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Film Research Paper

4-23-10

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That Is Not My Son!

When people think of Clint Eastwood they usually think of a tough actor who uses things like violence to get his point across. What you would not know about him is that he is also an award winning director who uses awesome cinematography to produce his films. He has won many awards for numerous films he has produced, directed, and acted in. His many talents have been shown throughout all of his wonderful films. Writing this paper will helped me understand and appreciate Clint Eastwood's directing skills and how he makes incredible use out of cinematography. In "*Changeling*," Clint Eastwood used great cinematography throughout the entire movie. Although Clint Eastwood did not act in this film, he did direct and produce it. Ron Howard was actually supposed to direct and produce this film but due to scheduling conflicts Clint Eastwood took his place and did an amazing job. Without his great directing and producing abilities this film would not have been the award winning film it turned out to be. Critics and viewers were emotionally struck by this film. In this paper, I am going to discuss the use of light, shadows, scene selection, and camera choices used in this film.

"*Changeling*" is a film based on real events in 1928 Los Angeles. It is about a single mother named Christine Collins (Angelina Jolie) who returns home from work one day to find out her nine year old son Walter Griffith is missing. She calls the LAPD, but unfortunately they are not very helpful to a single mother. Five months later, Christine is reunited with her son to

only find out that her son is an imposter. The even worse part is that nobody will believe her, not even the police. The police had the boy who claimed to be her son, a doctor, and many other people trying to convince Christine that the boy was her son but Christine had signatures from people who knew him saying that boy was not him. Christine knew the truth and there were too many physical differences between the two boys and Christine could not figure out why nobody would believe her and why they wanted her to believe that the imposter was her son when she knew he absolutely was not. As a matter of fact, the police try to label her as an unfit mother who is delusional and incapable of taking care of her son. So Christine goes on a fight to find her real son and will not stop even though the LAPD will not help her because they are trying to protect their reputation. Since Christine challenged their authority they sent her to a psychopathic ward where she finds many other women who have been sent there for the same reason. Christine plots to get the LAPD busted which is a success but she never finds Walter. She later finds out he was a part of a kidnapping and murder case that was happening and he was one of the boys to get away but he is still missing. This gave Christine hope to continue looking for Walter. This film was based off of the “Wineville Chicken Coop” kidnapping and murder case. “*Changeling*” is a film about political corruption, female disempowerment, child endangerment, and the consequences of violence.

The use of light and shadowing in the film “*Changeling*” was a few of the parts of the cinematography that Clint Eastwood used. Light and shadowing was used to show the strong connection between Christine and her son Walter. The lights and shadowing really showed the happiness and love between the mother and son in the beginning of the film before Walter was kidnapped. An example of this from the film was in the beginning when Christine and Walter were playing and laughing and the sunshine was shining brightly with their smiling faces. In this

scene you really get a feel for the kind of relationship the mother and son have and how much love there is between them. Light and shadowing was also used to show the devastation, hurt, and pain of her sons' disappearance. It also showed how confused Christine was that nobody would help her or believe her. An example of this in the film would be every scene that had the police in it. Every time they were in a scene it was dark, gloomy, and sometime even rainy. When Christine was in the psychopathic ward it was a very dark and low point in her life and you could tell by the light and shadows she felt like giving up but she would think of her son in a sunny and happy mental thought and she then knew that she could never give up and he was alive somewhere. Clint Eastwood also used light in this movie to show dominance. This film is about female disempowerment and they showed this through lighting. When Christine and the police were in the same scene together the brighter light would be on Christine but when the police came it got darker and this should that they had the dominance over her. It was pretty easy to tell who had the dominance in this film by the use of lighting and shadows.

The use of lighting and shadows in Clint Eastwood's other films has some similarities and differences when compared to "*Changeling*". "*Gran Torino*" was a film that used more light, shadows, and was mostly shot in the sunshine. Although it is a film about racism, the film is not dark at all except for the scenes at night or in the home. "*Million Dollar Baby*" was a film that was mostly dark. It was not a surprise that this film was mostly dark because it is a boxing movie with a lot of conflicts and anger. I think that "*Changeling*" is a film that in between those two film because it has its light and dark moments.

Another part of the cinematography in "*Changeling*" is the scene selection that is used in the film. If the viewers and critics do not like what they see in the film then the movie will be unsuccessful. That is why I think scene selection in one of the most important parts of

cinematography. When you watch the DVD version of "*Changeling*" there are special features that have deleted scenes that were not included in the theatrical version of the film. There were only a few missing scenes and the movie did well without them. According to Clint Eastwood, he said on the special features DVD that the movie was better off without the deleted scenes because it was information that the audience already knew without having to see the actual scene. It is not necessary to have meaningless and repetitive scenes in a film. (Eastwood).

The cinematography in "*Changeling*" compared to Clint Eastwood's other films is very different. In both "*Gran Torino*" and "*Million Dollar Baby*" the cinematography was violent, racial, and had inappropriate language. Although some scenes in "*Changeling*" were violent and hard to watch it was more about a female's story so it was a little bit cleaner and less violent than some of Clint Eastwood's other films. He really did a wonderful job making this story about Christine Collins and her struggle that she went through for her son.

Also, another part of the cinematography in the film "*Changeling*" was the camera angles and choices. The camera angles and choices showed the loving relationship between the mother and the son. In the beginning of the film when it should be Christine and Walter interacting with each other Walter looked up to his mother with an upward camera angle like Walter truly did look up to her and love his mommy. Since Christine was the loving mother when she looked at Walter it was a downward camera angle to show that Walter was her little boy. The camera angles and choices showed emotional feelings as well. When Christine found out Walter was missing, and throughout the film, to show her feeling the camera would zoom into her face to show her tears and facial expressions about what was happening so you could feel her pain along with her. The camera angles and choices also showed dominance between the LAPD and Christine. When the police and Christine were in the same scene together the camera's angle

seemed to be an upward angle toward the police and a downward angle toward Christine to show the police had dominance over her and all other females. According to Knapp, Clint Eastwood does an extraordinary job of showing the story just through his lighting and camera angles (Knapp) The film makes it clear that females in general did not have any dominance in the 1920's, especially with the men in the LAPD.

When you look at camera angles and choices in "*Gran Torino*" and "*Million Dollar Baby*" you can clearly see how different they are and how each film's camera angles change to adapt to the plot. According to Engel, Clint Eastwood likes to tell a story without actually having to tell it (Engel). I agree with this because he likes to tell the story with the lighting and camera angles and have the audience notice the story without the film telling them. He likes to make you think and be in suspense until you found out, which I love. In "*Million Dollar Baby*" there were rapid camera movements due to the boxing fights to show realism. In "*Gran Torino*" the cameras movements were similar because of the gang fights but it was a little less than "*Million Dollar Baby*". In "*Changeling*" the camera angles were not as fast paced unless it was a suspenseful part of the movie. The camera angles and choices were more slow and steady to show emotion and realism of the situation that was happening to Christine.

The cinematography used in "*Changeling*" can be compared to other movies that Clint Eastwood has directed, produced, and acted in such as "*Million Dollar Baby*" and "*Gran Torino*". He uses wonderful techniques in all of his movies to catch the attention of the viewers who watch the film. These techniques can also be seen by reviewers and critics who watch the film. Most of Clint Eastwood's films have been loved by critics and reviewers. "*Changeling*" shows how much talent Clint Eastwood has. His great use of cinematography with light,

shadowing, scene selection, and camera angles and choices make great films and catch the attention and hearts of all his viewers and critics.

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The song implies that the kid is in fact his son when it says. Then showed a photo my baby cried his eyes were like mine (oh, no!) 'Cause we danced on the floor in the round, baby. The point of the song is that, when everyone is trying to get a piece of your life and are willing to use deceit to do so, it can be hard to tell what is yours anymore.Â Though she was afraid she complied, not knowing that things would turn for the worse. Indeed, she was not able to see Michael and was rejected by Joe who pushed her out of the gate. Michael witnessed the altercation through the security cameras but did not move a finger. He would later explain that the heart of the problem was his father: â€œDid you not ask me to move to California? Yeah, well why didn't you just come out?â€ I asked. That Is Not My Son is the fourth episode of the first season of My Own Worst Enemy. Starring: Christian Slater (Edward Albright/Henry Spivey), Mike O'Malley (Tom Grady/Raymond), Saffron Burrows (Dr. Norah Skinner), MÃdchen Amick (Angelica Spivey), Taylor Lautner (Jack Spivey). And: Alfre Woodard (Mavis Heller/Helen). Special Guest Star: James Cromwell (Alistair Trumbull). My Own Worst Enemy :: That Is Not My Son. (2008). 00:05:48 Being my son has some benefits. Time - Phrase. 00:05:43 Yeah.Â 00:05:48 Being my son has some benefits. 00:05:51 I guess coordination is not one of them. 00:05:54 Yeah. 00:19:02 Jack is my son, not yours. Time - Phrase. 00:18:57 But they're not like you in any way. 00:18:59 So you can set aside any twisted father-Son fantasies. 00:19:02 Jack is my son, not yours. 00:19:05 And last thing about me waking up in china, 00:19:09 We got raymond and deitrich out. 00:28:20 That is not my son. Time - Phrase. 00:28:17 He's a good kid who obviously found a sport. 00:28:18 That he enjoys. 00:28:20 That is not my son. 00:28:22 Then who's son is he? 00:28:31 Did you know he had a secret life? That Is Not My Son is the fourth episode of My Own Worst Enemy. Henry/Edward's fate now lies in the hands of an operative, Paula, who discovers he is broken when Henry awakens and finds himself in the midst of gunfire during Edward's attempt to save Raymond. Mary Grady finds out the truth about Tom. Categories: Episodes. Add category. Cancel. Save. Community content is available under CC-BY-SA unless otherwise noted. So the Scriptures Might Be Fulfilled. Who Danced on the floor. In the Round? I wanted to start todayâ€™s blog with section of scripture taken out of the Book of John. I want you to read this and really look at the words because it is the last prayer that Jesus prayed, asking God to keep his disciples and to keep those elect who are to become. It is a prayer of love by someone who knew he was going to be fulfilling scripture. Someone who is about to leave those he loves, to gather his children out of the church he will later be married to when he returns. It starts in John Chapter 17. Jesus first prays for his apostles: John 17:1-19.