

FILM STUDIES FOURTH SEMESTER ENGLISH COURSE:

The Night of the Hunter, a film made by Charles Laughton, 1955.

DOCUMENT ONE : The incipit of the screenplay by James Agee, adapted from a novel by David Grubb.

FULL SHOT -- THE STARLIT SKY

VOICE

And he opened his mouth and taught them, saying...

LAP DISSOLVE TO LONG SHOT -- HELICOPTER -- OHIO RIVER COUNTRY

High over the country, CENTERING on the river.

VOICE

Beware of false prophets....

LOWER LONG SHOT -- HELICOPTER -- RIVER COUNTRY

We approach a riverside village.

VOICE

... who come to you in sheep's clothing...

A CLOSER, LOWER HELICOPTER SHOT

We descend low over a deserted house; CHILDREN run and hide; we hear a child counting "five, ten, fifteen, twenty..."

VOICE

... but inwardly, they are ravening wolves. You shall know them by their fruits.

MEDIUM SHOT -- CHILD

He finishes his count with a loud "Hundred" and turns, then:

CHILD

What's wrong?



We PAN as he comes towards a little boy, beside an open cellar door: A skeletal leg in a stocking and a high-heeled shoe.

VOICE

A good tree cannot bring forth evil fruit. Neither can a corrupt tree bring forth good fruit. Therefore by their fruits, you shall know them.



CUT TO CLOSE

SHOT -- PREACHER

He is the driver of the car. Pleasant river landscapes run behind him. He is dressed in dark clothes, a paper collar, and a black tie. As he drives, he talks to himself.

PREACHER

Well now, what's it to be, Lord, another widow? How many has it been? Six? Twelve? I disremember. You say the word, and I'm on my way. You always send me money to go forth and preach your Word. A widow with a

little wad of bills (2) hid (3) away in the sugar-bowl. I am tired. Sometimes I wonder if you really understand. (pause) Not that you mind the killings... Your Book is full of killings.

The stones of a country cemetery can be seen in the last daylight. He starts fast and noisily down a hill.

But there are things you do hate, Lord: perfume-smelling things, lacy things, things with curly hair.



CUT TO A CABARET -- MEDIUM CLOSE SHOT -- A DANCER

She is hard at work to music o.s. (off screen)

FULL SHOT -- AUDIENCE -- CENTERING ON PREACHER,

Among the members of the cabaret audience, he is in strong contrast: an unpleasant and aggressive expression. Music o.s. We MOVE IN fast to a HEAD CLOSE-UP.

INSERT -- PREACHER'S LEFT HAND

H-A-T-E written in tattoo across four fingers.

EXTREME CLOSE SHOT -- PREACHER

A cold smile; one eyelid trembles.

INSERT -- RIGHT HAND AND POCKET

We hear the snapping open of a switchblade knife and the point of the knife cuts through his clothes. He seems to "listen" for something.

PREACHER

No, there are too many of them; you can't kill the world.

A hand descends firmly onto his shoulder. He looks up behind him. A policeman bends down and speaks quietly next to PREACHER's ear.



POLICEMAN

Are you driving an Essex touring-car with a Moundsville license?

LAP DISSOLVE TO COURTROOM -- CLOSE SHOT -- JUDGE AND CLERK, OVER PREACHER

JUDGE

Harry Powell, for the theft of that touring car you will spend thirty days in the Moundsville Penitentiary.

PREACHER

(correcting the Clerk) Preacher Harry Powell.

JUDGE

A car thief! Picked up where you were! A man of God? *(to the Clerk)* Harry Powell.

Vocabulary notes :

- (1) A widow (line 50) is a woman whose husband has died.
- (2) A wad of bills (line 52) is a bundle (or a packet) of banknotes.
- (3) To hide – hid – hidden or hid (old-fashioned): in "a wad of bills hid away in the sugar bowl", "hid" is an old-fashioned form of the past participle. Normal use would be "hidden away in the sugar bowl".

LANGUAGE ACTIVITIES

1. Vocabulary : Find out the odd one (the antonym) :

- beware - be careful - watch out – don't pay attention
- inwardly - openly - secretly - privately
- ravening ['ræ və niŋ] - rapacious - gentle - voracious
- cellar - underground - basement - roof
- curly hair - wavy hair - straight hair - twisted hair
- a theft - to steal - a thief - a gift

2. References: What or who is referred to by the following words?

- a. "And he opened his mouth and taught them, saying..." : "he" refers to _____
- b. "You say the word, and I'm on my way." : "You" refers to _____
- c. "Your Book is full of killings." : "your Book" refers to _____
- d. "But there are things you do hate" : "things" refers to _____
- e. "There are too many of them" : "them" refers to _____

3. Comprehension :

- a. Match each scene of the text with its appropriate title :

Part one : lines 1 – 40	Harry Powell is sentenced to jail
Part two : 41 – 60	Another woman has been murdered
Part three : 61 – 86	Harry Powell is running away
Part four : 87 – end	At the night-club

- b. Detailed understanding :

- i. What is Harry Powell's *real* occupation?
- ii. What can you say about Harry Powell's opinion on women?
- iii. Why is he sentenced to jail?

4. Word stress and pronunciation: listen to each sound file, underline word stresses and repeat to your partner.

[Click here](#). Well now, what's it to be, Lord, another widow? How many has it been? Six? Twelve? I disremember.

[Click here](#). You always send me money to go forth and preach your Word.

[Click here](#). A widow with a little wad of bills hid away in the sugar-bowl.

[Click here](#). Lord, I am tired! Sometimes I wonder if you really understand. Not that you mind the killings... Your Book is full of killings.

[Click here](#). But there are things you do hate, Lord: perfume-smelling things, lacy things, things with curly hair.

Let's speak about Charles Laughton, the film director	Let's speak about Robert Mitchum, the leading actor.
Read the text below and answer your partner's questions	Ask your partner the following questions
<p>Charles Laughton, (born July 1, 1899, Scarborough, Yorkshire, England—died December 15, 1962, Hollywood, California, U.S.), British actor and director who defied the Hollywood <u>typecasting</u>* system to emerge as one of most <u>versatile</u>* performers of his generation.</p> <p>The son of a Yorkshire hotel keeper, Laughton was expected to go into the family business after graduating from Stonyhurst School at age 16. He was instead drawn to performing, and in 1925 he enrolled at the Royal Academy of Dramatic Art. Making his first professional London stage appearance in a 1926 production of <i>The Government Inspector</i>, he was able to avoid the usual typecasting brought on by a plain face and massive physique, playing a wide variety of characters both villainous and virtuous. He made his film debut in the British comedy <i>Blue Bottles</i> in 1928, the same year that he met his future wife, actress Elsa Lanchester. He went to New York City in 1931, where he repeated his London stage success in <i>Payment Deferred</i> (1932), and was signed by Paramount Pictures the following year. Cast as a raging lunatic in his first American picture, <i>Devil and the Deep</i> (1932), he immediately counteracted this image with his portrayal of a good-natured industrialist in <i>The Old Dark House</i> (1932). Shortly afterward he switched gears again to play the depraved Nero in <i>The Sign of the Cross</i> (1932). He returned to England in 1933 to play the title role in <i>The Private Life of Henry VIII</i>, a rich, robust performance that won him an Academy Award.</p> <p>Continuing to play such unpleasant film characters as Javert in <i>Les Misérables</i> (1935) and Captain Bligh in <i>Mutiny on the Bounty</i> (1935), he balanced these jobs with such sympathetic roles as the mild-mannered British valet in <i>Ruggles of Red Gap</i> (1935) and the pathetic Quasimodo in <i>The Hunchback of Notre Dame</i> (1939). He even tried broad comedy, most memorably in <i>Abbott and Costello Meet Captain Kidd</i> (1952). Laughton's inclination toward <u>ham-acting</u>* was not universally appreciated by critics, but audiences adored him, excesses and all. Near the end of his career, his acting style sobered considerably, and many observers regard his performances in <i>Spartacus</i> (1960) and <i>Advise & Consent</i> (1962) as his finest work. He also proved to be an accomplished film director with the allegorical thriller <i>The Night of the Hunter</i> (1955), his first and only film.</p> <p>Source : https://www.britannica.com/biography/Charles-Laughton</p> <p>* To typecast 🗣️ : Assign (an actor or actress) repeatedly to the same type of role, as a result of the suitability of their appearance or previous success in such roles. "He is always typecast as a villain".</p> <p>* Versatile 🗣️: Able to adapt to many different functions or activities.</p> <p>* ham-acting : Excessively theatrical acting.</p>	<ol style="list-style-type: none"> 1. Teenage life? 2. Any private life scandal? 3. First time on screen? 4. Any predilection for a type of roles / films? 5. Appreciations by critics?

DOCUMENT TWO : four film sequences

Film sequence #1: Ben Harper's farewell to his children.



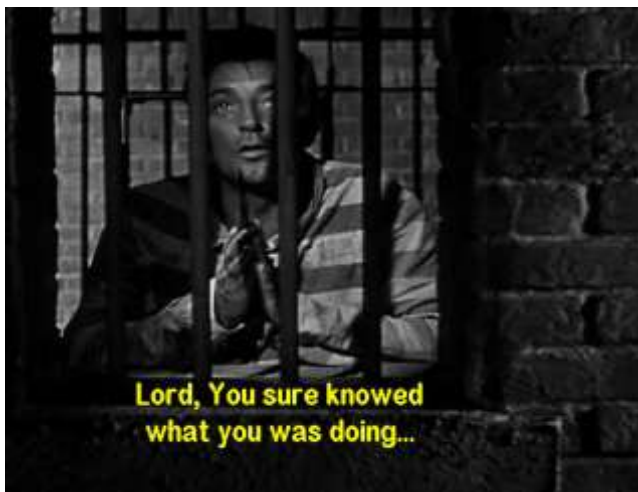
- What has Ben Harper (the father) given John (the son)?
- What does he want from John?

Film sequence #2: Ben Harper and Harry Powell in the same cell.



- What is Harry Powell trying to do while Harper is sleeping?
- According to Powell, how could Harper find salvation and a place in Heaven?

Film sequence #3: Harry Powell's monologue



- What is Powell actually doing?
- What are his intentions?

Film sequence #4: Bart gets back home.



- What is Bart's present job? What was his job before?
- What doesn't his wife want?

Grammar : verb base / to + verb base / verb base+ING [Click here](#). Then share with your partner.

DOCUMENT THREE: the right hand / left hand sermon

Time code : 17:35

ICEY

God works in a mysterious way his wonders to perform.

PREACHER

I was with Brother Harper almost to the end. And now that I'm no longer employed by the Penitentiary, it is my joy to bring this small comfort to his loved ones.

ICEY

It's a very good man would come out of his way to bring a word of cheer to a grieving widow!

WALT

So you ain't working with the State no more?

PREACHER

No, Brother; I resigned only yesterday. The heart-rending spectacle of them poor men was too much for me. (to John) Ah, little lad, you're staring at my fingers. Shall I tell you the little story of Right-Hand-Left-Hand -- the tale of Good and Evil?

PEARL, with her doll, crosses to

PREACHER. CLOSE SHOT -- PREACHER

PREACHER

H-A-T-E! (he lifts his left hand) It was with this left hand that old brother Cain struck the blow that laid his brother low! L-O-V-E! (he lifts his left hand) See these here fingers, dear friends! These fingers has veins that run straight to the soul of man! The right hand, friends! The hand of love! Now watch and I'll show you the Story of Life. The fingers of these hands, dear hearts! They're always a-tugging and a-warring, one hand against the other. Look at 'em, dear hearts! Old Left Hand Hate's a-fightin' and it looks like Old Right Hand Love's a goner! But wait now! Hot dog! Love's a-winning! Yes sirree! It's Love that won! Old Left Hand HATE gone down for the count!



He crashes both hands down to the table. Slight applause from the ADULTS. PREACHER takes PEARL with her doll, on his knees.



ICEY

I never heard it better told. I wish every soul in this community could get the benefit. You just got to stay for our church picnic Sunday!

PREACHER

I must make my way down River on the Lord's work.

ICEY

You ain't leaving in no hurry if we can help it!

WILLA

John! take that look off your face and act nice.

PREACHER

He don't mean no impudence, do you, boy? (no answer) Do you, boy? Ah, many the times

poor Brother Ben told me about these young ones.

JOHN

What did he tell you?

PREACHER

Why*, he told me what fine little lambs you and your sister was.

→ In this sentence, "why" is a form of emphasis, like "oh well". It is not a question.

1. Language activities.

a. Find out the odd one (the antonym) :

Cheer	– sadness – joy – merriment
To grieve	– to feel sad – to be happy – to be distressed
To resign	– to quit one's job – to give up one's job – to be taken on a job
Heart-rending	– comical – distressing – upsetting
A lad	– a man – a girl – a guy
Hot dog!	– Hurrah! – Yahoo! – Boo!
Down for the count	– victorious – defeated – knocked out
Impudence	– respect – effrontery – rudeness

b. Colloquial English is often used in the film. Correct the mistakes into standard English.

- a) "It's a very good man would come out of his way to bring a word of cheer to a grieving widow!" (one word is missing)
- b) "So you ain't working with the State no more?" (two mistakes)
- c) "The heart-rending spectacle of them poor men was too much for me." (one mistake)
- d) "He don't mean no impudence, do you, boy?" (two mistakes)
- e) "He told me what fine little lambs you and your sister was" (one mistake)

2. Comprehension : the sermon scene

- a) The sermon scene is shot from the point of view of a particular character. Which one? How?
- b) What does Powell pretend?
- c) What is Icey's opinion about Harry Powell?
- d) How does Icey interfere with the development of the story?

3. Grammar training: prepositions.

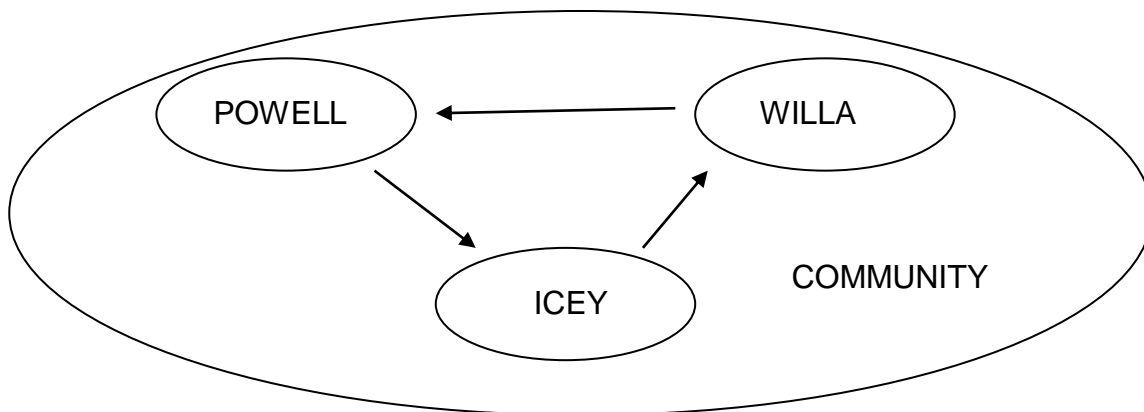
[Click here](#). Then read the text to your partner twice. Then, read again, but ask her/him to fill in your sentence with the appropriate preposition.



DOCUMENT FOUR: the picnic scene

We are going to focus on **the mechanisms of social pressure and mental coercion**, both denounced in the film. Can you explain how Willa is pushed into marrying Harry Powell against her will?

Please write five or six lines about it and report them to your partner.



The sermon / manipulations / to be invited.



Choir singing / metaphor / community feeling.



The go-between / insinuations / pressure.



The reluctant woman / hesitations / the money.

"In this passage, Charles Laughton denounces the mechanisms of social pressure and mental coercion, symbolised by the attitude of Icey. First of all, she..."

Sentences with two verbs. Fill in the blanks with the appropriate verb form.

The sequence starts as we can hear a choir _____ (SING) a hymn. John and Pearl are let _____ (PLAY) in the distance. Ikey takes Willa aside: she makes the children _____ (GO) further and tries _____ (CONVINCE) Willa _____ (MARRY) Harry Powell. Willa cannot _____ (RESIST) the pressure and lets herself _____ (BE) convinced. After all, she does not mind _____ (BE) married to Powell.

Pronunciation : the [ʌ] sound. Click [here](#) to watch the video.

Then click [here](#) and underline the words which contain the [ʌ] sound in the list below.

Luck / lack / colour / collar / money / monitor / enough / London / lonely / pub

Next step : which sentences did you hear ?

What a beautiful colour / What a beautiful collar

I saw your uncle / I saw your ankle

It's my bug / it's my bag

That's a funny hut / that's a funny hat



VOCABULARY of imposture

nouns		adjectives	verbs
Person	thing		
An impostor	Imposture	Fake	To deceive someone
A cheat	A cheat	Sham	To dupe someone
A fraud	A fraud	Deceptive	To pretend something
A trickster	Trickery	Deceitful	To sham something
A con man	Duping		
	Pretence		
	A deceit / Deception		

Prepositions of space : [click here](#)

DOCUMENT FIVE : in the attic room, and then down to the cellar



- What crime does Willa confess ? (part 4, 1:55)
- How does she understand her encounter with Powell ?



- What has Willa understood? (part 4, 8:00)
- What is her opinion about her union with Harry Powell?

At the ice-cream parlour: (part 5, 0:20)

- What does Powell pretend about Willa ?
- How does Icey react ?

Hidden away in the cellar: (part 5, 3:50)

- What does John pretend to Pearl about their mother?
- What are his intentions for that night?



- What is Powell asking from Pearl ? (P 5, 8:20)
- What does John propose ?



- Where was the money hidden ? (part 6)
- How does John manage to gain time and escape with Pearl ?

ANALYSIS : *The Night of the Hunter* presents two aspects of religion in the US.

The film denounces religious fanaticism.

[Click here](#)

then, explain the three examples below to your partner:



1. Describe the scene. What is Powell doing? What aspect of manipulation do we have here? How do the other characters react?



2. Describe the scene. What is Willa doing here? Why? What is the link with fanaticism?



3. Describe the scene. What is happening to Willa? Why doesn't she try to escape? What is the link with religious fanaticism?

The film is a Christian parable.

Listen to your partner's explanation and take notes.

How to pronounce the letter O in British English?

Click on the links, listen to the audio files, and say what pronunciation matches each word.



Welcome to my blog on *The Night of the Hunter*, thanks for coming.



I hope you love the film, even if most critics were hostile to it when it was released.



Laughton, who was born in Scarborough in Yorkshire, had been gone from England for years.



But the film was a flop, maybe as it was not in colour, or maybe as it was too poetic.

	D as in impostor	ə as in impostor (in unstressed syllables only)	ʊ as in post	ɔ: as in horse (before an R)	ʌ as in money
welcome					
blog					
for					
coming					
hope					
love					
most					
hostile					
born					
Scarborough					
Yorkshire					
gone					
from					
flop					
not					
colour					
or					
poetic					

Expressions of terror:

That's really creepy!
It gives me the creeps.
It gives me goose bumps.

It makes my hair stand on end.
It makes my blood run cold.
It sends shivers down my spine.

It chills me out.
It freaks me out.
It spooks me out.
I jumped out of my skin!



DOCUMENT SIX: THE RIVER SCENE

Like a ghost in a nightmare, Powell comes down to the river side, his knife held high, as the children push off from the shore in the boat. At the last moment, he jumps toward them, but slips in the mud as the boat moves away into the current just out of his reach. With animalistic rage, he howls in anger and frustration as they drift away from him.

The film magically calms as the children begin their trip down the river - against an enchanting night background. They fall asleep under a fantastic sky filled by the light of stars. As if the creatures of the night, dominating the foreground shore, looked after the strange figures as they drift by. Their progress is observed by wild animals - an unseen spider, a toad, an owl...

Powell resolutely pursues his step-children downriver on a stolen white horse. In the next few days, they pass by other creatures of nature. Many are wildlife creatures, which symbolize their vulnerability: an owl, a slow-moving tortoise, two rabbits, and lambs. They spend the night on land, taking refuge in a barn. As the moon rises, John wakes to the sound of dogs barking and the distant singing of a familiar refrain:

Leaning, leaning! Safe and secure from all alarms!

Backlit against the horizon on a hill - one of the film's most terrifying and memorable images, John sees Powell approaching on horseback. The boy wakes Pearl up, and they run back to the boat and the safety of the river. The sun rises and their boat drifts ashore.

The exhausted, dirty and hungry children are awakened by the voice of a kindly, and benevolent old matriarchal widow, Mrs. Rachel Cooper (Lillian Gish), who runs an orphanage in the vicinity. She quickly orders the two orphans out of the boat and up to her farmhouse.

Adapted from <http://www.filmsite.org/nightof3.html>

the shore (of the river) : the limit between land and water
to slip : you can slip on a banana skin
to howl : a wolf howls at night
to drift : to be carried slowly by water
barn : a large building for storing grain or farm animals
backlit : illuminated from behind

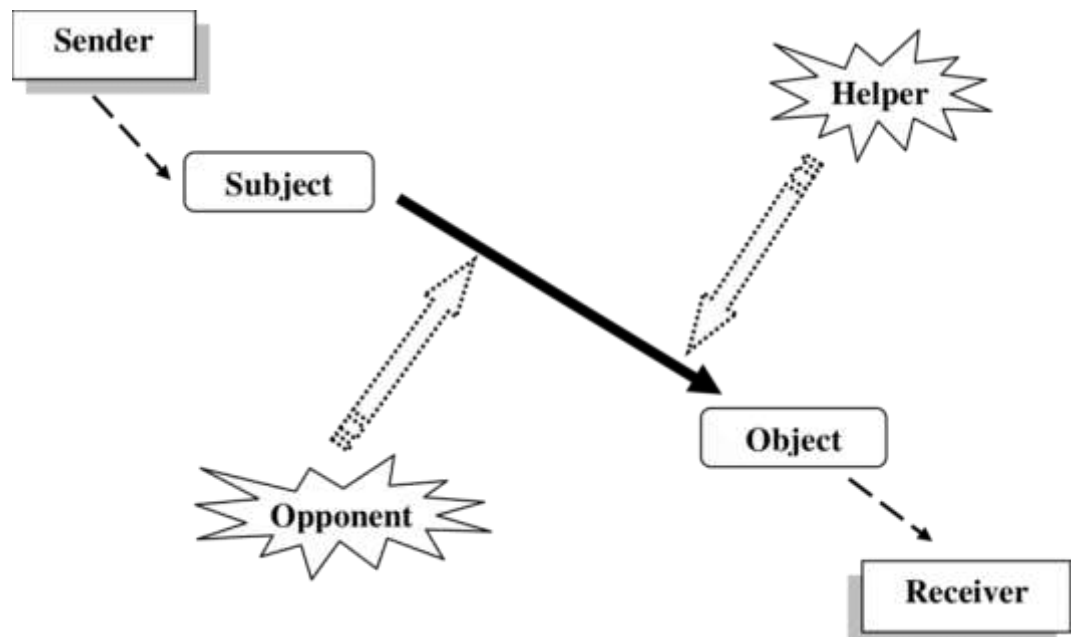
Can you re-use this vocabulary in the description of the picture below?

The scene takes place by the _____ of the river.
Powell _____ and falls into the water holding his knife in his hand. The children manage to _____ away from him on the boat. He _____ in anger like a mad wolf. Because the scene is _____, we can only see terrifying shadows. The children will finally find a shelter in a _____ by the riverside for the night.



Scene analysis

Click [here](#), take notes, and then report to your partner.



↑ Picture 1: based on *Structural Semantics* by Greimas (1966)



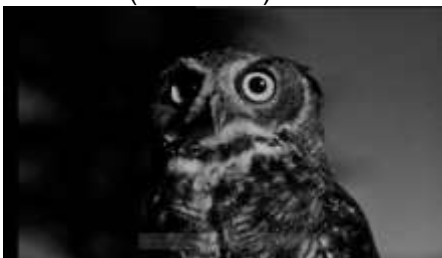
Picture 2 (a cobweb)



Picture 3



Picture 4 (a toad)



Picture 5 (an owl)



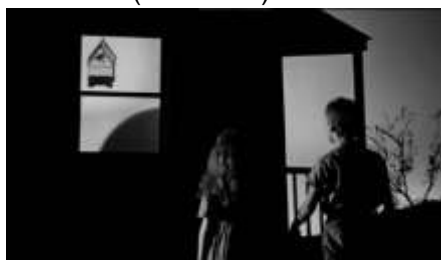
Picture 6 (a tortoise)



Picture 7 (two young rabbits)



Picture 8 (a fox)



Picture 9 (a bird in a cage)



Picture 10

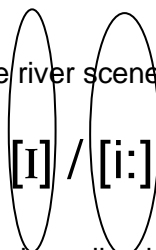


Picture 11



Picture 12

Pronunciation: the river scene



- The graphic letter i is pronounced [ɪ] except in words ending in -ique (as in unique, technique)
- The [i:] sound can be written e (scene), ee (see) or ea (sea) and rarely i (unique, technique)


Which words have the [i:] sound in the two following sentences?


 The children easily drifted in the skiff down the river.

 Even if she lived in the vicinity of the big river.

RELATIVE CLAUSES with WHO / WHOM / WHICH / THAT / Ø


Who is used if the antecedent is a human person, whereas which if it is not a human person.


The money, **which** was stolen, symbolises the original sin of the film. → The money symbolises the original sin of the film. OK ! → the relative clause is not indispensable. *Which* is the only possible pronoun.


Powell, **who** is a preacher, wants the money. → Powell wants the money → OK ! → the relative clause is not indispensable. *Who* is the only possible pronoun.

The person who is a preacher wants the money. → ~~The person wants the money~~ → ??? → the relative clause is indispensable. So, you can also say: The person **that** is a preacher wants the money.

The person that you can see on the left wants the money.


The person **Ø** you can see on the left is Powell. → Ø + SUBJECT + VERB (en français: Ø correspond à « que »). But you can also say: "The person who / whom / that / Ø you can see on the left is Powell."

Whom: in two positions only.

- Instead of who + SUBJECT + VERB: the person whom you see on the left wants the money.
- After a preposition: With whom is John running away? (But you can also say "Who is John running away with ?")

TRAINING: fill in the blanks with a possible relative pronoun.

In the river scene, the atmosphere changes. The film, _____ had had the rhythm of a thriller, suddenly slows down, and the tension is relieved. The two children _____ we so much admire find a shelter in a barn, among farm animals. Powell, for _____ we have no empathy, sings his favourite song in the middle of the night. The moonshine, _____ is the only source of light in the scene, increases shadows and contrasts. It is one of the most striking pictures _____ we see in the film. Strangely enough, American audiences, _____ favoured technicolour super productions in the fifties, were not enthusiastic about this film.

DOCUMENT SEVEN: "I've got something trapped in my barn!" - Film analysis

[Click here](#), listen to the video, and take notes from the next questions. Then be ready to answer your partner's questions.

1. What key-words define Expressionism?

Italian – black-and-white – Technicolor – Fritz Lang – Murnau – realism – unrealistic – shadows – symbolical lighting – inventive – conventional

2. In what period of History did German expressionism develop?

3. What films are emblematic of this genre?

4. What can you say about the bedroom scene?



5. Why was *The Night of the Hunter* a commercial flop when it was released?

Ask your partner the following questions:

When did Film Noir start, and when did it end?

What is the link between Film Noir and cities? Is it valid for *The Night of the Hunter*?

Which character in *The Night of the Hunter* is characteristic of Film Noir? Why?

What other ingredients of Film Noir can we find in *The Night of the Hunter*?

Words with two pronunciations

Some words in English can be pronounced in two different ways: a **full form** (sometimes called “strong form”), and a **reduced form** (sometimes called “weak form”).

The reduced form is generally a schwa [ə], or sometimes an [ɪ].

These words are both monosyllabic words and grammar words. Lexical words are not concerned.









monosyllabic prepositions		monosyllabic pronouns and possessive adjectives		monosyllabic quantifier		monosyllabic auxiliaries	
full	reduced	full	reduced	full	reduced	full	reduced
at to from for on in	ət tə frəm fə ən ən	you he she we my your his	yə hɪ / ɪ ʃɪ wɪ mɪ yə(r) ɪz	some [sʌm] (certain) 'something 'somebody 'somewhere than that (+ noun)	səm (du – de la – des) then thət (after a verb)	is are was were [wə] been can must would should	z ə(r) wəz wə bɪn kən məst wəd ʃəd

These words are pronounced in their reduced forms, by default.

But they have the full form:

- when they are stressed, for example in an emphasis: “Yes, I *can* do it, contrary to what you think!”
- when at the end of a sentence: “Yes, indeed, we can !” / “What are you looking for?”
- when the auxiliary is negative : isn’t, aren’t, wasn’t, weren’t, can’t, mustn’t, wouldn’t, shouldn’t. Negative auxiliaries are always stressed.

Pair-work: one student will listen to a sentence, and ask his or her partner to read it. Then, give feedback. Then, for the next sentence, you swap over.

1.  What have they been doing? Have they been to London?
2.  Where were you? You were late at your lesson.
3.  He should apologise because he was missing at the last meeting.
4.  Something is wrong in this film. Can somebody explain that to me?
5.  She said that she can’t do it, it is more difficult for her than for me.
6.  You must speak louder to me, or you’ll never get an answer from me.
7.  What do you call it ?
8.  What did you say ?

DOCUMENT EIGHT: the epilogue

INT. COURTROOM -- DAY -- CLOSE SHOT -- ICEY

ICEY (yelling): Lynch him! Lynch him! Bluebeard!

WALT (yelling at all the men around him):
Twenty-five wives!

ICEY: And he killed every last one of 'em!

GROUP SHOT -- WALT, ICEY, MEMBERS OF COURTROOM AUDIENCE Perhaps ten faces. Most are frenetic.

LAWYER (o.s.): Will you identify the prisoner? Please, little lad. Won't you look yonder and tell the Court if that is the man who killed your mother?

His pointing finger enters the SHOT. JOHN looks at the finger. Short pause.

LAWYER (o.s.): It's all right, Mrs. Cooper. You can take the little fellow away.



[...] As RACHEL and CHILDREN turn to go, hubbub fades and we LAP DISSOLVE TO INT. A CAFE – NIGHT, RACHEL and her CHILDREN sit in a corner, next to a big front window. FULL SHOT -- RACHEL AND HER GROUP, THEN CAFE AND WINDOW. Sound o.s. of approaching crowd. Thirty feverish people enter the scene; ICEY stares in the window and screams.

ICEY (high-pitched): Them's her orphans! Them's poor little lambs! Them's the ones he sinned against, my friends!

Everyone in the cafe stands up. RACHEL

gathers her parcels. ICEY rushes to the door and opens it.

ICEY turns to the street mob. RACHEL hurries her CHILDREN to door. ICEY leaves door to yell at mob.

EXT. BACK ALLEY -- NIGHT -- PANNING SHOT -- RACHEL AND COMPANY emerging from door

GROUP SHOT -- FEATURING WALT AND ICEY. Marching and voices o.s. and in BACKGROUND. The MOB marches down the street TOWARDS CAMERA; MEN run to join it.

WALT: String that Bluebeard up to a pole!

ICEY: He's Satan hiding behind the Cross!

SIDE TRACKING SHOT on RACHEL and CHILDREN past this street and they hurry towards RUBY, who stands alone in BACKGROUND, facing the jail.

RUBY: I love him! You think he's like them others!

SIDE TRACKING SHOT -- RUBY, RACHEL AND GROUP. Marching sound o.s. RACHEL firmly takes RUBY's arm and drags her off in our direction. RUBY, nearest us, keeps looking back over her shoulder.

RUBY (continuing): You was so mad, you shot him.



MEDIUM GROUP SHOT -- POLICEMEN AND PREACHER. They roughly push PREACHER into the car.
Through car window we see BART THE HANGMAN
POLICEMAN (o.s.): We're savin' this bird up for you!
BART: This time it'll be a privilege.



CLOSE GROUP SHOT -- RACHEL AND CHILDREN. Carrying Christmas parcels, they hurry away from us into the darkness.

DISSOLVE TO FULL SHOT -- NIGHT LANDSCAPE -- SOFTLY FALLING SNOW

RACHEL AT MAILBOX. She looks into empty mailbox.

RACHEL: Nothing! I'm glad they didn't send me nothing! Whenever they do it's never nothing I want but something to show me how fancy and smart they've come up in the world.

INT. RACHEL'S KITCHEN. It is decorated for Christmas.

MARY: Can we give you your presents now?

RACHEL: Shoot! You don't mean to say you got me a present? A pot-holder! And much neater than last year's, Ruby! And Clary! Another pot-holder! Ain't that thoughtful. I'm always burnin' my hands.

Embarrassed, JOHN leaves the SHOT. From a fruit bowl, he selects the biggest apple, wraps it in the doily under the bowl, and clips his package with a clothes-pin.

RACHEL (quietly): John, that's the richest gift a body could have. You'll find your presents in the cupboard under the china-closet.

FULL SHOT -- RACHEL

RACHEL: Lord save little children! You'd think the world would be ashamed to name such a day as Christmas and then go on the same old way. My soul is humble when I see the way little ones accept their lot. Lord save little children! The wind blows and the rains are cold. Yet, they abide...



MEDIUM SHOT -- JOHN -- RACHEL'S VIEWPOINT. JOHN stands in next room, looking at something in his hand. We see he holds a watch. He looks like any boy, rich or poor, with his first watch.

RACHEL: That watch sure is a fine, loud ticker! It'll be nice to have someone around the house who can give me the right time of day.

JOHN: This watch is the nicest watch I ever had.

RACHEL: A fella just can't go around with run-down busted watches.

HEAD CLOSE-UP -- RACHEL

RACHEL: They abide and they endure.

LAP DISSOLVE TO FULL SHOT -- STARRY SKY

FADE IN TITLE: THE END



VOCABULARY

to lynch someone: to kill someone without a trial
 hubbub: chaos, tumult, noise
 high-pitched: piercing (noise or voice)
 mob: angry crowd
 marching: walking as a crowd
 pole: a long piece of wood or metal planted in the ground
 pot-holder: _____
 doily: _____
 china: porcelain
 to abide: to endure



- Fill-in the summary below with underlined words.

There is a _____ in the courtroom: a tumultuous crowd is shouting:
 “_____ him!” Then the _____ spreads over the city streets holding
 sticks and shouting. We recognise Ikey, screaming in a _____ voice. Her husband
 Walt is walking with a rope. If they find Powell, they'll hang him to a _____.

Rachel is preparing the traditional Christmas meal. The girls offer her several _____,
 just as they did the previous years. John has no present for Rachel, but improvises one with an apple and a
 _____. Rachel tells the children to fetch their presents under the _____
 closet.

- Technical terms (revision): are you able to translate the following words?

the SHOT
 FULL SHOT
 MEDIUM SHOT
 CLOSE SHOT

CLOSE-UP
 PANNING SHOT
 SIDE TRACKING SHOT
 LAP DISSOLVE

Need help for more technical words ? [Click here](#) (revisions)

SEQUENCE ANALYSIS PAIRWORK: the mob scene (page 19).

[Click here](#) and report to your partner. And then listen to your partner's analysis on the Christmas scene.

Revision checklist:

backlight	Harry Powers	Fairy tale	barn	fanaticism	To deceive
Film Noir	River scene	cellar	impostor	Mitchum	orphans
Little lambs	bestiary	expressionism	typecast	fudge	widow
Greimas	hubbub	Switchblade knife	Big Depression	owl	fable
Tough guy	sardonic	Snowball effect	To howl	Ikey Spoon	mob

How to pronounce very long words? These words are made with prefixes and suffixes.

Words based on verbs: prefixes cannot be stressed, weak suffixes have no impact strong suffixes have an impact:	Words based on nouns: If no suffix, the stress is on -3 weak suffixes have no impact strong suffixes have an impact :
To inform > informative > information (-2) informal > informality (-3)	America (no suffix = -3) > American > Americanise > Americanisation (-2)
To comprehend > comprehensible > incomprehensible	Psychology (no suffix = -3) > psychologise > psychologisation (-2) > psychologically (before ic)
To analyse (no prefix and no suffix = -3) > analyser > analyst	Analysis (no suffix = -3) > analytical (before ic) > analytically (before ic)

Strong suffixes indicate which syllable is stressed, but there can be exceptions:


EE / OO / ESQUE / IQUE : the stress is on syllable -1, or on the suffix

ION / IAL / UAL / UOUS / EOUS / IC : the stress is on syllable -2, or just before the suffix


ITY / IFY / ATE / LAR / OUS : the stress is on syllable -3, or two syllables before the suffix

ORY / ARY : the stress is on syllable -4, or three syllables before the suffix

Let's practise!

 The psychological analysis of the scene is incomprehensible.

 This information is on the Americanisation of the European society.

 There is a particular relationship between the psychoanalytical aspect and the sociological aspect.

 I'm interested in psychology, computer sciences and information technology.