musical devices. The score contributes to Anderson’s minor signatures by featuring Art Blakey-inspired cues and cues accompanying dollhouse shots. Mothersbaugh working on the score during preproduction and giving Anderson’s temp pieces to use for the film during production contributes to Anderson being an *auteur mélomane*. The next and final section of this chapter goes into detail about Anderson as an *auteur mélomane* and the importance of the sound of The Life Aquatic score and all of the music featured in the film.

Anderson as *Méломane* and Losing Control

As with his previous films, Wes Anderson features songs he loves and music selected before the filming of The Life Aquatic began. As a *méломane*, Anderson has a “more active control of music” in the film, in terms of how the music contributes to the film’s themes, story, and style (“Auteur Music” 150-151). Yet while Anderson has control over much of the music, he loses some of his control with the use of Seu Jorge’s covers of David Bowie songs.

The importance of music in The Life Aquatic is clear in the script for the film, in that Anderson and co-writer Noah Baumbach mention music throughout the script. While they knew which specific David Bowie songs the character Pelé plays on guitar in the film, there are three instances in the script where they write Pelé is “playing a David Bowie song” – during the party on the Belafonte, when the pirates arrive to raid the Belafonte, and during “a small reception” after Ned’s funeral (16, 85, and 140). Also in the script is a scene written about Steve controlling the music within his film after he says, “Let’s try track three against picture.” The script description states, “Wolodarsky presses play on a reel-to-reel tape recorder. A piece of brooding, suspenseful electronic music begins” (119). Eleanor’s use of music is written in the script as well. While she is at Hennessey’s villa, “Classical music plays loudly from the next room” and “Eleanor turns down the volume on the stereo” (105-106).

In the audio commentary, Wes Anderson and Noah Baumbach talk about the use of David Bowie in the film, in particular the songs performed by the character Pelé. Anderson says, he “wanted to use a lot of David Bowie songs” in the film and “we made this character, it was a character who was going to be playing music on deck of the ship.” He also wanted this character to be Brazilian and sing the David Bowie songs in Portuguese. In an interview with Matt McGuire, Anderson says:

I was writing one scene with my co-writer Noah Baumbach, and I thought “Space Oddity” would be good, but in the script we just put in “plays a David Bowie song.” Then I decided to throw in that direction throughout the script, so it became he was play Bowie songs continuously for the character.

This also gives Anderson an opportunity to use one of his favorite David Bowie songs in the film. Anderson tells McGuire how he has tried to use Bowie’s “When I Live My Dream” in his previous films, but “I haven’t been able to make it work” (Aquatic “Audio Commentary”). He is able to get this early Bowie song in The Life Aquatic, though not the original version but Seu Jorge’s cover. Anderson does get to use some Bowie originals in the film, and Baumbach says the use of “Life On Mars?” in the film “feels like it was almost written” for the scene featuring Steve smoking a marijuana cigarette on the prow of the Belafonte after meeting Ned (Aquatic “Audio Commentary”). Later in the audio commentary, Baumbach tells a story about when Anderson was shooting the film in Rome. He called Baumbach and played “Queen Bitch” over the phone to him, and asked, “What do you think about this for the ending?” Baumbach continues to say this song has “great energy” to it. This seems reminiscent of when music supervisor Randall Poster suggests The Faces’ “Ooh La La” for the ending of Rushmore, but this time it is Anderson picking the final song for the film.

Like Anderson’s other works, he wrote his script around certain songs that ended up in the film. As mentioned above, “Space Oddity” is one of the songs Anderson had in mind while writing the scene featuring the pirates boarding the Belafonte. Another song Anderson wrote a scene around is Devo’s “Gut Feeling.” This song is one of Anderson’s favorite songs and marks the first time Anderson includes a Devo song in his soundtrack, even though he has had Devo co-founder Mark Mothersbaugh write the original score for all of his films until The Darjeeling Limited (McGuire “Sub Pop”). Also on the audio commentary, Anderson and Baumbach discuss

how they knew they wanted to use “Gut Feeling” early on, and wrote the main montage scene featuring Team Zissou training for their next adventure around this song.

As with Rushmore and The Royal Tenenbaums, Anderson and Mothersbaugh began to work on the score early in the pre-production process. Initially, Anderson wanted Mothersbaugh to create a more Radiohead-esque score with a 70s electronica feeling but as Anderson states:

I heard a song by Suicide that I liked a lot and I played it for Mark and discussed some other influences. And after that he made [the helmet song – “Diving With Team Zissou”] – it was about 30 seconds long – and we decided to scrap the whole Radiohead sound and make it more of a Casio/drum-machine sort of thing. (McGuire “Sub Pop”)

The helmet music, the “Diving With Team Zissou” cue, was something Anderson “had worked up a couple years before the movie” with Mothersbaugh. This cue is something he tried to play on the set for everyone to get into the mood of the scene featuring Steve’s special helmet that can play music when the batteries on his stereo died. Anderson ended up singing the melody of the song to Bill Murray, singing “bum, bum-bum, bum-bum, bum-bum, bu” for a few takes until, as Anderson tells it, “on the last take he [Bill Murray] started dancing and that’s what’s in the movie. He’s imagining that music, and he’s kind of dancing with the beat anyway” (Aquatic “Audio Commentary” and McGuire “Sub Pop”). Mothersbaugh, in his video interview on the DVD, mentions that they have “gotten involved closer to the very beginning” for this film, and Anderson was sitting on the couch in Mothersbaugh’s studio “with a laptop working on the script still and I was writing the music...for the film at the same time” because “there is a composer inside the movie.” Mothersbaugh and Anderson were trying to figure out what kind of music Wolodarsky, Team Zissou’s composer, would write and they came up with an outdated Casio-keyboard sound, mostly because Anderson wanted something that sounded like the 1970s New York post-punk band Suicide. Later, Mothersbaugh talks about how he and Anderson would

listen to music together and “recommend pieces to each other,” in particular the classical pieces that are referenced or found in the Anderson’s films.

Mothersbaugh is usually critical of the use of songs in film, but thinks Anderson is “really the mastermind behind...the song choice for his films,” and “he takes such care in what songs he puts in his movies” (“Mark Mothersbaugh”). This attention to detail can be seen in the songs Anderson wanted to use for this film, but did not end up working. Anderson initially wanted to use New Order’s “Ceremony” – the 1980s New Wave band featuring members of 1970s post-punk band Joy Division – in the scene when Steve goes to the prow of the ship to smoke a marijuana cigarette. The scene instead features Bowie’s version of “Life On Mars?” In the audio commentary, Baumbach talks about how Anderson tried many songs in that scene, including “Ceremony,” which eventually ended up in the film’s trailer. Anderson responds to Baumbach, “But really, ‘Life On Mars?’ feels like it was almost written for that” scene. At one point, Anderson wanted to use Steve Miller as an artist that Jane plays on her tape recorder instead of the Bach Arrangements performed by Angela Hewitt. Baumbach discusses how they wanted Steve Miller’s classic rock songs in the film, and thought that Jane listening to Steve Miller was “a funny idea,” but saved it for another project. Furthermore, as Anderson points out, they used a lot of David Bowie in The Life Aquatic, and it “seem[ed] somehow more appropriate” (Aquatic “Audio Commentary”). Anderson even tried minimalist music and no sound for the scene when Steve takes the Belafonte back from the pirates. In the commentary, Baumbach says that Anderson at one point had “talked about maybe doing it all silent,” and “the effect was much more grave” being all silent or with minimalist music. The final version with “Search And Destroy,” Baumbach continues, brings the film back to a “more playful Zissou world.”

The control over the choice and placement of the songs and music in a film is decided by the *mélomane* – in this case, Anderson (“Auteur Music” 150). But like his main character Steve Zissou, Anderson must collaborate with others, and will lose some of his complete control of the film’s music. Anderson had several ideas going into this film about how it would sound musically, but as the liner notes to the soundtrack indicate, Noah Taylor – who plays the composer Wolodarsky – gave Anderson a CD of Sven Libaek’s music, and Anderson never read a complete translation of Seu Jorge’s Bowie covers. As Anderson notes: “One night in Rome, Noah Taylor gave me a CD he had burned and labeled with his baroque scribbling.” This was the soundtrack to Ron and Val Taylor’s underwater documentary series Inner Space, whose original music was composed by Sven Libaek. Anderson writes, “Noah told me to use it in the movie. Not only did I do that, but [music supervisor] Randy Poster and I also got ahold of Libaek’s entire body of work.” Later in the liner notes, Anderson writes about how Seu Jorge contributed to the film as the character Pelé, adapting the David Bowie songs in Portuguese. Anderson asked Jorge which word was he singing in Portuguese that meant “cigarette,” and Jorge told him “something very poetic about friendship and hope and the future – but no ‘cigarette.’” Anderson suggested that he add “Rebel Rebel” every once in a while. While Jorge does not sing ‘rebel rebel’ in the song “Rebel Rebel” and sings a similar sounding “zero to zero” instead, Jorge does seem to heed Anderson’s suggestion for “Rock and Roll Suicide” by singing “You’re a rock and roll suicide.” Furthermore, Anderson tells Nancy Miller, “I guess the idea wasn’t effectively communicated to him that he was to sing translated lyrics of Bowie songs,” but as he concludes in the liner notes, “In the end I am convinced that Jorge’s words – and unquestionably his beautiful performances – capture the spirit of David Bowie’s. Exactly what we were looking for.”

Giving up some control of the music is something Anderson begins to do as a whole on The Life Aquatic With Steve Zissou. Anderson tells Ken Tucker, “I couldn’t do the sort of controlling I like to have on this project... I mean, just dealing with being on the water – I couldn’t control things the way I usually want to.” Tucker goes on to write, “You get the feeling Anderson may be struggling to break free of the ‘controlling’ instinct he refers to, and the struggle itself becomes interesting.” Derek Hill notes that The Life Aquatic is a transitional work for Anderson, even if The Darjeeling Limited “looks more like a true transitional work,” and I think that Hill is correct (104). This is the first film Anderson uses a co-writer other than Owen Wilson. For this film Noah Baumbach co-wrote, and later he will work with Roman Coppola and Jason Schwartzman on The Darjeeling Limited. This is the first film in which Anderson begins to lose complete control musically over the film, and as a whole. This is also the first film where Anderson begins to slightly change his musical signature. He does not use Christmas music or The Rolling Stones in this film, and the repetitive musical use becomes more prominent. In this film, David Bowie’s original version of “Life On Mars?” and “Queen Bitch” are in the film, and these songs repeat later with Jorge’s versions, most notably when both versions of “Queen Bitch” play back to back during the end credits. This musical repetition will be featured more prominently in Anderson’s next film, The Darjeeling Limited. While The Life Aquatic’s music begins to change Anderson’s musical signature, The Darjeeling Limited will mark a major change to Anderson’s musical signature. It will be the first film without Mark Mothersbaugh’s score.

CHAPTER 5:

THE DARJEELING LIMITED

“I want us to make this trip a spiritual journey, and for us to seek the unknown and learn about it. Can we agree to that?” – Francis Whitman (Owen Wilson) to his brothers Peter (Adrien Brody) and Jack (Jason Schwartzman)

Introduction

The Darjeeling Limited (2007), Wes Anderson’s fifth feature film, is the story of three privileged American brothers, Francis (Owen Wilson), Peter (Adrien Brody), and Jack Whitman (Jason Schwartzman), in India on a spiritual journey traveling on a fictional train called the Darjeeling Limited to various spiritual locations and temples. But this trip is really about the Whitman brothers reconnecting with each other a year after their father’s death; searching for their mother Patricia Whitman (Anjelica Huston), who left them for a convent in the Himalayas; and finding out more about themselves. As in all of Anderson’s films, The Darjeeling Limited is full of music, specifically from the Indian films of Satyajit Ray and Merchant-Ivory, as well as songs by The Kinks, The Rolling Stones and other popular artists from the 1960s.

The brother most associated with music is the youngest, Jack, who is seen with his iPod and portable speakers, and he plays music from it throughout the film. In the short film, Hotel Chevalier (2005), Part One of The Darjeeling Limited, Jack Whitman’s ex-girlfriend says to him when she arrives to his hotel room, “What is this music?” She is asking about the music playing on Jack’s iPod, “Where Do You Go To (My Lovely)” by Peter Sarstedt. However, this question can also be about the music for the entire film and perhaps even the music in all of Anderson’s films. This is the first film without Mark Mothersbaugh’s score and instead utilizes a compilation score from the films by Indian director Satyajit Ray and the films set in India by Merchant-Ivory, the film production company made up of producer Ismail Merchant, director James Ivory, and

screenwriter Ruth Praver Jhabvala. However, in addition to the Indian music, it features The Kinks and The Rolling Stones, indicative of Anderson's fascination with British Invasion music. The soundtrack also features classical music and songs in French. Anderson's typical musical signatures begin to evolve and change in this film. While all of the slow-motion sequences feature The Kinks, there is not a typical montage sequence set to a pop song. Instead there is the use of a "dollhouse shot," a shot that tracks through a set created by train cars, featuring the rock song "Play With Fire" by The Rolling Stones. As for music emanating from a musical device, an iPod is used in this film, the most contemporary device in all of his films. There is also the use of musical repetition in this film; a song repeats nondiegetically almost immediately after it has played from the iPod. This music and usage mark both a departure from and reinforcement of Anderson's musical signatures which, along with the themes of chaos and control, will be explored in this chapter. Additional themes explored in this film are spirituality, death, existence, shallowness, and significance.

This change in The Darjeeling Limited is noted because Anderson gives up some of his control over the film, something he began to do with The Life Aquatic With Steve Zissou (2005). Anderson tells Edward Douglas of ComingSoon.net, "The way we shot in India, I feel like what I enjoyed the most about it were the things that you couldn't control because I'm pretty good at controlling it all. India is a place you can't control." Matt Zoller Seitz mentions in Salon.com that the major themes in the film are chaos and control, and as with The Life Aquatic, Anderson gives up some of his control and allows some of his musical and visual signatures to expand and evolve.

In order to understand The Darjeeling Limited, it is important to examine the different types of music and musical uses in the film. First, there is a need for a brief description of Hotel

Chevalier, the short film known as Part One of The Darjeeling Limited, and a brief description of The Darjeeling Limited. After these brief descriptions, each section will highlight one of Anderson's musical signatures and the music associated with it, starting with slow-motion sequences featuring songs by The Kinks. The section on musical devices goes into great detail about the music emanating from Jack's iPod along with the musical repetition of specific songs that are associated with Jack's relationship with his mother. While a typical montage sequence set to pre-existing rock songs is not found in this film, the next section explores the montage sequences set to the pre-existing theme music from Satyajit Ray's The Music Room (Jalshagar 1958) and Merchant-Ivory's Bombay Talkie (1970) and the dollhouse shot set to The Rolling Stones' "Play With Fire." The role of Randall Poster as music supervisor for the film is very important and will be discussed since there is not an original score composer and instead has a compilation score. Finally, the chapter ends with a discussion of Anderson as an *auteur mélomane*.

Hotel Chevalier (2005)

The Hotel Chevalier is a short film that features Jack Whitman living in a hotel in Paris. Jack gets an unexpected phone call from his unnamed ex-girlfriend (Natalie Portman) who is in Paris and wants to see him. The events that take place over the film's thirteen minutes can briefly be described as Jack's preparation for her arrival and their awkward sexual reunion. During this short film, Peter Sarstedt's "Where Do You Go To (My Lovely)" can be heard at three different moments, twice almost in its entirety. Jack plays the song from his iPod, and then a few minutes later it plays again nondiegetically.

This short film features two unnamed characters played by Jason Schwartzman and Natalie Portman, though in The Darjeeling Limited Schwartzman's character is Jack Whitman

while Portman's character still remains nameless. Jack is staying in the Hotel Chevalier in Paris. It starts with him calling room service and then his ex-girlfriend calls him announcing she is on her way to visit him. Jack seems reluctant to give her his room number, but he gives it to her anyway. After he hangs up, he starts straightening up his hotel room, runs a bath, and displays some trinkets and personal items in his room. He cues a song on his iPod, Peter Sarstedt's "Where Do You Go To (My Lovely)." The intro to the song is briefly heard while he cues it up.

When she knocks on the door, Jack presses play on his iPod. The song begins and the camera pans over to him standing near the iPod next to the door of the hotel room. He opens the door and his ex-girlfriend is standing there talking on her cell phone. Before she walks in she asks, "What's this music?" Jack just shrugs his shoulders in response. She walks in and tries to kiss him. They hug instead, an awkward embrace. She walks through his room, looking at all the trinkets he has on display. She pauses for a moment at three miniature music boxes and plays the middle one. The melody that plays is from "Les Champs-Élysées," and it makes her smile at Jack. As she walks towards the bathroom, she slides a small package into Jack's suitcase.

They talk briefly about his stay at the hotel. While they are sitting next to each other on the bed, she asks if he is running away from her, and he says he thought that he already had. They both lie back on the bed, looking at each other, until room service interrupts them. While they look over the food and Jack orders a drink for her, the song ends.

As soon as the man from room service leaves, they kiss passionately as they walk over towards the bed. Jack undresses her, all the while kissing her all over and revealing several bruises on her body. They agree to sleep together. While she is on top of him, he notices the bruises on her arm. When he comments on them, she just subtly shrugs and goes back to kissing him with no explanation of where her bruises came from. When it seems they are about to have

sex, she sits up while still on top of Jack though moving out of the frame to remove her blouse and says, off screen, “I love you. I never hurt you on purpose.” Jack is looking at her the entire time and says, “I don’t care.” She comes back into frame, they kiss, and he holds her.

As they are lying there, the beginning of “Where Do You Go To (My Lovely)” comes on the soundtrack, and Jack asks her if she would like to see his view of Paris from his hotel room. Just after she says okay, it cuts to a slow-motion tracking wide shot of his ex-girlfriend standing nearly naked next to his iPod as he walks towards her with the Hotel Chevalier robe. The lyrics begin as Jack comes into frame and she turns her head in his direction. He holds out the robe for her to put on. As she is tying the belt to the robe, they are walking through the room towards the balcony. Jack opens the door, she walks out, and he looks back into the room before walking outside on the balcony himself. It cuts to both of them walking out on the balcony at normal speed. They both stand together looking at the view with their arms around one another. The camera pulls out slightly wider as they walk back into the hotel room, the camera pans to the view of Paris from the balcony, and the credits roll.

This short film features only one song, Sarstedt’s “Where Do You Go To (My Lovely)” which plays diegetically twice and nondiegetically once. It is important to mention this song and the use of the Jack’s iPod since the song plays an important role. This short film features two of Anderson’s major musical signatures: a character using a musical device and music associated with slow-motion. This song is also associated with musical repetition, something that had been found briefly in The Royal Tenenbaums (2001) and The Life Aquatic With Steve Zissou (2005), but this type of repetition is found again in The Darjeeling Limited, which will be gone into in greater detail in the section on musical repetition. Sarstedt’s song will appear again in The Darjeeling Limited. Before discussing more about these different musical uses in both Hotel

Chevalier and The Darjeeling Limited, it is important to know more about The Darjeeling Limited as a whole.

The Darjeeling Limited (2007)

The Darjeeling Limited is Anderson's fifth feature length film and takes place on a train traveling through India as three privileged American brothers are on a spiritual journey. But these brothers are in real need of some sort of spiritual change since all three of them are currently stunted by the death of their father and the disappearance of their mother. To have a film set in India is something Anderson has always wanted to do and was influenced by the films set in India by French directors Jean Renoir (The River 1951) and Louis Malle (Phantom India and Calcutta 1969), Indian director Satyajit Ray (Teen Kanya 1961 and The Apu Trilogy: Pather Panchali 1955, Aparajito 1956, and Apur Sansar 1959), and Merchant-Ivory (The Householder 1963, Shakespeare Wallah 1965, and Bombay Talkie 1970). Anderson mentions these influences in several interviews and articles. (Amsden; Muhlke 133; Darjeeling Soundtrack; Browning 112). Having the film set in India also allows Anderson to lose some control over the film because, as Anderson is quoted in the introduction of this chapter, "India is a place you can't control" (Douglas). This is one of the major themes in the film, control. Francis Whitman (Owen Wilson) tries to control everything surrounding this trip in Indian as represented by his itinerary, yet it is the moments he cannot control that are the most meaningful to himself and his brothers.

The major themes of the film are spirituality, shallowness and significance, death and existence, and chaos and control. The film is set in India, where the Whitman brothers are to experience a spiritual journey and reunite as a family after they had drifted apart following their father's death. This film is a comedy, and much of the brothers' spiritual journey is "played for laughs" but the humor arises from sadness (Amsden). The sadness these brothers feel is from the

death of their father, and this theme of death looms over the brothers, particularly with Peter (Adrien Brody), but Francis and Jack (Jason Schwartzman) are affected too. This sense of loss, both through the death of their father and the absence their mother, has these brothers lost and in a state of arrested development. They are unable to grow up.

The film can be separated into the Whitman brothers on the train and off the train, and separated into following Francis's itinerary for their spiritual journey and not following the itinerary. The introduction of the film leading to the train called the Darjeeling Limited is with the Businessman (Bill Murray) in a taxi rushing to the train station through the crowded streets of a bustling Indian city. The Businessman is late and has to run after the train. As the Businessman is yelling, "wait" for the train that is leaving the platform, Peter Whitman, occupation unknown, runs past him and catches the train.

On the train, the other Whitman brothers are introduced as well as the purpose of this trip. In the first class compartment the brothers are sharing and where they all reunite as a family is filled with the luggage that once belonged to their now deceased father and that all three brothers now own. Jack, the youngest brother and a writer, is already in the compartment when Peter walks in. Francis, the eldest brother covered in bandages all over his face from a recent motorcycle accident, is the last brother to enter the compartment. Francis runs the company Francis Whitman Industries. Francis maps out their trip by introducing his itinerary for their spiritual journey. Francis tells Peter and Jack they need to agree to become brothers again and shows them their itinerary. Francis's need to control the trip is established with the itinerary and the rules they all need to agree on. The first time their father's death is mentioned is with Jack's "fictional" short story about the brothers trying to take their father's car to his funeral. Francis notices Peter is wearing their father's glasses and throughout the film it is revealed Peter has

several of their father's items with him. This establishes Peter's grief over his father's death through his clinging to his father's things. While Francis wants all of them to be open with each other, the secrets between them begin to become apparent. Peter tells Jack his wife is pregnant but that he should not tell Francis, and later Jack will tell Peter he has a ticket for Italy just in case he needs to leave the trip early. The biggest secret is the one Francis keeps from his brothers, the real purpose of their trip, to see their long absent mother Patricia Whitman (Anjelica Huston). Francis also keeps from his brothers that his motorcycle accident was a suicide attempt, something that will be revealed once they visit their mother. The Whitman brothers do not keep each other's secrets for too long.

Besides the introduction of the brothers at the start of the film, other minor characters are established that appear throughout the film. Brendan (Wally Wolodarsky) is Francis's assistant travelling with Francis but on a lower class train car. Rita (Amara Karan) is a train stewardess who is dating the Chief Steward (Waris Ahluwalia) but becomes involved in a brief affair with Jack on the train. The Old Man (Kumar Pallana) has the compartment next to the Whitmans and appears throughout their journey as a silent observer.

The first spiritual place they visit is the Temple of 1000 Bulls. While this trip is on Francis's itinerary, chaos ensues when the brothers get off the train. After they visit the outdoor market – Francis looks for a power adaptor, Peter purchases shoes and a poisonous snake, and Jack purchases mace – they visit the temple. While in the temple Jack believes his passport has been stolen and panics, Francis discovers Peter borrowed his belt and wants it back, and Peter is upset with his brothers so he prays elsewhere in the temple. Their distrust for each other continues when Jack tells Francis Peter's secret of being a father-to-be. Then Francis has one of his loafers stolen by a shoeshine boy. To add to the chaos they almost miss their train. Once back

on the train Francis seems in control again, but this is brief. The poisonous snake Peter purchased has escaped. After the Chief Steward captures it, he wants to kick the Whitmans off the train but instead confines them to their compartment.

During the time the brothers are confined to their compartment they do not always stay in their room. One of these meaningful moments is when the train is stopped in the middle of the desert and “lost.” When they ask Brendan what is going on, he tells them the train is lost and “We haven’t located us yet,” on the map. These words impact Francis and make him want to do a peacock feather ceremony he got from the guru with his brothers on top of a dune. Just before he starts the ceremony, he confesses to his brothers he found their mother, she is a nun at a convent in the Himalayas, and they will be visiting her in a few days. This makes Peter and Francis upset; they would not have come on the trip if they had known its true purpose.

Back on the train, Francis still seems in control, but his control and his itinerary is causing tension between his brothers. Francis and his brothers completely lose control when they get into a physical fight on the train. Their fight results in breaking the glass door to the dining car and their being kicked off the train for good.

Once off the train, the brothers are completely alone. They received a letter from their mother in which she rejects them by telling them she cannot see them at this time. They get high on Indian pharmaceuticals as they sit around a fire in the middle of the desert, numbing their feelings of rejection and failure. They attempt to do the peacock ceremony but they do not follow the guru’s instructions thoroughly. Francis is disappointed and feels this trip and their spiritual journey is a failure. The brothers, off the itinerary and the train, do not realize their spiritual journey begins while they are in the desert together. This continues the next morning while they are walking next to a river.

As the Whitman brothers walk next to a river, they notice three young Indian boys, all brothers themselves, trying to cross the river on a crude raft set up with rope and pulley system. As they watch, the rope snaps and the boys fall in the river. The brothers spring into action jumping in the river to save the boys. Jack and Francis are able to get two of the boys out of the water safely. On the other hand, Peter and his boy are dragged down the river, and the boy dies. The other two boys lead the Whitman brothers back to their village with Peter carrying the dead boy's body. The Whitmans are welcomed into the village as the boy's father (Irrfan Khan) and the villagers prepare for the boy's funeral. While they are in the auto-rickshaw to the boy's funeral, there is a flashback scene to the brothers in the back of a limousine on their way to their father's funeral. All three brothers are there, along with Peter's wife Alice (Camilla Rutherford). Peter is upset and insists on taking their father's Porsche to the funeral even though it is currently at the auto shop getting repaired. They work together to attempt to get the car started, but it does not work.

After the boy's funeral, the brothers feel their spiritual journey is over, and they head to the airport to go home. After seeing Francis for the first time without his bandages on in the airport bathroom, they decide not to leave India yet and instead decide to visit their mother.

While at the convent, their mother welcomes them with hugs and kisses even though she told them not to come visit her. Francis is honest with his mother and tells her he crashed his motorcycle on purpose. She lets them stay but warns them there is a man-eating tiger on the loose near by. As she tucks the boys in for the night, Jack is listening to his iPod as she admires the three music boxes he has set up on his suitcases and she plays one of them. All the brothers begin to confront her when she tries to leave the room. Francis tells her he misses her, and Jack wants to know why she did not come to their father's funeral. She tells them she is a different

person and that she had told them not to visit her. She tries to leave again, but then she suggests to them, “Maybe we can express ourselves more fully if we don’t say it with words.” This is when they all look at one another in a circle, and it cuts to a fantastical train with cars that match the location of the occupants: Rita in her compartment on the train smoking, the two brothers from the village in a hut, Jack’s ex-girlfriend in bed in the Hotel Chevalier room drinking a Bloody Mary, and the Businessman in one of the Darjeeling Limited compartments with his feet up drinking sweet lime juice. The Businessman looks to the left and it whip pans to the man-eating tiger hiding in the bushes. Then it cuts back to the Whitman brothers and their mother. She tells them they need to all agree to enjoy each other and where they are, to stop feeling sorry for themselves, and to make plans for the future. The brothers think they can agree to this. She walks out of the room and says, “To be continued.”

The next morning, their mother is gone but the brothers all agree to abide by her words from the previous night. Jack tells his brothers she has disappeared but she has left their breakfast for them. This is when they finally decide to do the peacock feather ceremony. The brothers go up to the top hill and they perform the ceremony together correctly with Peter’s feather. After the successful ceremony, the brothers rush to the train just like the Businessman from the beginning of the film. The brothers run toward the train with their father’s luggage and a group of porters carrying the rest of the bags. In order to make the train they physically shed their father’s luggage and emotionally shed their personal baggage. Once they make the train, they feel like brothers again and they trust each other. The film ends with a wide shot of the train traveling down the tracks on one half of the frame and the Indian country side on the other side, a final image of control and chaos.

Slow-Motion and The Kinks

Wes Anderson dreamed of having an all-Kinks soundtrack for his second film Rushmore (1998), but it is not until fifth film The Darjeeling Limited that he was able to feature a soundtrack full of songs by this British Invasion band. The Darjeeling Limited allows Anderson to have a soundtrack full of songs by The Kinks, three songs from their 1970's Lola Versus Powerman and the Moneygoround album, to complement and comment on the three brothers in the film. The three songs accompany the three slow-motion sequences that appear at the beginning, middle, and end of the film. These songs speak to and express the emotional states of the three brothers and complement the relationship they have that is similar to the brothers in The Kinks, Ray and Dave Davies.

The Kinks are a 1960s British Invasion rock band that who became popular with their songs “You Really Got Me” and “All Day And All Of The Night.” The Kinks became known for their wild antics, resulting in them being banned from performing in America for several years, hindering the band’s success (Lola Liner Notes; Weinstein; and Fleiner). The Kinks are also known for the two major songwriters and performers in the band, the Davies brothers – Ray and Dave – and their sibling rivalry (Weinstein and Fleiner). Randall Poster mentions that the use of The Kinks in this film allows the “relationship between the Davies brothers” to contribute to “the spirit of the film and its main characters, the battling Whitman brothers” (Wise). While Poster notes the connection between the “battling Whitman brothers” to the battling Davies brothers, there is also a connection to the Whitman brothers and their spiritual journey and Dave Davies’s personal spiritual journey. Davies has embraced Eastern philosophy and spirituality since the 1960s, an ideology he adheres to still today (Fleiner). These connections and the use of

these songs provide additional levels of meaning when associating these songs with the Whitman brothers and their own spiritual journey through India.

The first slow-motion sequence is at the beginning of the film as the Businessman is running towards his train that has already left the station. Suddenly, Peter Whitman sprints into the frame next to him. When Pete looks at the Businessman, the intro to The Kinks' "This Time Tomorrow," the sound of an airplane taking off, enters the soundtrack. It cuts to a wide shot of the train in slow-motion as Peter runs towards it with his father's luggage, first throwing the luggage on and then jumping onto the back of the train. This shot is accompanied by the strumming of an acoustic guitar and the opening lyrics to the song: "This time tomorrow where will we be / On a spaceship somewhere sailing across an empty sea." It cuts to a reverse-angle medium shot of Peter looking at the train platform. He lifts up his father's glasses, and it cuts to the Businessman slowing down and giving up on making the train. It cuts back to Peter lowering his glasses and smiling before walking into the train. Once inside the train, the shot moves back to normal speed, and the song fades into the background as Peter moves through the different classes on the train. The song fades out entirely as he walks into the first class train compartment he is sharing with his brothers.

"This Time Tomorrow" opens up the film to the uncertainty of what this trip has in store for the Whitman brothers. The song title is about an uncertain future and asks "where will we be," "what will we know," and "what will we see" "this time tomorrow." The Whitman brothers are trying to figure out where they will end up, what they know about themselves and each other, and what and who they will see during this trip. The use of slow-motion allows Peter to slow down and look at what he is leaving behind and what his future has in store. The song mentions a future where people travel in a spaceship but the sky is "an empty sea," and while heading in

space “the clouds sadly pass” by. The future might be lonely, sad, and empty, but so is the present for these three brothers. As Peter watches the Businessman miss the train, the lyric about leaving the “sun behind me” and having the sad clouds pass by can be read as the young passing the old. There is some sadness in this passing, even though Peter is smiling during this moment. Peter has not fully grieved the loss of his father. He is wearing his deceased father’s glasses and carrying his luggage. As Peter is walking through the train in normal speed and the lyrics move to the background on the soundtrack, the lyric about seeing “Fields full of houses / Endless rows of crowded streets” is heard. This is what Peter sees as he walks through the crowded lower class train cars and eventually to the more spacious first class car with private rooms where Peter and his brothers will stay. This lyric also comments on what these brothers will see on this trip. They will see the crowded streets and the people of India but not until they get off the train and especially not until after they experience the death of an Indian boy. This leads to the next slow-motion sequence and the next Kinks song, “Strangers.”

After the Whitman brothers try to save three young Indian brothers crossing a river on a makeshift raft and the middle brother dies, they are welcomed into the village of the deceased boy and are invited to his funeral. The Whitman brothers are wearing pale colored pajamas, their funeral attire, as they walk in slow-motion out of a hut. At this moment, “Strangers” plays on the soundtrack. The song starts with a somber acoustic guitar strumming as Peter exits the hut with his hands together in prayer followed by Jack and then Francis. The lyrics start before Francis exits the hut with the line “Where are you going / I don’t mind” and then “I’ve killed my world and I’ve killed my time.” As these brothers walk out, the lyrics comment on how they have been wasting their time with how they have been acting. This song accompanies the slow-motion tracking shot of the brothers walking from the hut to their car in the funeral procession, an auto-

rickshaw, as they pass the villagers all dressed in white, along with flower-decorated cows, tractors, and camels with trailers, and finally the boy's body covered by a white shroud. When they pass the boy, they all look at him and his family, but they continue to walk toward their auto-rickshaw and drive away. There is one additional shot in the slow-motion sequence of the three of them in the back of the auto-rickshaw – Jack between Francis and Peter. The song cuts off as it cuts to the flashback of the Whitman brothers in the back of the limousine heading to their father's funeral a year before.

The lyric about death reflects the funeral they are currently at and their father's funeral from the flashback. Peter is still haunted by the death of their father. There is also Francis's suicide attempt, something he will reveal when they visit their mother. One of the most important lyrics to this song are "Strangers on this road we are on / We are not two we are one." These lyrics reflect how the brothers seem like strangers to one another, especially when they are working against each other. They have been on this road in a foreign land, and they are strangers welcomed into the village. Finally the Whitman brothers are connected to death and the two funerals, the boy's funeral and their father's funeral, as shown by cutting from the slow-motion of the brothers riding to the boy's funeral to the flashback to them riding to their father's funeral. The song mentions finding peace and sharing everything, taking what is needed and giving away what they no longer need. This spiritual journey the Whitman brothers are on is to find out how to be at peace with one another and themselves. They will also need to give away what they no longer need. They will have to metaphorically discard their own emotional baggage and physically discard their father's luggage. This song, written by Dave Davies, seems to be about his relationship with his brother Ray as well as his own spiritual journey involving Eastern philosophy. This adds weight to the Whitman brothers' need to stop their own sibling rivalry and

to become brothers again, plus this is their road to their own spiritual journey. The sense of peace the brothers feel and the discarding of their father's luggage takes place in the final slow-motion sequence in the film set to "Powerman."

"Powerman" starts before the slow-motion starts. As the Whitman brothers arrive at the train station, they rush to make their train. The scene is reminiscent of the opening sequence of the *Businessman* rushing to catch his train. As the train is leaving the platform, the instrumental opening of "Powerman" enters the soundtrack. The music builds up as the brothers run towards the train. Just after Francis says, "Dad's bags aren't going to make it," they all face forward smiling as the guitars and drums get more intense. The slow-motion starts with the wide shot of the train similar to the opening slow-motion sequence with Peter as the brothers are running toward it while tossing their father's luggage. This is also when the lyrics start. They jump on the back of the train, and it cuts to the three of them looking back at the platform. Peter raises his father's glasses to see the platform just like in the beginning of the film, but this time he is with his brothers. Jack waves goodbye to their father's luggage, a gesture representing all of them saying goodbye to their father. The song continues as the on-screen motion returns to normal speed and the brothers are inside the train in their compartment. The music fades out as Peter removes his father's glasses and puts them away inside his jacket pocket. Peter has finally finished grieving the loss of his father.

The most telling lyrics in the song are "It's the same old story / It's the same old dream" and it is "power man and all that it can bring." While this song is Ray Davies's rant against the record industry, it is also about the repetition that happens in life and how the Whitman brothers have the power to change when they are working together ([Lola](#) Liner Notes). The Whitman brothers have been stuck in their old life, represented by the Darjeeling Limited train, for too

long. Once they are on the new train they are able to move forward to a new life and future. This new train is a rebirth.

The slow-motion sequences set to The Kinks contribute to Anderson's overall authorial musical signature, especially having a typical use of slow-motion set to British Invasion rock songs. While these are the only slow-motion sequences in The Darjeeling Limited, there is also a slow-motion sequence at the end of the Hotel Chevalier when "Where Do You Go To (My Lovely)" plays a third time in the short film. This slow-motion sequence from Hotel Chevalier speaks to Jack's relationship with his ex-girlfriend but it also connects him to his mother, Jack controlling music from his iPod, and him being unable to control this musical repetition. The next section goes into more detail about this connection of Jack with his mother, the music Jack can control from his iPod and the music he cannot control that repeats in both The Darjeeling Limited and Hotel Chevalier.

Musical Devices and Musical Repetition: Jack Whitman's iPod and the Music Box

The brother most associated with music is Jack Whitman who is seen playing music from his iPod, a portable digital musical device that can hold thousands of songs, and a set of portable speakers throughout the film. There are various instances in which Jack plays music from his iPod in The Darjeeling Limited. He plays "Where Do You Go To (My Lovely)" for Rita, the train stewardess he has sex with. He plays "Clair de Lune" around the campfire while in the desert after being kicked off the train. He plays "Play With Fire" while his mother is tucking him and his brothers in for the night at bedtime after they find her at a convent in the Himalayas. Jack is also shown playing "Where Do You Go To (My Lovely)" from his iPod in the short film Hotel Chevalier. Jack's ability to play music from his iPod allows him to control his personal soundtrack and express his emotional state.

While Margot uses her musical device to communicate with a person she loves in The Royal Tenenbaums, Jack uses his in a slightly different way. Jack uses the music from his iPod as a way for him to reconcile his feelings of abandonment by his mother and expresses a need to be both reunited with and separated from her. Jack's iPod allows him to control the music he plays on it, and it allows him to control his emotional state. In addition to his iPod, Jack carries three music boxes with him, and one of the music boxes plays "Les Champs-Élysées." But unlike his iPod, this music box is controlled by his ex-girlfriend and his mother. These two musical devices, Jack's iPod and the music box, are able to play diegetically, but they work together to create another musical phenomena in the film: the nondiegetic repetition of the song that had just played on Jack's iPod. Together, these musical devices and the repetition of the songs create a fuller picture of Jack's relationship with his mother. The repetition of these songs can be associated with Jack's emotional state but can also be used to evoke nostalgia and more specifically to represent the lost maternal and the need for reunion with the maternal. The repetition of Peter Sarstedt's "Where Do You Go To (My Lovely)" and The Rolling Stones' "Play With Fire" along with Joe Dassin's "Les Champs-Élysées" are gone into detail in this section to explain Jack and his brothers in relation to their mother's abandonment, the death of their father, their relationships with others, and their memories associated with these songs. This section will go into detail about Jack's connection to his mother and the music emanating from his iPod and the music box, along with the musical repetition of these songs. The usage of a musical device to connect characters is one of Anderson's major musical signatures, and the repetition of songs nondiegetically shortly after they play diegetically is an expansion of his overall musical signature.

In Hotel Chevalier, Peter Sarstedt's "Where Do You Go To (My Lovely)" can be heard at three different moments, twice almost in its entirety. Jack plays the song from his iPod and then a few minutes later it plays again nondiegetically. This nondiegetic repetition of a song happens in The Darjeeling Limited with The Rolling Stones' "Play With Fire" during the scene with Jack's mother saying goodnight to him and his brothers. While the repetition of songs and motifs is a common practice in film, this almost immediate repetition of "Where Do You Go To" and "Play With Fire" is uncommon and thus needs to be examined more closely. This immediate repetition of the songs, which first emanates from an iPod is closely linked to the ideas of loss, nostalgia, memory, and to the maternal, to Jack Whitman's mother.

Repetition, both within music and without, is linked to life and death. Richard Middleton writes extensively on the topic of repetition in relation to popular music. For Middleton, repetition is an essential part of the human existence:

Ceasing to repeat is to die: this is true for individual organisms, for genes and species, for cultures and languages. Yet repetition is also a kind of death: repetition extinguishes the original, and extinction (replication, fading, displacement, doubling) on one level is the condition for renewal on another... Repetition, then, *grounds* us in more than one sense. And nowhere more than in music, the art of iteration, whose multiple periodicities choreograph our every level of self-reproduction, life and death (137).

This association of life and death with musical repetition can be further linked to the maternal and the sounds heard during infancy and in the womb.

In Strains of Utopia, Caryl Flinn argues that music in film has a unifying function which "has the potential of making good lacks and deficiencies and of restoring a lost, idealized plenitude to its listening subjects" (52). But it is not just music itself that can restore this lost, idealized plenitude; it is the repetition of music. This can be explained through the work of French psychoanalytic theorist Guy Rosolato and his work on musical repetition. According to

Flinn, Rosolato argues “that the pleasures produced by musical harmony respond to the subject’s nostalgia for its original fusion with the mother, and that music continually plays out the imaginary scenario of separation and reunion between subject and mother” and this could be described as a primordial fantasy for the subject (54). The key to this fantasy is musical repetition. As quoted in Strains of Utopia, Rosolato states:

Repetition postulates an anteriority that recreates itself. It thus leads to the fantasm of origins: reencountering a lost object (the mother, her time, the dead father, ancestors), or with one of its traits – sound, the voice. Throughout this return, it is the movement of the drive itself that is reproduced since it works to reestablish anterior state. (54)

This “fantasm of origins” allows the subject to go back to a pre-Oedipal, pre-linguistic state. Another way to describe this state is as the *chora*, “a pre-Oedipal, imaginary place in which the infant cannot distinguish self from mother, subject from object, nor splits of any other kind” and it is in the *chora* where the subject has “a place of self-fulfilled plenitude, a utopian moment within its early history” (Flinn 59). A subject can be consumed with the “fantasm of origins” and returning to the maternal *chora*, which can leave them in a pre-Oedipal state, lost, since the subject can never truly return to the womb, return to the maternal *chora*. Since music, as Flinn simply states, “contains both the notion of reunion and the reminder of an eternally lost union” it seems that musical repetition can only have a negative effect on a subject, which is not true (63). Through her analysis of the films Detour (Edgar G. Ulmer 1945) and Penny Serenade (George Stevens 1941) Flinn finds that protagonists in control of musical repetition can find the nostalgia associated with the music is less painful than those characters not in control of the music repetition (144-145). In other words, protagonists actively in control of the playback of a specific song or music can enjoy the persons and memories associated with the music when it is repeated. Thus, the protagonists not in control of the musical playback can have a more painful association

with the music when it is repeated. Jack is both in control and out of control of the music he plays and hears. He goes in and out of this pre-Oedipal state, or at least the desire for this state, and the need to reunite with his mother and the maternal. By the end of the film he seems to have grown up or at least no longer needs to reunite with the lost maternal.

Jack controls the music on his iPod but he is less in control of the nondiegetic repetition of the music that seems to be triggered by a desire to connect and separate from the maternal, whether it is his mother or his ex-girlfriend. He uses the music as a way to block out this need for the maternal. His mother and his ex-girlfriend both represent the maternal so it is important to note the similarities between Jack's ex-girlfriend and his mother, along with the traits Jack shares with his mother.

The first similarity between his ex-girlfriend and his mother can be seen visually with their almost identical short haircuts. They both ask questions in a similar way and the sound of their voice makes Jack pause. They both walk through a room and inspect objects in a room in a similar manner. They are both attracted to Jack's music boxes. Jack carries three music boxes with him, including the music box that plays the melody of "Les Champs-Élysées." They both trigger the repetition of the song previously played on Jack's iPod. Even the songs that are repeated have similarities that can be connected to the similarities between Jack's ex-girlfriend and his mother. "Where Do You Go To (My Lovely)" and "Play With Fire" are about a woman. The woman in "Where Do You Go To" is part of the jet set with diamonds and pearls in her hair and she will probably marry a millionaire. The woman in "Play With Fire" is the daughter of an heiress who has diamonds and a chauffeur. Interestingly, Sarstedt namedrops The Rolling Stones within "Where Do You Go To": "You live in a fancy apartment/ Of the Boulevard of St. Michel/ Where you keep your Rolling Stones records." This song was released in 1969, four years after

the release of “Play With Fire,” and “Play With Fire” could easily be one of The Rolling Stones records the woman owns. The woman in “Where Do You Go To” lives in Paris, the location of the famous Champs-Élysées Avenue, the name of the tune on music box. Joe Dassin, son of filmmaker Jules Dassin, sings “Les Champs-Élysées” (1969) in French about this Parisian avenue. However this song is a cover of the song “Waterloo Road” (1968) written in English by Mike Wilsh and Mike Deighan about the London road, originally performed by British psychedelic pop musician John Crest, further making a French and British connection between the three songs. Finally, the song “Where Do You Go To (My Lovely)” on the surface is asking where the singer’s (Peter Sarstedt’s) lover goes when she’s alone in her bed, but in the context of Hotel Chevalier and The Darjeeling Limited, it is Jack asking where did his mother go, why did she leave him, and where is Jack going now that he is alone. Jack and his mother have run away from people in their lives. Jack runs away from his ex-girlfriend and his mother runs away from her family. These three songs – “Where Do You Go To (My Lovely),” “Play With Fire,” and “Les Champs-Élysées” – and their repetition reveal Jack’s need for the lost maternal, this maternal *chora*, and the conflicts this need represents.

While “Where Do You Go To” plays on Jack’s iPod in Hotel Chevalier, he rejects his ex-girlfriend’s initial advances. When she walks into the hotel room she moves in to greet him with a kiss but he rejects her by moving his head away and they hug instead. He tries to keep his distance from her, and the music he plays is a way for him to control this distance. While she inspects the room, he keeps his distance, and even at one moment she is sitting across the room while he is sitting alone on the bed. But two things happen which undermine his control and distance: she plays the music box while inspecting his room and the song from his iPod stops. Once the music stops, they start kissing passionately and agree to have sex. While she is

completely naked on top of his fully clothed body she says to him: “I love you. I never hurt you on purpose.” To which he responds: “I don’t care.” They start kissing but then “Where Do I Go To (My Lovely)” starts up again nondiegetically. As he is holding her, he asks if she wants to see his view of Paris. This sexual reconnection seems to be interrupted with the return of the music. He cannot be with her when this song is on. He has tried to get away from her, she finds him, he tries to fend her off with this music but when the music ends they cannot keep themselves off of each other. Ultimately, they cannot be together. He is not trying to reconnect with her even if she represents the lost maternal. When she says “I love you” it triggers the music again and makes him realize that having sex with her will not take him back to a better time between them, it will not take him back to the maternal *chora*. In addition to her saying “I love you,” another trigger for this repetition is the music box that plays “Les Champs-Élysées.” Her playing the music box is the one thing he cannot control and it conflicts with the music he can control. This music box tune is what ultimately causes him to not have sex with her and triggers “Where Do You Go To” to play again within his mind and on the soundtrack. When “Where Do You Go To” plays this time, Jack and his ex move through the scene in Anderson’s signature slow motion. It is as if Jack and Anderson are trying to suspend this moment in time so that it can last a little longer because this reunion reminds Jack of the eternally lost union of the maternal *chora*. If Jack is to have a future he must be separated from his ex. The only way for him to move forward and not be forever stuck in the past desiring the maternal *chora* is to finally reunite with his mother and be separated from her one final time.

This reunion of Jack and his mother happens when Jack and his brothers visit her in a convent in the Himalayas. She is now Sister Patricia, a nun at this convent. While all the brothers want to reunite with their mother, Jack is the brother that has the greatest need to reunite with

her. While she is tucking in her boys for the night Jack is listening to “Play with Fire” on his iPod on his portable speakers. After she kisses Jack good night, she spots the three little music boxes on his suitcase and plays the one with “Les Champs-Élysées.” All three boys seem to recognize this tune from the music box. After she plays the music box, she starts to leave the room. Then Jack stops the iPod. It is only here while there is no music that the boys are able to confront their mother. They ask why she did not come back to their father’s funeral, why she left them, and why they still need her. The exchange between the brothers and her digs deeper into their need for her and her need to be separated from them. After she says she is here in the Himalayas because these people need her, Jack asks, “What about us?,” which causes her to turn around, and then looking back at Jack while pointing behind her and stating: “You’re talking to her. You’re talking to someone else. You’re not talking to me.” When she says, “the past is over, isn’t it?” is when Francis responds with “Not for us.” When it is clear that this is all very painful for everyone she suggests they all express themselves without words. This is when “Play With Fire” starts playing again.

The sequence begins with a close up of each person’s face: Mother, Francis, Peter, Jack, and Mother again. They are all looking at her and she back at them, and then the screen shows characters from the film that the mother and brothers have encountered or are connected to. These characters are on a train. The train symbolizes movement, but it also represents a circle, something you are stuck on and are doomed to repeat, but it is also something that moves you to the future. The sequence and the song end when their mother leaves the room and says, “To be continued.” She disappears from their lives again. She is not at the convent the next morning, but this time they are different people. The brothers were finally able to confront their mother which

has allowed them to mature. They were able to get rid of the past that has been haunting them and stunting them for so long.

Jack is the first to accept their mother disappearing from their lives again, since he was the one who needed to be reunited and separated one final time. At the end of the film when it seems they are all going to be all right, Joe Dassin's version of "Les Champs-Élysées" starts up on the soundtrack as Jack smiles at his brothers. The song is free from the music box. It is free from the maternal *chora*. The song is in French and is about how the Champs-Élysées has everything you want and the heart of the avenue opens up the unknown. The song is very hopeful and evokes the future. Jack and his brothers have grown up and no longer need to search for the lost maternal even if that means an unknown future.

While most of this section is about how Jack uses his iPod in relation to his mother and his ex-girlfriend and the repetition of songs that take place shortly after, there is a need to briefly mention Jack playing "Where Do You Go To (My Lovely)" for Rita, the train stewardess Jack has a brief affair with on the train. Jack plays "Where Do You Go To (My Lovely)" on his iPod after the brother's trip to the Temple of 1000 Bulls. Jack and Rita already had a tryst prior to her coming into the brothers' compartment with tea while the brothers are napping. Jack. He starts "Where Do You Go To (My Lovely)" on his iPod and Rita sits next to him on the bed. While this sequence is different from the one in Hotel Chevalier with Jack and his ex-girlfriend, there is a sense of Jack attempting to set the mood for a possible sexual reunion with Rita, but she has other plans. She just smokes one of his cigarettes, tells him she "wants to get off this train," and leaves. He is controlling the music and it allows him to distance himself from Rita while at the same time expressing his desire to be with her. Jack might have gotten what he wanted by

having a sexual liaison with her earlier, but this is just a diversion from Jack and Rita's own personal problems and loneliness.

The way musical devices are used in The Darjeeling Limited is an example of how a character uses the music emanating from it to control their emotions and to connect with another character. This usage is typical for an Anderson film. Yet, in combination with another musical device, there is the nondiegetic repetition of the music that expands Anderson's musical signature. Anderson's expanding the way he uses music in The Darjeeling Limited continues with his use of "Play With Fire" to accompany a dollhouse shot which is similar in style and function to a typical Anderson montage sequence. There are montage sequences in the film, but they are set to Indian film music and not pop songs. These montage and dollhouse sequences are the subject of the next section.

Montage, Dollhouse Shots and "Play With Fire"

The Darjeeling Limited does not have a traditional montage like those found in Anderson's previous films set to rock music like Max's extracurricular activities in Rushmore set to Creation's "Making Time," Margot's private investigation file in The Royal Tenenbaums set to The Ramones' "Judy Is A Punk," and Team Zissou training for their next adventure in The Life Aquatic With Steve Zissou set to Devo's "Gut Feeling." Instead, Anderson seems to prefer a tracking shot that Matthew Zoller Seitz calls Anderson's dollhouse shot, a shot that reveals levels and layers of a place, be it a set or a real location. This shot can make "real locations look like a diorama" ("Substance of Style"). An example of a dollhouse shot can be found in The Life Aquatic with two shots of the Belafonte, first set to Mothersbaugh's "Let Me Tell You About My Boat" and the later sequence when Steve and Ned fight set to Seu Jorge's "Five Years." In The Darjeeling Limited, the dollhouse shot is set to "Play With Fire" with various characters on

a fictitious train. The closest scenes to a montage are the opening of the film with the Businessman rushing to the train station and the scene of the Whitman brothers trying to save the young brothers by the river, both set to the “Title Music” from Jalsaghar (1958), and the scene when they are at the airport set to the “Title Music” from Bombay Talkie (1970). These cues play more than once, similar to “Play With Fire,” but unlike “Play With Fire,” they only play nondiegetically and never emanate from Jack’s iPod.

In Matt Zoller Seitz’s essay in Salon.com and his video essay on the Criterion Collection version of The Darjeeling Limited, he goes into detail on the scene featuring “Play With Fire” and the variety of characters on a train while the Whitman brothers and their mother are communicating without words. This scene features “Anderson’s beloved dollhouse shots – a slow pan through a passenger train of the imagination whose riders include significant characters from many different times and places” (“Directors of the Decade”). Zoller Seitz calls this train a “dream train” because this is not a real passenger train, and “you see these characters that you’ve seen from different sections of the movie,” and “we’re moving through time, we’re moving through space.” It is this moment when all three brothers are together with their mother and “they have the closest thing to a real epiphany that they have in a movie” (“Dream Train”). While this scene of all the Whitmans communicating without words, the lyrics to “Play With Fire” communicate for them and the characters on the dream train.

The scene begins with the brothers confronting their mother, and she suggests they communicate without words. The Rolling Stones’ “Play With Fire” starts on the close-up of Sister Patricia’s face featuring the acoustic guitars from the opening of the song. Then it pans to close-ups of Francis, Peter, Jack, and back to Sister Patricia. The close-up of Jack features the refrain to the song, “But don’t play with me / ‘Cause you’re playing with fire.” From Jack it cuts

to Sister Patricia looking directly at him. They seem to be staring each other down with Jack using the chorus to warn his mother to not play with him and she seems to be communicating the same warning. As the scene cuts from Sister Patricia to the dream train the lyrics are, “Your mother, she’s an heiress,” which comments on her being a person of means and reinforces that she is the mother to Jack, Peter, and Francis. The next two verses of the song play over the shots on the dream train as the passengers are in this state of repose. The lyrics that stand out are from the refrain that is heard over the Chief Steward holding a snake, the Businessman sitting in a train compartment drinking a sweet lime, the man-eating tiger hiding in the bushes, and Sister Patricia sitting in front of her sons. The use of the refrain over the images of these characters and the tiger is a warning to the Whitman brothers that they should not play with these characters because they are dangerous or they cannot be changed. Another notable lyric is about the father being with the mother “if he only could,” this comments on how the Whitman’s father would be there with them on the dream train with them but he cannot. When the scene returns to Sister Patricia Whitman sitting in front of her sons, and she tells them about all the things they need to do to move forward and to no longer dwell in the past. The brothers are able to accept this, they are no longer stunted by the past, and they are able to move forward with their future.

While the dollhouse shot of the dream train takes the place of a typical Anderson montage, there are the sequences set to the “Title Music” from Jalsaghar and the “Title Music” from Bombay Talkie that can be considered montages. The film starts off with the “Title Music” from Satyajit Ray’s 1958 Jalsaghar, also known as The Music Room, and the image of a taxi rushing through the streets of an unnamed city in India. There are several cuts of the Businessman sitting anxiously in the back of the taxi, him running out of the taxi, and him running through the train station. The Businessman and the scene are in constant motion, and the

music contributes to this constant motion by giving the scene a sense of urgency. This use of Jalsaghar's "Title Music" not only complements the scene with its sense of urgency but it indicates the type of music found throughout the film: the use of music from the Indian films of Ray and Merchant-Ivory.

"Title Music" from Jalsaghar plays a second time on the soundtrack in the next montage while the Whitman brothers are walking near the river. This urgent music of the "Title Music" from Jalsaghar accompanies the brothers' attempt to save the young Indian boys, and their quick call to action gives meaning to their own lives. The brothers are walking along a river as they see the young Indian boys, brothers themselves, trying to cross the river on a makeshift raft with pulley system. The rope on the pulley suddenly breaks and the Whitman brothers jump into the river to save the boys. This is the Whitman brothers in action, and the music complements their saving all the Indian boys but one with the sense of constant motion and urgency in the rhythm of the music. This moment the brothers are able to be heroes but at a price, they could not save all of the boys. The Whitmans have to experience death in order for them to have a rebirth, to start on a new path, and to go on a real spiritual journey.

The next montage sequence features The "Title Music" From Merchant-Ivory's Bombay Talkie while the brothers are at the airport. This film music plays three times in the film: when the brothers visit their first spiritual place, the Temple of 1000 Bulls; while at the airport; and during the closing credits. The second time the song plays is while the brothers are at the airport getting ready to leave India after the funeral of the boy in the village is a montage. The music plays and accompanies the brothers as they arrive at the airport, make phone calls, have a snack, clean up in the bathroom, and pray at a shrine. Francis is back in control and they are back on their itinerary during this scene. During this scene the brothers all see Francis without his

bandages on his face for the first time. It is after seeing Francis's wounded face that the brothers decide to visit their mother. This sequence features many camera movements in place of cutting like a traditional montage and prepares the viewer for the dollhouse shot to come at the end of the film. This use of movement with the shots is found the first time the song is used when the brothers are at the Temple of 1000 Bulls, using a very wide tracking shot that pans from the temple to the arrival of the brothers in an auto-rickshaw. The camera zooms into them getting out of the auto-rickshaw and follows each brother as he searches for items at the market.

The dollhouse shot featuring "Play With Fire" by The Rolling Stones expands Anderson's musical signature by having a new type of musical usage. This shot replaces Anderson's typical montage sequence featuring a pop song. The montage sequences in the film use film music from Ray's Jalsaghar and Merchant-Ivory's Bombay Talkie. This type of musical usage contributes to the film as a whole and expands on the different types of music Anderson uses with his montage sequences.

Indian Film Music and Randall Poster

The Darjeeling Limited is unique musically for a Wes Anderson film because it is a compilation score, featuring pre-existing songs from popular music, classical music, French songs, and musical scores from Satyajit Ray and Merchant-Ivory films set in India. This film does not have an original score composer, like Mark Mothersbaugh for Anderson's first four feature films or Alexandre Desplat for Fantastic Mr. Fox (2009) and Moonrise Kingdom (2012), and this film relies entirely on the work of music supervisor Randall Poster. Poster has worked with Anderson as his music supervisor on all of his feature length films, plus his shorts and commercials, but this film moves Poster outside of his normal comfort zone with Anderson. Poster's Indian film music journey actually takes him to India to discover and acquire the music

that makes up much of the musical score for the film. At the same time, Poster and Anderson are in familiar territory with the use of The Kinks and The Rolling Stones and other artists from the 1960s and 1970s on the soundtrack.

As the music supervisor, Poster's job is to secure the rights for the music to be used on a film's soundtrack and to help select the music to be used in a film. But Poster and Anderson have developed a relationship where they suggest music for one another. At the start of his audio interview for Men's Vogue, Poster describes the process of finding music for a particular film as "a process of discovery" and that he is "constantly looking for clues" because each film has "its own DNA" and he is "looking for the logic for the musical element of the movie." When Poster is working on a project for Anderson, he wants to protect that project and "do everything possible to sort of help him fulfill his notion of how the music can work." Poster and Anderson's relationship is unique since they talk about music to be used in current and future projects together. This is because, as Poster states, "Wes and I really both share a great passion for music and movies and basically built a relationship on that shared passion" (Men's Vogue).

For The Darjeeling Limited, Anderson wanted to use Indian music for the film, and for Poster this was "a really steep learning curve in terms of exposing ourselves to Indian film music that I wasn't really familiar with and he really knew mostly from having watched some movies" (Carnevale). Anderson sent Poster to India in search of some of this music. Poster recalls, "Wes sent me to Calcutta where I made connections with the people at the Satyajit Ray Film Society. They turned over all of their archive to us" (Carnevale). This compilation score, featuring the film music from Ray and Merchant-Ivory films that Anderson and Poster put together, is "a challenge" by using "pre-existing Indian film music exclusively as our score," but also "an act of faith and an act of tribute" to use this music as the score (Men's Vogue).

While discussing the music for The Darjeeling Limited, Poster points out deeper connections between the music and the story, as well as types of extratextual information that add to the film. The use of Kinks songs sung by both Ray and Dave Davies along with the personal relationship between the Davies brothers can be connected to the relationship between the Whitman brothers. Poster states to Damon Wise, “the relationship between the Davies brothers also lent itself to us too, in terms of the spirit of the film and its main characters, the battling Whitman brothers.” This connects the relationship of the Whitman brothers to that of the Davies brothers, whose fights and sibling rivalry is stuff of legend in rock history (Weinstein). Poster goes on to state, “It’s nice to have both the voice of Ray and the voice of Dave in that movie. It’s kind of crazy, but Wes and I always try to pursue these kinds of incidentals. I guess I live in those kinds of connections.” By having the voice of both brothers, it lends itself to have more than one voice within these songs and the voices of each of the brothers in the films. This is also notable because many of the songs at this point in their career had been written and sung by Ray Davies, and having Dave Davies’s voice, specifically on the song “Strangers,” which Dave Davies also wrote, represents Ray giving up some of his control over the band and allows a different perspective. This connection contributes to the musical logic and to the narrative of the film.

As for the Indian film music itself, certain pieces are used in the film as diegetic music while the brothers are on the train, and other pieces is used to create more of an impact visually and aurally. Much of the music that plays while the brothers are on the train are from the films of Satyajit Ray starting with the Ray composed “Title Music” from Teen Kanya (1961) and the music by Ravi Shankar from Ray’s Apu Trilogy – Pather Panchali (1955), Aparajito (1956), and Apur Sansur (1959). Anderson tells Scott Tobias about his use of the Indian film music while the

brothers are on the train: “the movie is wall to wall with music from Ray’s films and from Merchant-Ivory’s films up until [the three brothers] are kicked off the train.” Once the brothers are off the train the Indian film music appears at key moments in the film to complement the highs and lows of the brothers’ spiritual journey and their attempts to do the peacock feather ceremony. “The Deserted Ballroom” is a piece of music composed by Satyajit Ray from Merchant-Ivory’s Shakespeare Wallah (1965) and is heard just after the Whitman brothers first attempt to do the peacock feather ceremony while the train is lost in the desert. This music is somber reflecting an unsuccessful attempt at this ceremony. The upbeat “Arrival in Benaras” from Merchant-Ivory’s The Guru (1969) is heard during the successful peacock ceremony while the brothers are in the Himalayas and this music reflect their successful ceremony.

The Indian music from the films of Satyajit Ray and the Merchant-Ivory films set in India is more than just music to reinforce the film takes place in India, but the somber and upbeat cues complement the ups and downs of the spiritual journey the Whitman brothers are on and the film as a whole. This music is something Wes Anderson wanted for The Darjeeling Limited and inspired him in wanting to make a film set in India. As stated earlier in this section, Anderson sent his music supervisor Randall Poster to Calcutta to get the rights to use this music and his passion for how the film sounds contributes to Anderson’s passion for music in this film. The next section is about Anderson as an *auteur mélomane* featuring music he has a passion for. In addition to the music in the film there is an iTunes playlist that Anderson created to promote for The Darjeeling Limited that further contributes to Anderson as an *auteur mélomane* and points to music used in future films.

Anderson as Mélomane

At this point it is no secret that Wes Anderson is very particular about how the use of music in his films and that he uses music he loves, and this film is no exception. Anderson features music from the films that have inspired him in creating The Darjeeling Limited, with pieces from the first Satyajit Ray film he ever saw, Teen Kanya (1961) and music from other Ray films and film music composed by Ray himself, along with music from the Merchant-Ivory films set in India. Plus, Anderson was finally able to feature several songs by The Kinks, something he wanted to do all the way back in Rushmore (1998) but instead ended up featuring a variety of British Invasion bands. Anderson had most of the music for this film picked out prior to production so that during production scenes could be planned around the music.

Like he did for Rushmore, Anderson gave Jason Schwartzman a copy of the soundtrack to get into character and understand the film. Schwartzman talks about this in James Mottram's article in Total Film, "Wes gave me a copy of the soundtrack before we ever shot the movie!" Schwartzman continues, "That's all I listened to the whole time. It's nice. While I would act in the scene, the music would be playing. You can picture what it's going to be like" for the scene (130). There is an example of Anderson planning out a scene to music while he is driving around in the car in India listening to the "Title Music" from Bombay Talkie as captured by Waris Ahluwalia, who plays the Chief Steward in the film, in his video diary on the Criterion Collection DVD. In the video, Anderson describes each part of the Temple of 1000 Bulls market scene as it would appear with the music. While having the music picked out during pre-production is valuable to Anderson, sometimes this music is even more valuable and inspirational during the writing process, like with Hotel Chevalier and Peter Sarstedt's "Where Do You Go To (My Lovely)."

In an interview for his film Moonrise Kingdom (2012), Anderson tells John Lopez, “I don’t really listen to music that much while I’m actually writing this stuff” yet he mentions several times in previous articles he has written specific scenes set to music and while listening to music, for instance while listening to Peter Sarstedt’s “Where Do You Go To (My Lovely)” when writing Hotel Chevalier. Anderson was not initially familiar with this song before he started writing the script for Hotel Chevalier. As he states in the Hotel Chevalier audio commentary, it was on a compilation compact disc he was listening to at the place he was staying while writing the script to the short. Anderson says this compilation CD “was playing every couple days and suddenly I kind of combined it with the thing I was writing” and the Sarstedt song “seem[ed] right for” Hotel Chevalier, and later, for The Darjeeling Limited. Also according to Mark Browning, “Anderson played it in the background while reading an early draft of the script to Schwartzman over the phone,” which further shows the importance of the song and Anderson setting the film to and around “Where Do You Go To (My Lovely)” (76). But Anderson’s main inspiration for The Darjeeling Limited is the Indian music from the films of Satyajit Ray and Merchant-Ivory.

Anderson writes in the liner notes to The Darjeeling Limited soundtrack: “I do not know much about Indian music, but I love the soundtracks to Satyajit Ray’s and James Ivory’s movies.” It is Ray’s Teen Kanya that is important to Anderson because it was the first of Ray’s films that he saw and according to Anderson in the liner notes, “what inspired me to try to make movies in the first place” because Ray “tells personal stories that function...like novels, and draw you in more in the ways a great book does than a movie.” Anderson tells Scott Tobias how the use of music from Ray and Merchant-Ivory films started when Anderson wanted to use one of Ray’s scores at the beginning of the film and then he wanted to use another and then another

until there were several Ray and Merchant-Ivory cues in the film. This love of the soundtracks to these films by Ray and Merchant-Ivory is why Anderson sent his music supervisor Randall Poster to Calcutta, India to secure the music from the films of Ray and music Ray composed for other films. This is why Anderson concludes his liner notes with, “I am very happy to have been allowed to use the music from these films, which cast such a spell over me, and I hope it will do the same for you in this new context.” Anderson tells James Ivory in the “Conversation With James Ivory” video he uses this music because he is inspired by them and loved them. Plus, by using this music he would connect Ray and Merchant-Ivory’s films with his film, making Anderson “more and more excited just about how the music was interacting with the movie.” Poster stresses that Anderson decided “to use pre-existing Indian film music exclusively as our score in the film” and that their working on the music before and between projects is why there is “a real strong musical impact in the films themselves” and it creates a musical logic for the film (Men’s Vogue).

In addition to the music used in the film, Anderson, along with the film’s stars Jason Schwartzman and Adrien Brody, created a The Darjeeling Limited Playlist for iTunes in October 2007 as a way to promote the film. For each song on his playlist Anderson has a comment that gives some insight into the music he likes. This playlist also features more than the music by artists found in his films. Anderson’s playlist features songs and artists you might expect based on the music used in his films, like Cat Stevens, Devo, Horace Silver, Van Morrison, Seu Jorge, and David Bowie, but he also includes songs and artists the have not appeared in his films. This playlist also features songs that have a personal connection to Anderson along with artists that could not be featured or were almost featured in his films. One of the songs on the playlist that was considered for The Life Aquatic With Steve Zissou (2005) but was only used in the trailer is

New Order's "Ceremony." Anderson states in the playlist, "sometimes when the moon is full, I wish we [had]" used "Ceremony" in the film. His playlist also includes a song by the British band Pulp, whose frontman Jarvis Cocker is featured in Anderson's next film, Fantastic Mr. Fox (2010), both in the soundtrack and as a character. Anderson describes Jarvis Cocker in his playlist as "in my mind one of the most original voices and creative thinkers in these parts." The songs and artists not already associated with an Anderson on this playlist – The Pixies, The Arcade Fire, Phoenix, Billy Joel, and Coconut Records, which is Jason Schwartzman's band – have the potential of being used in future Anderson projects. About the French band Phoenix, Anderson's comments are: "While I have a known affinity for the music of the British Invasion. Phoenix makes a strong argument for the oncoming French one." Billy Joel and Van Morrison have a strong nostalgic resonance with Anderson. He sang Joel's "The Longest Time" with his brothers when they were young, and he played Morrison's "Sweet Thing" while he did his homework. These two examples allow a greater understanding of Anderson himself. This playlist reinforces Anderson's musical signatures, passion for music, and indicates possible future musical choices from this *auteur mélomane*.

The Darjeeling Limited is a film that reinforces and expands on Anderson's musical signatures. Like the Whitman brothers at the end of the film, Anderson's future musical choices are hopeful and open to the possibility of subtle changes. Anderson's ability to let himself lose some of his control over the film and its music allows him to expand his musical signatures and take a chance on having a film without his original score composer Mark Mothersbaugh. The Darjeeling Limited marks a moment of transition for this *auteur mélomane*, but the future seems open to the possibilities of featuring music Anderson has a passion for along with continuing to reinforce and expand his musical signatures.

CONCLUSION

“*Sometimes the music comes first.*”
– Wes Anderson Moonrise Kingdom Original Soundtrack Liner Notes

The quote above refers to the inspiration for Anderson’s seventh feature-length film, Moonrise Kingdom (2012) – Benjamin Britten’s “Noye’s Fludde.” But the quote can refer to several of the songs that have inspired Anderson in the making of his first five films and two shorts. As the sections on Anderson as a *mélomane* illustrate, each of his films had music that inspired them. Anderson has found inspiration from jazz while writing the Bottle Rocket short, and from “2000 Man” by The Rolling Stones and “Over And Done With” by The Proclaimers for the Bottle Rocket feature. “These Days” by Nico and the music of Erik Satie are the inspiration for The Royal Tenenbaums. The music from the films of Satyajit Ray is the inspiration for The Darjeeling Limited. In these instances the music came first, and then came the film. These instances also illustrate the different types of music used in his films – classical, jazz, 1960s and 1970s pop songs, The Rolling Stones’ songs, and pre-existing film music – which contribute to Anderson’s overall musical signature.

This study of the music in Anderson’s first five feature-length films and two shorts establishes the different types of music found in his films and their uses in the creation of his authorial musical signature. Furthermore, his passion for music and how he shapes parts of his films around music is revealed in these films. Using music that he loves and shaping his films to and around music is what makes Anderson an *auteur mélomane*, and the music that he uses is thus auteur music. Thus, Wes Anderson is a director that should be added to Claudia Gorbman’s list of *auteur mélomanes*.

In terms of music choices, Anderson’s films feature a mix of original scores by Mark Mothersbaugh, songs by The Rolling Stones and British Invasion artists, rock and pop songs

primarily from the 1960s and 1970, and music from films and television shows. His films might also feature a French song, jazz and classical music, Christmas music, or a musical performance. Most of his films have a cue by Mothersbaugh, inspired by Art Blakey's drum solo in Horace Silver's "Nothing But The Soul," and it is typically associated with moments of danger, risk, and/or criminal activity. These musical choices are found in all of the films that are part of this study, but can also be found in his films Fantastic Mr. Fox (2009) – the stop-motion animated film about a family of foxes based on the Roald Dahl children's book – and Moonrise Kingdom (2012) – the story set in a New England island community in 1965, about two 12-year-olds who fall in love and run away together. There are, however, a few exceptions.

All of Anderson's feature-length films feature a Rolling Stones song except The Life Aquatic With Steve Zissou and Moonrise Kingdom. An original score by Mark Mothersbaugh is featured in all of Anderson's feature length films until The Darjeeling Limited, which features a compilation score of pre-existing music. After The Darjeeling Limited, Alexandre Desplat composed the original scores for Fantastic Mr. Fox and Moonrise Kingdom. While Mothersbaugh's Art Blakey-inspired drum solo cues officially ended with Mothersbaugh's last score in The Life Aquatic, a Mothersbaugh-written drum track returns in Moonrise Kingdom in the "Camp Ivanhoe Cadence Medley," performed by Peter Jarvis and His Drum Corps. Anderson films have featured children's music, primarily by the Vince Guaraldi Trio from A Charlie Brown Christmas (1965) – the animated holiday television special based on the comic strip Peanuts. These songs can be found in the Bottle Rocket short, Rushmore, and The Royal Tenenbaums. Anderson's fascination with children's music and music directed towards children is found in Fantastic Mr. Fox, which features Burl Ives's folk songs for children, and Moonrise Kingdom, which feature Benjamin Britton's opera and classical music for children. Starting with

The Darjeeling Limited, Anderson's choice of popular music seems to be moving away from rock songs. Moonrise Kingdom features several songs by country legend Hank Williams.

A typical Anderson soundtrack features a mix of pre-existing music, usually popular songs from the 1960s and 1970s, and an original score. These various types of music are used diegetically and nondiegetically throughout his films, and in particular in conjunction with montage and slow-motion sequences and in scenes with characters using a musical device with music emanating from it. Most of these sequences are associated with popular songs, typically British Invasion-era songs, but there are some instances when original score and classical music are used. These main musical-visual signatures are found in all of Anderson's feature-length films in this study.

The majority of montage sequences in Anderson's films are set to popular music. In Rushmore, Max's extracurricular-activities montage cuts from one student club to the next along with the beat of Creation's "Making Time." In The Royal Tenenbaums, "Judy is a Punk" by the Ramones sets a fast pace during the revelation of Margot's secret life, emphasizing her rebellious and free spirit. In The Life Aquatic, Devo's "Gut Feeling" is used as the members of Team Zissou train and get ready for their next mission. While most of the montage sequences are set to popular music, there are montage sequences set to Mothersbaugh's score, like in Bottle Rocket when Anthony is writing a letter to his sister, and in The Royal Tenenbaums when the Tenenbaum family is introduced set to Mothersbaugh's rendition of "Hey Jude." There are even montage sequences set to film and television music, for example the use of "Shark Attack Theme" by Sven Libaek when Steve and Team Zissou are introduced at the beginning of The Life Aquatic, and the use of "Zorro's Back" during the firework-buying sequence in Bottle Rocket. Classical music is featured in montage sequences, such as the use Ravel's "String

Quartet In F Major” during the cast of characters section of The Royal Tenenbaums. The use of original score and classical pieces in association with montage sequences can be found in Moonrise Kingdom.

Slow-motion sequences are representative of a signature style, and are found throughout each of Anderson’s films, with the exception of Fantastic Mr. Fox. These sequences can be found almost anywhere within the film, but are typically found towards the end. Almost all of these slow-motion sequences are accompanied by a previously released song, usually rock songs from the 1960s or 1970s, such as The Faces’ “Ooh La La” at the end of Rushmore, Van Morrison’s “Everyone” at the end of The Royal Tenenbaums, David Bowie’s “Queen Bitch” towards the end of The Life Aquatic, and The Kinks’ “Powerman” towards the end of The Darjeeling Limited. One of the few slow-motion sequences set to an original score is found at the end of Bottle Rocket (1996), when Dignan is walking into prison set to Mothersbaugh’s spaghetti western-like “Highway Reprised.” Other sequences utilizing slow-motion are Richie watching Margot getting off the bus to the intro of “These Days” by Nico in The Royal Tenenbaums, and while Max is walking out of the elevator set to “A Quick One While He’s Away” by The Who in Rushmore. Several of these slow-motion sequences feature characters walking towards the camera which gives these characters and these sequences a sense of triumph. In Rushmore, in addition to the time Max is walking out of the elevator, there is the instance of Max walking towards the camera at the beginning of the “Making Time” montage. In The Life Aquatic, Steve is carrying Werner on his shoulders walking towards the camera and away from the festival set to during “Queen Bitch.” In Moonrise Kingdom, the main characters Suzy and Sam are shown walking forward in triumphant slow-motion set to classical music after they are secretly married.

In addition to the different types of music heard on the film soundtrack, there are various musical devices such as iPods, record players, and radios shown on screen that are used by characters. These musical devices are carriers of the characters' emotions. They use these devices with music emanating from them as a way to connect themselves with other characters and to express their emotions. The most contemporary musical device used in Anderson's films is an iPod used by Jack Whitman in Hotel Chevalier and The Darjeeling Limited. In both films, Jack's iPod is the carrier of his emotions. On the surface he uses it to woo women, but he actually uses his iPod and the music emanating from it as a way to reconcile his feelings of abandonment from his mother. In The Royal Tenenbaums, Margot uses her record player and Nick Drake's "Fly" along with two songs by The Rolling Stones to express her repressed feelings of romantic love for her brother, Richie. In Bottle Rocket, Inez uses her radio, like Margot uses her record player, and the song "Over And Done With," to call out to Anthony that their relationship is over.

These are not the only instances in Anderson's films in which characters use musical devices to express their feelings. A cassette deck is the musical device of choice in Rushmore and The Life Aquatic With Steve Zissou. In Rushmore, Max plays a cassette with French music on it to woo Miss Cross. In The Life Aquatic, Steve plays a cassette featuring "Ned's Theme, Take One" to express his grief over the loss of his son Ned and good friend Esteban. Bach playing out of Jane's tape recorder is the soundtrack to her relationship with Ned in The Life Aquatic. There are also characters using musical devices in Fantastic Mr. Fox and Moonrise Kingdom. In Fantastic Mr. Fox, Mr. Fox and his son, Ash, are shown celebrating their triumph over Boggis, Bunce, and Bean by listening to their walkman-like radios. In Moonrise Kingdom,

Suzy plays her favorite record by Françoise Hardy, “Le Temps de l’Amour,” as she and Sam dance in their underwear on the beach, which leads to their first kiss.

The musical design of Anderson’s soundtracks reflects not only the films themselves but also his own musical taste and personal music collection. It is his personal musical taste and the importance he places on the right type of music for his films that reveals his passion for music, which is key to an *auteur mélomane*. This point is made clear in Anderson’s interview with Nancy Miller when he talks about how music is an important factor in his writing process. “A lot of times, music helps inspires an idea...I may not even have the script yet; I just know I want to use a song, and I’ll write a scene around the song.” Anderson having specific songs in mind comes as early as his Bottle Rocket feature and short. For the feature, Anderson knew he wanted to use “Over and Done With” by The Proclaimers and “2000 Man” by The Rolling Stones. For the Bottle Rocket short, he was listening to a lot of jazz music at the time, which resulted in the all-jazz compilation score (Miller and “Fantasy”). Anderson’s passion and personal taste in music is revealed when he talks about pulling music from his own collection for his films and when he creates an iTunes Playlist during the release of The Darjeeling Limited. This continues to support Anderson as a *mélomane*.

During the production of The Royal Tenenbaums, in order to set the mood during the scene when Richie leaves the hospital after his suicide attempt, Anderson pulled Nick Drake’s “Fly” from his personal “stack of CDs” (Miller). For the promotion of The Darjeeling Limited in October 2007, Anderson created a special iTunes Playlist. This Playlist reveals his favorite songs along with comments for each of them. Besides featuring artists that have appeared in his films, such as David Bowie, Seu Jorge, and Van Morrison, he features artists that have a personal connection to him and songs he wanted to use in his films. Anderson shares how he would sing

Billy Joel with his brothers, and this is why he picked Billy Joel's "The Longest Time" for his playlist. Anderson acknowledges his British Invasion fascination when he writes that the band Phoenix "makes a strong argument" for a contemporary French Invasion. This playlist gives a greater understanding of the types of music Anderson enjoys and what songs could possibly end up in his future films.

Anderson's thoughtfully constructed soundtracks are essentially a mix-tape made for his audience. These soundtracks could be seen as part of the commodification of the auteur, a way of branding directors and linking them to audiences (Corrigan). But it is this branding, in particular the soundtrack, that makes Anderson more accessible and reachable to audiences (Orgeron 41). The design of these soundtracks has led to an online community of people discussing how music is used in Anderson's films, expressing opinions about what music they think should be used, and predicting what will show up on future soundtracks. These online fans are using the characteristics found in the films' soundtracks to establish certain musical expectations. The message boards found on the Internet Movie Database are one place to find discussions on Wes Anderson's soundtracks, usually discussing how songs are used, listing favorite musical movie moments, and suggesting songs for future Anderson films. [The Rushmore Academy](#) is a blog devoted entirely to Wes Anderson that has a message forum called The Yankee Racers, which is used by fans to discuss all things Anderson, including music.

The area that really expresses an audience's expectations is found in the posts and blogs from fans creating soundtrack albums as if they themselves were Wes Anderson. On The Yankee Racers, there is a post called "Wes mixtape" by Bob Stole His Car and features a mix of songs that "could have been (or perhaps may be) featured in one of Wes's films." I believe that the most interesting fan creation of an Anderson soundtrack is found on the blog [The Playlist](#). While

this blog has become part of the [IndieWire](#) site of blogs, the archive of the original [The Playlist](#) blog has a special section devoted to groups of directors, and created downloadable playlists as if [The Playlist](#) were these directors. The “If I Were Wes Anderson” playlist is over three hours long, featuring artists already found in Anderson’s films, such as The Kinks, The Rolling Stones, Satyajit Ray, Cat Stevens, and Yves Montand, but it also features artists not yet used in his films, such as French singer France Gall, British Invasion band The Hollies, and the New Wave post-punk artists Talking Heads and Sparks. [The Playlist](#) even revised this “If I Were Wes Anderson” playlist in May 2012 by creating a playlist on the online music streaming service Spotify. These playlists created on [The Rushmore Academy](#) and [The Playlist](#) are just a few examples of fans creating soundtracks as if they “were Wes Anderson,” and reinforces the uniqueness of his soundtrack design.

In addition to fans and Anderson himself creating special playlists, there are also playlists created by Anderson’s music supervisor Randall Poster. In promotion of [Moonrise Kingdom](#), Poster curated various playlists featuring music found on the film’s soundtrack and songs and artists from 1965 and earlier that the main characters in the film could have listen to. This playlist is made accessible through the main [Moonrise Kingdom](#) website and the music website [Pitchfork](#). Poster’s collaboration with Anderson has helped create the musical logic and sound that Anderson wants for each film since the [Bottle Rocket](#) soundtrack (1996). The collaboration in finding the right music for Anderson’s films contributes not only to Anderson as an *auteur mélomane*, but also as a dependent auteur because Anderson surrounds himself with a community of people to help him create his vision (Orgeron 41). Also, the relationship Anderson and Poster have is through a shared passion for music, which further contributes to Anderson as an *auteur mélomane*. Having Mark Mothersbaugh as the original film composer for Anderson’s

first four films and the fact they would start work on the score early in the production process also contribute to Anderson as a dependent auteur and an *auteur mélomane*. It seems the relationship Anderson has with film composer Alexandre Desplat continues the trend of creating the right sound for his films with the scores for Fantastic Mr. Fox and Moonrise Kingdom.

Anderson's passion for music is revealed through this soundtrack design and the different types of music found in his soundtracks. The musical signature established by his first five feature-length films are found in the two films released after The Darjeeling Limited – Fantastic Mr. Fox and Moonrise Kingdom – and they expand on this musical signature. It seems Anderson's future films will continue to reinforce and expand his musical signature. It is this use of music, the different types of music found on his film soundtracks, and the way he uses and conceives the use of music that make Anderson's soundtracks auteur music and Wes Anderson an *auteur mélomane*.

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ABSTRACT**WHAT IS THIS MUSIC? AUTEUR MUSIC IN THE FILMS OF WES ANDERSON**

by

LARA HRYCAJ

May 2013

Advisor: Dr. Jackie Byars**Major:** Communication**Degree:** Doctor of Philosophy

The purpose of this dissertation is to analyze the different types of music featured in the films of contemporary American film director Wes Anderson utilizing Claudia Gorbman's concepts of auteur music and *auteur mélomane*. This analysis establishes the music in Anderson's films as auteur music and Anderson himself as an *auteur mélomane* – a director with a passion for music. To establish Anderson as a *mélomane*, it is important to look not only at the different types of music found in his films but also the different ways that the music is used within the films and his collaboration with composer Mark Mothersbaugh and music supervisor Randall Poster. Anderson's films feature several different ways that music is used, but there are three specific uses that contribute to his overall authorial signature: the songs associated with montage sequences, the songs and original score used to accompany scenes featuring slow-motion sequences, and finally the songs that emanate from musical devices. The music used in Anderson's films is a significant part of his overall authorial signature, and this is established by detailing the specific ways that the music is used in his first five feature-length films and two of his short films.

AUTOBIOGRAPHICAL STATEMENT

Lara Hrycaj was born December 12, 1973 in Detroit, MI. Her passion for music began at a young age when she discovered her parents' Beatles records and Top 40 radio. She pursued her passion for music by becoming a disc jockey at her High School radio station, WSDP, and focusing her studies on broadcasting. She earned her AA at Henry Ford Community College in Mass Communications and completed her BA in Broadcasting at the University of Central Florida. Lara continued her education at Wayne State University by earning her MA and PhD in Media Arts and Studies within the Department of Communications. In addition to teaching media classes at WSU and HFCC, she has been the Operations Manager of WHFR, HFCC's college radio station. Lara's passion for music is matched with her passion for film, and she combines these two passions in her research on music in film. Lara's additional research interests are in contemporary American filmmakers, film history, mass media censorship, media production, independent cinema, and popular music.