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Music in Films of Woody Allen

Bakalářská práce

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1. Introduction

Woody Allen is without a doubt a cultural phenomenon which is not seen very often. He is one of the most controversial people in the American film industry a one of the few who have managed to stay in public notice for more than forty years. Woody Allen is a person who is either admired for his wit, comedy and for the topics he deals with in his films or hated and accused of being unoriginal and too narrowly focused.

The public usually see Woody Allen primarily as a successful comedy director whose career was at its peak during 70s and 80s of the twentieth century. This unobtrusive man was, however, engaged in many other artistic activities. From a comedian in a small New York club he became a great screenwriter, author, actor, director, playwright and, last but not the least, a musician. Today he is mainly devoted to writing and directing films in which characters are still pondering the same questions of existence. His stories are trying to deal with finding love and the meaning of life in the modern society where morality and faith in God is not important and where people are forced to face their own feelings, imperfections, decadence and the lack of education and fine art. But Allen is not just a filmmaker. He is also a big music lover or more precisely a jazz lover. His love and admiration of the New Orleans jazz is apparent in almost all of his films. The aim of this work is to introduce Woody Allen and his films from the musical side and to present Woody Allen's contribution not only to the world of film but to the musical world as well. I would like to focus on the typically American music genre he uses and loves and try to analyze the way he uses it and find some characteristic features in the usage. For this purpose I have chosen several films to which I would like to pay attention. The reason why I decided to focus on the music in the films is the fact that there is quite a small number of works or articles on the film music in general and even less material exists on the sound and music in films by Woody Allen which I believe is a shame because he himself considers music to be a very important part of his work.

For better orientation in this work I decided to divide it into three basic parts. After the introduction where the reader gets the most basic information on the topic of my thesis

there will be a part dedicated to the film music in general. I believe that to talk about a film music in certain films it is important first to be introduced to the history of it. The music was present from the beginnings but its purpose and its distribution have been changing over the times. Just like the cinema itself the film score have to evolve from accompanying device to the important part of the film which helps to build up a story. Therefore, the first part contains explanation of the two basic terms used for this type of music and then the reader will be introduced to the history of the film music beginning with the invention of the Cinématographe¹ continuing with the first exhibitions, the first motion picture theaters and palaces, the technical innovations leading to the invention of the films with synchronized sound and dialogues, the Golden Age of Hollywood and their classical-style movies and music and then going to the 1960s's New Wave (time where Woody Allen's films appeared) and its following decades. All of this is focused primarily on the American film industry. Mentioned are of course the most influential and significant composers and films which somehow changed the course of the evolution of the film industry.

In the second part I would like to introduce Woody Allen as a person. The reader will learn about his wide range of focus and about his early life and experiences and facts that formed his personality and his view of the world so well depicted in his movies. The chapter is also concerned with his early career experiences and about his way to become a filmmaker, as this is his main focus nowadays. A part of this chapter is also a subchapter about Woody Allen the musician and music lover. Woody Allen is certainly many things, but the musical side of him is unfortunately very often overlooked. As a teenager he got enchanted by jazz music. Through the years this enchantment grew and eventually Woody started to play the clarinet and formed his own jazz band with which he regularly performs until today. With a notion of Allen's name the first thing that comes to mind is probably filmmaker but the musical side is just as important. Moreover, the subchapter deals with genres that influenced him the most and more importantly, genres that he uses in his films and that are very significant part of his

¹ A Cinématographe is a motion picture film camera, invented in 1890s, which also serves as a film projector.

work. These are jazz and classical music. It is worth noting that even though both of these genres play important role for him it is jazz that has somehow a higher status in his works. Classical music on the other hand gained its importance rather recently. Nevertheless, he uses both of these genres in a very special and unconventional way. The music in his films tells the story as well as the imagery on the screen.

After the musical subchapter the reader is introduced to Woody Allen's film career from the first film that can be called his own since he had control over through the turning point, *Annie Hall*, which created an imaginary line after which he became respected director and his career hit its peak. This movie is exceptional not only in its simple topic and the fact that everyone could somehow relate to it but it is also an example of the experiments with sound and music which Allen begun with. The chapter continues further with mentioning his next films and its musical specialities and continues through the media scandal which marks the third phase of his career as it had immense effect on both his personal and work life.

The last chapter then contains a selection of the musically most exceptional pieces that can be found in Allen's filmography. The films were chosen to show four main approaches to music Allen uses. *Manhattan* as a typical example of soundtrack which contains only pre-existing jazz melodies used in a non-diegetic way, which is even today very rare. *The Purple Rose of Cairo* was chosen for its exceptional original and authentic score composed by Dick Hyman. *Hannah and Her Sisters* uses both jazz and classical music and creates probably the most representative of all Woody Allen soundtracks thanks to the connection of the music to characters or even linking certain composers to certain situations and characters. The last film, *Match Point*, is an example of a film scored only with classical music, particularly opera arias, and again creates brilliant connections between the melodies and lyrics and characters on the screen.

The conclusion then summarizes the information this work provides and offers the general view on the characteristic features of Allen's score music and its use.

2. Film Music

Before we start to talk about film music history and then specific films and its music it is important to define what film music is. Film music can be defined as music either directly composed or expressly chosen to accompany motion picture. As a practice, it is as old as cinema itself - the very first projected images in many places around the globe either captured a musical performance or was accompanied by one. Even in those places where accompaniment did not initially attend motion pictures, it would soon do so. Film music has been both live and recorded, both newly composed and cmlied from existing sources, both meticulously orchestrated and produces spontaneously through improvisation. It does not operate in exactly the same way across time, across cultures and sometimes even within cultures. Across the board, however, it is characterized by its power to define meaning and to express emotion. Film music guides our response to the images and connects us to them.²

In the next parts of the paper I will discuss history and then specific music, therefore, the two terms that are usually used when talking about film music should be explained here. The first one is "diegetic" or "source music".³ According to Wierzbicky the latter term is more accurate because it refers to sound whose source is visible on the screen or whose source is implied to be present by the action of the film such as voices of characters, sounds made by objects in the story or music represented as coming instruments in the story space. However, both terms are used respectively by experts on film music. In short we can say that diegetic sound is any sound that originates from source within the film's world. This sound or music is heard by the viewers as well as the characters on the screen.

The second important term to know is "non-diegetic" or "extra diegetic". Again the latter term is considered by Wierzbicky as a better one. Non-diegetic is opposite of the diegetic sound, as the name suggests itself. It is Sound whose source is neither visible on the screen nor has been implied to be present in the action such as narrator's

² Kathryn Marie, *Film Music: A Very Short Introduction*, (Oxford: Oxford University Press, 2010),1.

³ Wierzbicki, James Eugene, *Film Music: A History*, (New York: Routledge, 2009), 5.

commentary, sound effects which is added for the dramatic effect or mood music, also music with only an aesthetic purpose. It is a sound exist outside the story space, which is why Wierzbicky is more inclined to the term "extra diegetic". The distinction between these two, however, depends on our understanding of the conventions of film viewing and listening.

2.1. History of Film Music

Music is without a doubt one of the essential parts of the motion picture from the earliest times of the film industry. Although we may argue about the reason why music accompanied movies in the first place (whether it have played an esthetical role even in the silent movie era or it was present to cover the noise made by the projector as is usually claimed). Music was, and still is, a part of a public entertainment long before the birth of the cinema. In fact, even the earliest projections, known as silent, were hardly ever really silent.⁴

The dream to project moving images onto a screen was alive as early as 1835. However, it was not until 1895 that the Lumière brothers made it come true. On December 28, 1895 the very first exhibition of approximately ten short films capturing everyday events and activities took place in Salon Indien in Paris. Thanks to the Cinématographe of the Lumière brothers a motion picture was born. Their device was able to capture and playback pictures on the screen, however, it was not able to capture sound as well, therefore, these earliest pictures were silent. Nevertheless, not for long. Music was being incorporated into public presentations of films within a year of the invention of the Cinématographe. The exhibitions started to be accompanied by a performer playing either the piano or harmonium or by an orchestra which played music during the showings. With few exceptions, the films were depicting real-life happenings, therefore, we can assume that this early film music played rather festive role and was not setting the mood or illustrating action.⁵

⁴ Cooke, Mervyn, *Dějiny filmové hudby*, trans. Martin Petrů (Praha: Casablanca, 2011). 19.

⁵ Wierzbicki, *Film Music: A History*, 20.

The majority of the pictures produced during the early years of cinema was rather of documentary character and only exceptions were trying to narrate a story. One of the reasons for this was limited length of the movie. The turning point of the cinema appeared in 1903 when *The Great Train Robbery* (by Edison production company) was released. We do not have any evidence about how music accompanied this movie, however, we are sure it was present. Since this was one of the first narrative movies ever produced, the cinema started to change forever.⁶ As the cinema started to transform, the music did as well. From the device that was supposed to noisily attract audiences or accompany the spectacular atmosphere of military parades, carnivals or acrobatic performances, music became a tool to intensify the drama taking place on the screen. At this point, however, we are not talking about the film music that we know today.

Between 1905-1915 the popularity of the cinema grew rapidly. The exhibitions got out of cafés, tents and vaudeville venues and acquired venues of its own, majority of which were opened in America. This era is known as "The Nickelodeon".⁷

By the end of the 1907 there were thousands of Nickelodeons in the USA (two hundreds on Manhattan alone). As films were very short (one-reel usually) a great number of them was produced every day. Nickelodeons were showing five to six films a day and to keep public interested the program had to be changed weekly (sometimes even daily). This created a conflict between MPPC⁸, who wanted to focus on quality rather than quantity of their movies, and independent producers. The independent companies were, however, able to produce longer movies that included recognizable performers (thus bringing to life the first movie stars such as Mary Pickford, Douglas Fairbanks, Theda Bara or Charlie Chaplin.) and were, therefore, more popular and successful.

⁶ Wierzbicki, *Film Music: A History*, 26.

⁷ "Nickelodeon" was the first type of indoor exhibition space dedicated to showing projected motion pictures. The name comes from *nickel*, US five cent coin, because that was the price of the ticket and *odeon*, Greek word for roofed-over theatre.

⁸ Motion Picture Patents Company - a cartel whose members shared the rights to the latest technologies and to the stock of the best pictures on the market

During the Nickelodeon era the big theatres such as Broadway or Vitagraph opened and soon became the center of attention. However, it was the Strand⁹ that became the first palace dedicated only to the motion picture screenings and became famous also for the musical programs that accompanied the films. Many other venues were then built after the example of the Strand.¹⁰ Thanks to these big movie palaces and their orchestral film accompaniment the relationship between the film imagery and the music permanently changed.¹¹ The year 1915 is considered to be the most important for American film music. In this year the first real film score was composed by J.C. Breil for *The Birth of a Nation*. It was music which could be only performed by "a large, well-rehearsed orchestra...music far more sophisticated...that the examples of "special music" issued during the twilight of the nickelodeon period."¹² It was the longest and so far the most complex musical piece ever to accompany a film. The reviewers also noticed this and begun to pay more attention to the music than before, especially in Europe. The filmmakers were starting to realize that music is an essential part of the film. From that time on the so called cue sheets¹³, widely used in the film industry, were less often made by the production companies and started to be put together by actual musicians. But more importantly they became more complex and specific in order to match the film appropriately. Up to this point the French and Italian film dominated even in the United States but everything changed with World War I. The Hollywood studios were established and soon became the centre of films producing stars like Charlie Chaplin, Buster Keaton or Clara Bow.

Although the silent movies learnt to use music quite well over the time, the experiments with sound film technology were virtually constant from the very first screening in 1895. The very first experiments were probably done by Thomas Alva Edison who

⁹ The Mark Strand Theatre was an early movie palace located at Broadway, NYC.

¹⁰ Altman, Rick, "Moving Picture Orchestras Come of Age" in *Silent Film Sound*, (New York: Columbia University Press, 2004), 290.

¹¹ Wierzbicki, *Film Music: A History*, 48.

¹² Ibid.

¹³ Cue sheet is a document which is filed with the performing rights societies and contains a detailed listing of each piece of music used in a film

managed to create a device (kineto-phonograph¹⁴) which was able to capture not only images but also simultaneously playback sound as early as 1889. But since he was not quite satisfied with it the first sound movies did not appear until late 1920s. On April 1923 the New York City's Rivoli Theater did the first screening of a motion picture with sound. The revolution in sound film, however, came in August, 1926 when then a small Hollywood studio produced their *Don Juan* where the new technology (Vitaphone) allowed them to incorporate the musical score and sound effect (but no recorded dialogue). One year, and many technological advances, later the first movie with music, sound effect and recorded dialogue well synchronized with the picture came to existence. The big sound film sensation was called *The Jazz Singer*. This picture is referred to as the very first "talkie"¹⁵. The movie consisted of musical numbers, recorded on the set, which were interspersed with a short dialogues of the main star, Al Jolson, and other characters, thus creating an impression of a spontaneous conversation.¹⁶ Due to this leap forward the American film industry changed its focus of attention and the audience, until then quite satisfied with the sophisticated Hollywood-style "silent" film, did as well. The early sound film had to overcome a big obstacle. Silent movies were largely imported to the United States from Italy or Germany but with sound there appeared a linguistic barrier. At that time filmmakers offered three possibilities. One was remaking the movie with a cast of different nationality, which was very complicated and financially demanding, then the "dubbing" technique appeared and the solution which eventually won (and is used until today) was "subtitling".¹⁷

The American dominance in the film industry flourished during the new sound film era. During these early years Hollywood studios produced far more films than ever before and soon the techniques they used became a kind of a norm for the filmmakers

¹⁴ A combined phonograph and kinetograph. By the use of these instruments a scene enacted may be reproduced at any other time and place, the voices of the actors being heard while their performance is witnessed.

¹⁵ short for "talking picture", an early movie with synchronized speech and singing

¹⁶ Cooke, *Dějiny Filmové Hudby*, 40.

¹⁷ Wierzbicki, *Film Music: A History*, 111.

worldwide. Even though the American economy was going through a very rough time in the early 1930s, for Hollywood it was time of great prosperity.¹⁸ Almost every Hollywood studio had their own music department which employed composers, arrangers, soundmen and a large orchestra which contributed to the films and helped them to evolve into Hollywood's so called classical-style.¹⁹ Since the audience response on *The Jazz Singer* were more than satisfactory many films produced afterwards contained as many musical numbers as the time-span allowed it to. Obviously the music for movies was not free of charge. "For pre-existing songs that it [Hollywood] wanted to include in the film they had to pay to ASCAP²⁰ and, for "mechanical reproduction" rights, to the songs' various publishers".²¹ Of course, the studios knew that they could save money if they owned the copyright. The first one to act on this was Warner Bros., who in January 1929 the large New York music publisher Witmark and acquired the majority of the viable songs that Hollywood might wish to include in the films.²² Sometimes the musical numbers in the films resembled more to vaudeville program than helped to build the story. These movies had a theme song with which the movie opened and closed and which appeared in usually non-diegetic way throughout the film (among other songs). Other cases were using the music in order to contribute to the plot. *The Broadway Melody*, released in February 1929, is very successful example of the other case. Its musical numbers were cleverly put together into a narrative plot and gave the picture musical continuity. Even though it used the theme song as well, the usage of it was significantly different from the norm. Director Harry Baeumont did manage by use of music to carry the action "beyond the power of the spoken word".²³

Since the sound film was new to the audience the film industry managed to stay immune for quite a long time to the economic crisis that followed the stock market crash. However, when the sound became a common part of the films the industry started

¹⁸ Wierzbicki, *Film Music: A History*, 113.

¹⁹ Cooke, *Dějiny Filmové Hudby*, 85.

²⁰ The American Society of Composers, Authors, and Publishers

²¹ Wierzbicki, *Film Music: A History*, 114.

²² Ibid.

²³ Wierzbicki, *Film Music: A History*, 116.

to experience the crisis, at least partially. By 1933 nearly one third of the American movie theatres had to close down due to poor attendance. To survive the crisis Hollywood was producing films according to a stencil which were designed only to attract wide audience and earn money. The vast majority of these had very little to no artistic value. These types of movies are known as "classical-style" and they dominated the American film industry from the late 1930s until the mid 1950s - this is referred to as the "Golden Age" of Hollywood. Films were released in large numbers and investors, who controlled the work on them and on the music as well, were due to the crisis focused only on the money from them. Music was having a hard time during this time. Basically, we can say that music was not taken seriously enough. Even the AMPAS²⁴ which began to award the best pictures did not consider music to be important enough to have its category until 1934.²⁵ In 20s the only columns dedicated to film music were part of technical section, music was subordinate to everything else and was the last thing that was done during the film making process. This resulted in very stressful work conditions for musicians and composers which left its marks on the quality of the music. Another thing that musicians had to endure was the fact that they were forced to be conform to people who financed the movie and who did not understand music at all.

Orchestral music accompanying narrative films of 30s and 40s was filled with 19th century romanticism which went out of fashion a few decades ago. Symphonic jazz, which was much more modern, was used mainly in the musicals in order to depict sophisticated character of the city and was considered to be too different and "exotic".²⁶ Why did the filmmakers stick to the old romantic melodies is hard to say. One of the possible explanations is the fact that it was too deep-rooted from the silent film era. Other possibility may be the fact that since film music's purpose is to tell something to the audience, to provoke emotions which the imagery itself cannot express, its meaning must, therefore, be immediately apparent. Then the romantic melodies were perfectly logical choice giving the films somehow an utopian character. Wagner's music was

²⁴ The Academy of Motion Picture Arts and Sciences, from 1929 awards the best pictures of the year

²⁵ Cooke, *Dějiny Filmové Hudby*, 87.

²⁶ Cooke, *Dějiny Filmové Hudby*, 91.

probably the most influential for composers at that time which is evident from the concept used for the majority of the film music (unfinished melody and widespread use of leitmotif). Especially repeating leitmotif became one of the distinctive features of the Golden Age film music.

One of the most significant composers during this age was Max Steiner, Austrian composer who moved to the USA in 1914. This gifted composer is now known especially for his score to *King Kong* (1933), for which he was also awarded the very first Academy Award for motion picture scoring.²⁷ The importance of this score comes from the fact that he managed to induce the horror in the viewers and thus suppressed the mistrust to the film reality (which in the case of *King Kong* was crucial).²⁸ Another significant man of the era was Franz Waxman and his score to *The Bride of Frankenstein* (1935). He again showed that original music can give the film a tinge of reality. It was, however, Aaron Copland who freed the film music from European romanticism and "helped to form a distinctive national musical style".²⁹ He was the first renowned American composer and although he scored only eight films he influenced the American film music probably the most of all and is responsible for number of film clichés we can observe today.³⁰ He also managed to give film music attention it deserved.

After the World War II. and the invention of the television American film industry was "struggling to make ends meet".³¹ Mainly because of television the cinema attendance decreased enormously and a great number of movie theaters had to close down. The film industry was trying to give the viewers something new and special which would entice them to go to the cinema. Therefore, the 50s witnessed emergence of genres such as science fiction or fantasy and even the first 3D screenings (not very successful, though). In the 50s and 60s the spectacular, high-budget films were in vogue and non-

²⁷ Wierzbicki, *Film Music: A History*, 140.

²⁸ Cooke, *Dějiny Filmové Hudby*, 101.

²⁹ Cooke, *Dějiny Filmové Hudby*, 130.

³⁰ Cooke, *Dějiny Filmové Hudby*, 131.

³¹ Wierzbicki, *Film Music: A History*, 160.

diegetic music mainly of symphonic character became an integral part of them. If the movie depicted historical events the music was written to match the time as well as possible. There were even some cases where the instruments used in ancient times were recreated in order to make the music authentic. One of the best examples of this is *Qua Vadis?* directed by Miklós Rózsa who influenced composers not only of that time but today's musicians as well. Other thing which aimed to amaze the audience was for example wide-screen (via CinemaScope system) or new sound techniques which gave the movies stereophonic sound and thus added one more thing to make the movie realistic.³² Miklós Rózsa was certainly a pioneer when it comes to authentic film music. Another innovator, Alex North, appeared in late 50s. As Rózsa, North worked on historic films (*Spartacus*, *Cleopatra*) and managed to create historically accurate music and later he managed to push symphonic jazz through onto the screen.

With new technologies in sound and new techniques in film making the 60s marked the start of a "new wave" of Hollywood. Classical-style Hollywood music started to share its spotlight with a number of different genres and styles.³³ In September 1960 American film makers, determined to end the classical Hollywood era once and for all, established an organization called New American Cinema and aimed to bring the people films that will not be "morally corrupt, aesthetically obsolete, thematically superficial and temperamentally boring."³⁴ The 60s were revolutionary in almost every aspect of life but of art as well. The period witnessed a sexual revolution, raise in drug culture, women's liberation movement, Hippie movement and as for the music America went through so called "British invasion" which brought an end of rock'n'roll dominance and started the popularity of rock. The New American Cinema was, of course, a part of this revolution.

Since the film makers wanted to make their films as realistic as possible the change in the film music was necessary. People at that time were listening to various songs, from

³² Cooke, *Dějiny Filmové Hudby*, 195.

³³ Wierzbicki, *Film Music: A History*, 189.

³⁴ Wierzbicki, *Film Music: A History*, 196.

folk and pop to opera, yet none of these appeared in the movies.³⁵ Therefore, new kind of music, including popular songs, started to be used as a score. For example jazz music obtained a special position in film. Jazz was present in the movies from the early sound film era and sometimes brought even the jazz stars on the screen but at that time it was mainly diegetic jazz. In the 60s directors learned to use it in non-diegetic way. Already mentioned Alex North was the pioneer of the jazz film score. His ability to create a musical continuity using jazz music is apparent for example in *A Streetcar Named Desire*. North managed to build the suspense by jazz plus gave the movie very nationalistic character.³⁶ Another great piece that was using jazz music was *The Man with the Golden Arm* by Elmer Bernstein who, just like North, saw jazz as a great choice since it combined the elements of modernism and nationalism.³⁷ The new wave of American cinema, however, used a variety of other popular songs which were hits at the time or let the musicians write songs which were supposed to become hits and sell the movie.³⁸ In the 70s this practice started to be criticized by some. Gerald Mast, for instance, in his *A Short History of the Movies* notes that "Hollywood is driven by the need to draw potential audience away from their television sets"³⁹ and its only aim is to sell products and even though the "new wave" wants to show reality their products make rather artificial impression. Film were gradually losing its value, and film music did as well.

From 1972, recording companies were releasing compilations of the old, classical film melodies written by Newman or Steiner and by 1976 the majority of the movies was again filled with these hits from the "Golden Age". The nostalgia helped to bring the symphonic sound back to the screen. Probably the most significant composer of the mid 70s was John Williams. He composed music for George Lucas's *Star Wars*, Spielberg's *Close Encounters of the Third Kind* and Donner's *Superman*. His music was so powerful it became one of the reasons all of these films became the box office hits. The release of

³⁵ Wierzbicki, *Film Music: A History*, 197.

³⁶ Cooke, *Dějiny Filmové Hudby*, 199.

³⁷ Cooke, *Dějiny Filmové Hudby*, 201.

³⁸ Wierzbicki, *Film Music: A History*, 200.

³⁹ Ibid.

Star Wars was the turning point which marked new era in sound film. It was the first movie using the Dolby⁴⁰ technology and the theatres needed special reproduction equipment if they wanted *Star Wars*. The film showed how important the good sound in a movie is. Dolby soon became a norm for market-oriented film makers who thanks to the clarity of the sound started to emphasize the sound effects rather than music itself and between 1980s and 90s that is why a great number of action films was released.⁴¹ Since 80s composers were obliged to work not only with an orchestra but electronic music as well, often both within one project. Today composers are usually hired at the very end of the making process and have to work under a lot of stress. The movies combine the classical music with popular, the pre-existing music with original and the new pieces with the old ones. Quentin Tarantino, for instance, is one of the directors who's soundtracks are so important that they build the whole character of the movie and it does not matter whether the music is old or new. He experiments with music very well which is demonstrated in his *Pulp Fiction* from 1994 or in his latest film *Django Unchained*. His use of hip-hop music contrasts with the setting of the American Civil War and somehow the music fits perfectly into to movie. Tarantino himself says that music is one of the most important parts of the film and that he knows what music he wants to use even before he starts to work on a new project, music leads his train of thoughts. Woody Allen, director of the "new age" of Hollywood and the main theme of this work, works with music in a very similar way.

⁴⁰ Ray Dolby came up with a quite inexpensive method to present film sound in a relatively noise-free way and to separate sound into more channels than the earlier binaural systems had allowed

⁴¹ Wierzbicki, *Film Music: A History*, 210.

3. The Phenomenon Woody Allen

In his life he was a comedian, screenwriter, author, actor (film as well as theatre), director, playwright and, last but not the least, a musician. But since the center of his work today lays primarily in the film this area deserves the biggest focus.⁴² He wrote and directed over sixty films and won several Academy Awards for them. He is one of the few who managed to make it as an authorial film maker. However, this work is directed towards the musical part of his work which, of course, will not be omitted in this introduction of him.

3.1. Life and Beginnings of the Film Career

Woody Allen was born as Allan Stewart Konigsberg in Brooklyn (New York) on December 1st, 1935. Both of his parents, Martin and Nettie born Cherrie, were descendants of Jewish, European immigrants, Russian from father's side and Austrian from mother's. They lived with their whole family in the house and unfortunately they did not get along very well, therefore, Allan had quite hectic childhood often filled with fights between his family members. Despite this fact, his mother claims that "Allen was a very sweet, happy kid, right from the start. And then somewhere around five or so he turned grumpier or sour"⁴³. The reason for the first change in his nature is simple. He started to attend Jewish Public School in Brooklyn, which he later described as a school for emotionally disturbed teachers.⁴⁴ Even though he was not the best student he was very popular with his school mates and a skillful basketball and baseball player. His hatred of school was probably the reason he developed a fascination by cinema. The city at that time was filled with movie theatres and young Allan was spending there the majority of his free time admiring the movies full of humor and sarcasm by Groucho

⁴² Žantovský, Michael, *Woody Allen*, (Praha: Čs. filmový ústav, 1990), 10.

⁴³ *Woody Allen a Documentary*, DVD, Directed by Robert B. Weide, (United States: B Plus Productions. LLC., 2011).

⁴⁴ Aixala, Joseph Antoni. *Vše o Woody Allenovi*, trans. Veronika Pšenková, (Český Těšín: Kma, s.r.o., 2008), 16.

Marx⁴⁵ or Bob Hope⁴⁶. The movie theatre basically became the second home for Allen. After finishing the Public School he began to attend the Midwood High School but remained uninterested in the education. He liked magic tricks, movies, sports and also started to fall for the classical New Orleans Jazz which even later played an important role in his life and work.⁴⁷ When was Allen sixteen years old he started to write jokes and send them to various newspapers. It did not take long and he started to be published. At that time he decided to change his name to Woody Allen. Why he choose Woody is hard to say. Pep Aixala, for example, suggests that one of the possible explanations for choosing this name may have been because of Woody Herman, a jazz musician, or because his schoolmates used to say that he has "a woody face".⁴⁸ Allen himself, however, claims that it was not for any particular reason.⁴⁹ The jokes helped him to get his first paid job ever. By the end of 1953, Woody started to attend New York University but as he was never a very devoted student was aware of it, he stopped after the first semester.

He was eight-teen years old and became realized that it is possible to earn his living by writing, therefore, he decided to hire a manager who got him a job at NBC as a screen writer for a television show *The Colgate Comedy Hours*.⁵⁰ Although he was already engaged at this time he went to California to work on the show. We can say that it was

⁴⁵ Julius Henry "Groucho" Marx (October 2, 1890 – August 19, 1977) was an American comedian and film and television star. He is known as a master of quick wit and widely considered one of the best comedians of the modern era. He made 13 feature films with his siblings the Marx Brothers, of whom he was the third-born. He also had a successful solo career, most notably as the host of the radio and television game show *You Bet Your Life*.

⁴⁶ Bob Hope, born Leslie Townes Hope (May 29, 1903 – July 27, 2003), was an English-born American comedian, actor, singer, dancer, author, and athlete who appeared on Broadway, movies, television and on the radio. During his career (1934 to 1994), Hope appeared in over 70 films and shorts, including a series of "Road" movies co-starring Bing Crosby and Dorothy Lamour. In addition to hosting the Academy Awards fourteen times, he appeared in many stage productions and television roles, and was the author of fourteen books.

⁴⁷ Aixala, *Vše o Woody Allenovi*, 18.

⁴⁸ Aixala, *Vše o Woody Allenovi*, 20.

⁴⁹ Woody Allen a Documentary, DVD, Directed by Robert B. Weide, (United States: B Plus Productions. LLC., 2011).

⁵⁰ Aixala, *Vše o Woody Allenovi*, 23.

his ticket to the television world where he collaborated also on *the Ed Sullivan Show*, *The Tonight Show* or *Caesar's Hour* (which was a kind of aim of almost every comedy writer of the time). During his stay in California Woody married his fiancé, Harlene Rosen, but his marriage did not last very long. In the 1961, he left television and met two most important people of his life. These were Jack Rollins and Charles Joff who became Allen's agents and later also producers and who persuaded him to tell his own jokes in public performances and thus Woody Allen became a stand-up comedian.⁵¹ Although he says that he was very uncomfortable doing this job because he was too nervous in front of the people he managed to turn his weakness into his strength. Soon he became more popular than ever and began to appear even in the television. Apart from writing jokes he was engaged also in writing short stories for newspapers, later published in four books. At the same year Woody got divorced and met Louis Lesser, a political sciences student and actress, who he fell in love with and later got married to. They were together for about eight years and she had a great influence on him. He claims she made him a human being and her contribution to his life was important and permanent.⁵² Since 1962, he mainly performed his monologues in clubs and reduced his television work. Two years later, Woody received his invitation into the world of film. While performing one night, a film producer Charles K. Feldman came to watch the performance. He saw Allen's potential and asked him to write a film script for him and thus Woody Allen created his first film, *What's New, Pussycat?*.⁵³ Although this first experience with film did not left a good impression on him, mainly because the producing company kept interfering in his writing, the movie became a box-office hit and Woody finally found his center of interest but knew that if he will make any other film he has to have a complete control over it. ⁵⁴ Between 1965 and 1967 Woody appeared in the movie *Casino Royal*, *The Tonight Show* in television and most importantly introduced himself also as a successful playwright with a comedy *Don't Drink the Water*. In 1968 he wrote another play called *Play it Again, Sam* and thanks to

⁵¹ Aixala, *Vše o Woody Allenovi*, 28.

⁵² Aixala, *Vše o Woody Allenovi*, 32.

⁵³ Aixala, *Vše o Woody Allenovi*, 39-40.

⁵⁴ Aixala, *Vše o Woody Allenovi*, 41.

this play he met Diane Keaton.⁵⁵ She was and still is a very important person in Allen's life. Apart from having a short relationship with him, she played in several Allen's films and became his lifelong friend whose opinion was always very important to him, whether he needed a work or personal advice.

3.2. Musician Woody Allen

Before we get to Allen's film career and to the music he works with I would like to introduce him as a musician and music lover which he, without a doubt, is. Music have always been part of Woody Allen's life, a very significant and influential part of his life. He himself says that from an early age he loved the American music of 1920s and 1930s and especially songs by Gershwin and Cole Porter. In his teens his taste turned more specifically to jazz and he decided to extend his love of music also to performing.⁵⁶ He learnt to play the clarinet and in 1970 even formed a band with his friends - the New Orleans Funeral and Ragtime Orchestra - that begun performing in various New York clubs and pubs. Eventually they settled down to playing Monday night gigs at Michael's Pub and after it got closed in 1997 in Café Carlyle where they play regularly up to present time.⁵⁷ Music is very important part of Allen's life and he proved it, for instance, when he received an Academy Award nomination in best picture category (which he won) he did not show up on the ceremony because it happened to fall on Monday night and he was performing with his band.⁵⁸ It is not surprising then that it plays a very important role in his films too.

Several of his films have been either formulated specifically around musical themes (*Radio Days* and *Sweet and Lowdown*) or have showcased a certain composer (Prokofiev in *Love and Death*, Gershwin in *Manhattan*, Mendelssohn in *A Midsummer*

⁵⁵ Aixala, *Vše o Woody Allenovi*, 47-48.

⁵⁶ Harvey, Adam, *The soundtracks of Woody Allen: a complete guide to the songs and music in every film, 1969-2005*, (Jefferson, N.C.: McFarland, 2007), 5.

⁵⁷ Aixala, *Vše o Woody Allenovi*, 121.

⁵⁸ *Woody Allen a Documentary*, DVD, Directed by Robert B. Weide, (United States: B Plus Productions. LLC., 2011).

Night's Sex Comedy and *Weill in Shadows and Fog*), and in 1996 Allen even fulfilled his desire to make a musical comedy with *Everyone Says I Love You*.⁵⁹

Music is not simply a background to Allen. He considers it to be one of the essential parts of what he presents to the audience and claims also that the process of adding music to his films is what he enjoys the most.⁶⁰ In his early films he followed the common practice and hired a composer, Marvin Hamlisch. However, he was never really happy with using a composer to score his films, "I started to realize that every time I edit, I listen to my records. And I like it better that way. I like the sound of the records."⁶¹

3.2.1. Jazz

Allen draws on various areas of popular music but it is his use of jazz that is most celebrated. Throughout his films we find many of the most notable jazz artists from Bix Beiderbecke and Louis Armstrong to Art Tatum and Thelonious Monk.⁶² All of these musicians somehow influenced Allen during certain point of his life. However, he does not use music of people he "worships" (like Sidney Bechet) because he feels that using the songs that are most dear to him "would be barbaric".⁶³ Also he tries not to use the outstanding music for it could divert the attention of the audience. His feeling of being "too worshipful" does not extend to other areas of jazz or popular music, he uses classic tracks by many representatives of big band music including the ones he grew up on. Many of his films are filled with music of Gershwin, Kern, Rodgers, Hart and Cole Porter, Allen's favorite songwriter. His use of music became very conventional as he primarily tries to stick to the "cocktail music" of the 50s, Broadway, Tin Pan Alley⁶⁴ and most importantly to the traditional jazz. Other kinds of popular music can make its

⁵⁹ Harvey, *The Soundtracks of Woody Allen*, 6.

⁶⁰ Ibid.

⁶¹ Björkman, Stig, *Woody Allen on Woody Allen: in conversation with Stig Björkman*, (London: Faber and Faber, 1994), 38.

⁶² Harvey, *The Soundtracks of Woody Allen*, 7.

⁶³ Ibid.

⁶⁴ Tin Pan Alley is the name given to the collection of New York City music publishers and songwriters who dominated the popular music of the United States in the late 19th century and early 20th century.

way to the film usually only as a source music. Allen himself claims that he tries to make the soundtrack easy to listen and somehow "swinging".⁶⁵ Interesting feature of Allen's films is his predominant use of instrumental versions of songs so that the singing does not distract the audience from the dialogue. Another often repeated feature is using the music as a subtext.⁶⁶ The last, but not the least, technique Allen often uses is framing. This means that the same piece of music is found at the beginning and at the end of the film (sometimes not during the titles but in the opening and closing scenes) thus giving the sense of unity and completeness to the picture.⁶⁷ Allen gives much thought to what type of music he uses and whether the song he wants to use is appropriate for the given scene or sequence.

3.2.2. Classical Music

Popular music, especially jazz, are important elements of Allen's work, however, his use of classical music is also worthy of attention. This area is often overshadowed by his use of jazz but just like jazz classical music is one of the key parts of his films.⁶⁸ The use of this music is in many ways similar to the use of jazz music. We can observe framing as well as predominant use of non-vocal songs. Parts where there is singing appear only as a source music (at a concert, from a record or radio). Over the time, however, as Allen's filmmaking developed his use of music did as well. In late 1980s he started to combine the classical and jazz music in his films and used it to differentiate between the comical part of the story and serious and sophisticated ones. The classical music in his films is used to enhance the dramatic effect, represent the upper-class culture or emphasize the serious or thought-provoking elements while popular and jazz songs accompany the comedic scenes.⁶⁹

Throughout his films music obviously plays a significant role. His love and admiration for jazz music from the "Golden Age" breathes on us from his films and does not have

⁶⁵ Harvey, *The Soundtracks of Woody Allen*, 9.

⁶⁶ Harvey, *The Soundtracks of Woody Allen*, . 8.

⁶⁷ Ibid.

⁶⁸ Harvey, *The Soundtracks of Woody Allen*, 10.

⁶⁹ Harvey, *The Soundtracks of Woody Allen*, 11.

only decorative function. It is not diegetic music. The greatness of his soundtracks lays in the non-diegetic use of jazz or other kinds of music and unfortunately this skill often stays unnoticed.⁷⁰ As Eric Lax Points out:

His talent as a scorer of movies is widely overlooked, or is so taken for granted that it passes unremarked. Music is such an integral part of Woody's presentation of a film, and his use of tunes from 1990 to 1950 so pronounced, that it is possible to recognize a Woody Allen film from the score alone.⁷¹

3.3. The First Film Experiments

Allen was thirty three years old when he decided to make his first film in which he wants to have control over every phase of production and also play the main character. Although his agents were quite skeptical about Allen directing the movie, due to his lack of experience, they let him do the work which proved to be a good choice. The movie *Take the Money and Run* became very successful with both critics and viewers. As was already mentioned he followed the trend of the time and hired a composer, Marvin Hamlisch, to provide an original score. In the early 70s, the United Artists production company realized that Woody is a cash cow and offered him a partnership. Mainly because of their promise of not letting anyone interfere in his work Allen accepted.⁷² And thus his career of independent film maker begun. As he was always very creative immediately after finishing the first movie he begun to work on the next one which he called *Bananas*. The film's score was again composed by Hamlisch and it was, again, a great success. Woody Allen started to be seen as a privileged director. Only a few of the directors of his generation (Scorsese, Coppola, Mazursky) were given the creative freedom he had, partially because Allen never intended to make large-budget films because he knew that these are controlled not by the director but by the producers.⁷³ Although he did not aim to make box office hits he managed it with his

⁷⁰ Harvey, *The Soundtracks of Woody Allen*, 12.

⁷¹ Woody Allen a Documentary, DVD, Directed by Robert B. Weide, (United States: B Plus Productions. LLC., 2011).

⁷² Aixala, *Vše o Woody Allenovi*, 54.

⁷³ Aixala, *Vše o Woody Allenovi*, 56.

first two films. The third one, *Everything You Wanted to Know about Sex (*And Were Afraid to Ask)*, was misunderstood by American audience and became commercial fiasco. The next two years Allen spent predominantly by traveling because of his work. He spent some time in California and Colorado making his movie *Sleeper* which was a sci-fi comedy situated into the future with clear satirical elements directed to the present time and sparkles with references to the early film grotesque.⁷⁴ Musically it was Allen's first film in which he did not employ someone to write the music. He decided to supply the music himself.⁷⁵ The music in *Sleeper* was recorded by his own jazz band and was supposed to create a contrast to the futuristic setting of the film. It is also the first movie where the now familiar black and white titles accompanied by jazz appears.⁷⁶ Then he travelled throughout the Europe to prepare his next project *Love and Death*. He, however, started to miss his beloved New York and, therefore, decided to situate his next project back to Manhattan. This was in 1976 and since that time he tries to keep his work mostly in New York, and travels very sporadically. The film he was working on, *Annie Hall*, was going to be a big breakthrough for him and marks the turning point of his film career up until the turn of the century.

3.4. The Turning Point of Allen's Career

Annie Hall is the first movie where the story and the drama is emphasized and where the aim is not to create a comedy.⁷⁷ To this day *Annie Hall* is considered to be the most successful of his films awarded also by the Academy. Here we get to the point where Allen starts to feel confident enough to experiment not only with the themes but with the sound as well. Inspired by Bergman⁷⁸ he wanted to create a movie without any music.

In those days I was sort of still groping for a musical approach...I wasn't sure yet what I really wanted to do musically so I was trying this film without music. The

⁷⁴ Žantovský, *Woody Allen*, 61-62.

⁷⁵ Harvey, *The Soundtracks of Woody Allen*, 125.

⁷⁶ Ibid.

⁷⁷ Aixala, *Vše o Woody Allenovi*, 61.

⁷⁸ Harvey, *The Soundtracks of Woody Allen*, 18.

only music in *Annie Hall* is source music. There's no scoring at all. It's either coming from a car radio or a party of something. But there is no music in the movie. I don't know, I was experimenting, seeing what it would be like. To be very, very sparing with the music. I was so uncompromising in my feeling. I didn't care if the audience liked it or not. I just wanted to do what I wanted to do there, make some turning point. If I did the same film today, it would probably be full of music. There's also another possibility - I remember Bergman never used music, and I was so taken with his film-making in those days, I may have thought to myself, "Perhaps he's right about the use of music." But over the years I came to have a different feeling about music.⁷⁹

Allen originally planned to create a detective story set on Manhattan and in fact really started to film one. It was not until the film appeared in the cutting room that the story of *Annie Hall* was built up.⁸⁰ It did not contain any drama at all. Allen created a simple story about a man and a woman who get into a relationship and then break up. It was a story that everyone could relate to and in which all the problems of his generation were depicted. *Annie Hall* contains all the topics Allen typically deals with and clearly shows how comically Allen perceives the world around him which perhaps made it so special in comparison to Allen's earlier works.⁸¹

The next significant project was a tribute to Manhattan in the film of the same name. This sophisticated comedy filled with the music of George Gershwin was a step ahead from *Annie Hall* even though it did not convert its Academy Award nomination.⁸² *Manhattan* protrudes not only with its film structure but also with its brilliant and unique use of jazz music. Because of its musical uniqueness it is going to be further commented on in the next part of this work.

After the great success with *Manhattan* Allen met the next important person of his personal and work life and that was Mia Farrow, very talented actress who eventually

⁷⁹ Björkman, *Woody Allen on Woody Allen*, 75.

⁸⁰ Žantovský, *Woody Allen*, 73.

⁸¹ Žantovský, *Woody Allen*, 79.

⁸² Aixala, *Vše o Woody Allenovi*, 62.

became Allen's partner for the next twelve years. The relationship between Mia and Woody was probably the true evidence that opposites really do attract. Mia at that time took care of seven children and liked to spend her weekends with her family in the country, Woody on the other hand was not very fond of this kind of family life and as he is a typically city person going away for a weekend was something unthinkable.⁸³ However, they managed to stay together for a very long time as partners and co-workers since Mia started to appear in many of his films. The next film after *Manhattan* was *Stardust Memories* which received a big number of bad reviews in America.⁸⁴ Then he wrote *A Midsummer Night's Sex Comedy* (1982) and *Zelig* (1983). Two films which were filmed at the same time and with which Allen managed to fix his reputation. In *A Midsummer Night's Comedy* Woody introduced Mia Farrow as a main character and from that time on he started to show the audience the talent and skills that Farrow as actress had. While choosing the score he turned to classical music, mainly Mendelssohn's. He made use of the lyrical style of the music to accentuate the natural beauty of the countryside.⁸⁵ *Zelig* was a pseudo-documentary about 1920s celebrity who has the ability to change his appearance to look like those around him, like a human chameleon. Unlike the previous film *Zelig* contains only jazz music."After nearly ten years of providing recorded music for his films, Allen decided to employ a composer to write most of the score for *Zelig*".⁸⁶ The composer he hired was Dick Hyman, a jazz musician from New York, and his work on *Zelig* may be his finest so far. He composed five authentic-sounding songs plus supplied the dramatic music to accompany the narrator's voice.⁸⁷

In the following year, 1984, he wrote *Broadway Danny Rose* and a year after that *The Purple Rose of Cairo* a story about a woman (played by Mia Farrow) who is not satisfied with her life and hides away from it in the cinema where she enters her fantasy

⁸³ Aixala, *Vše o Woody Allenovi*, 70.

⁸⁴ Björkman, *Woody Allen on Woody Allen*, 111.

⁸⁵ Harvey, *The Soundtracks of Woody Allen*, 96.

⁸⁶ Harvey, *The Soundtracks of Woody Allen*, 148.

⁸⁷ Harvey, *The Soundtracks of Woody Allen*, 149.

world.⁸⁸ It is another movie that stands out among his other films and will be dealt with in the next part. Another musically outstanding film, *Hannah and Her Sisters*, was released in 1986. It was probably inspired by the new life Mia introduced to Woody, a life centered around family and the relationships within the family. As well as *The Purple Rose of Cairo*, *Hannah and Hers Sisters* will be examined in more detail in the next part.

The next movie, *Radio Days*, is partially autobiographical depicting Allen's childhood years. It is fundamental film for understanding the age and environment Allen grew up in.⁸⁹ He looks back to the golden age of radio (1930s and 40s) and the music is chosen accordingly. We hear a collection of popular jazz songs of the time. "The music from this period made an indelible imprint on Allen's consciousness as a child and *Radio Days* is his attempt at capturing the nostalgic feeling he has for an era when big band music and the songs of Cole Porter were the pop music of the day."⁹⁰ By the 1986 Woody had the feeling that he should make something more serious or dramatic. He got inspired by Anton Chekhov's play *The Cherry Orchard* and wrote *September*. Despite Allen's effort the film was a fiasco not only according to critics but according to the public as well.⁹¹ Nevertheless, Woody did not get discouraged by the failure of his previous dramatic project and started to work on another drama called *Another Woman* (1988). It is the only serious film which became successful thanks to its highly-developed plot structure and complexity of its characters.⁹² During the next years Woody continued to produce at least one film a year and released *Crimes and Misdemeanors* (1989), *Alice* (1990), as an actor contributed to the film by Paul Mazursky, his friend, *Scenes from a Mall* (1991) and then filmed *Shadows and Fog* (1992) which became the most expensive film of Allen so far. In the same year he started to work on his upcoming movie called *Husbands and Wives*, however, the filming was interrupted by a storm which broke out in Allen's personal life.

⁸⁸ Aixala, *Vše o Woody Allenovi*, 75.

⁸⁹ Aixala, *Vše o Woody Allenovi*, 79.

⁹⁰ Harvey, *The Soundtracks of Woody Allen*, 113.

⁹¹ Aixala, *Vše o Woody Allenovi*, 80.

⁹² Aixala, *Vše o Woody Allenovi*, 81.

3.5. From 1990s up to Present

On January 13th, 1992 Mia Farrow found in Woody's apartment naked pictures of her adopted daughter Soon-Yi. Allen confessed that he was having an affair with Mia's daughter which triggered a media madness. From a privileged filmmaker Woody Allen turned virtually overnight into a monster in public eyes.⁹³ This unfortunate event can be considered as a second turning point in both his private and work life. Allen had to face a number of trials as he was accused of sexual harassment of another Mia's daughter (these accusations eventually proved to be false) and Woody became the focus of the tabloid press for almost a year. The only possible way out of the craziness for him was his work and so he started to work on his next project.⁹⁴ Allen once again returned into his much-loved pre-War era, this time to 1920s, and in 1994 released *Bullets Over Broadway*.⁹⁵ As the setting suggests itself, the score for this movie consists of jazz and dance music, Broadway tunes, Tin Pan Alley and other popular songs from roaring twenties and also turned once again to Dick Hyman to perform instrumental versions of his favorite tunes.⁹⁶ Woody wanted to get back his normal life, the life before the scandal, therefore, he continued to produce one film a year.⁹⁷ *Bullets Over Broadway* was followed by the musical *Everyone Says I Love You* (1995) with which he wanted to express his admiration for the genre and to pay homage to the musical comedies of the Golden Age.⁹⁸ In 1996 he toured Europe with his New Orleans Band (from this tour we have the only video documentary about the musician Woody Allen called *The Wild Man Blues* by Barbara Kopple).⁹⁹ The year after his tour he spent by working on *Deconstructing Harry* which is a bitter comedy about a writer in crisis. In this movie Allen provides sort of a summary of his film career and criticizes the character he plays in the movie for all the things that media told about him during the crisis with

⁹³ Aixala, *Vše o Woody Allenovi*, 88.

⁹⁴ Woody Allen a Documentary, DVD, Directed by Robert B. Weide, (United States: B Plus Productions. LLC., 2011).

⁹⁵ Harvey, *The Soundtracks of Woody Allen*, 34.

⁹⁶ Harvey, *The Soundtracks of Woody Allen*, 35.

⁹⁷ Aixala, *Vše o Woody Allenovi*, 92.

⁹⁸ Harvey, *The Soundtracks of Woody Allen*, 54.

⁹⁹ Aixala, *Vše o Woody Allenovi*, 94.

Farrow.¹⁰⁰ In the same year he married Soon-Yi and it seems he finally found some kind of stability in his life. From his recent films it is worth mentioning *Sweet and Lowdown* (1999) and *Match Point* (2005) - which I will comment on in more detail in the next part of my work- and his biggest commercial success in recent years *Midnight in Paris* (2011).

¹⁰⁰ Aixala, *Vše o Woody Allenovi*, 95.

4. Experiments with Film Music and Musically Distinctive Films in Woody Allen's Filmography

Woody Allen created a great number of films some of which are more successful than others. In this, last, part of my work I have chosen four films which I personally consider to be the finest of all Allen has done so far. The purpose of this is not to judge quality of the techniques he uses as a filmmaker. The purpose is to comment on the films and bring the focus on the music and its use. Music is the main criteria according to which I have chosen the five works. And the reason is the fact which was mentioned in the previous chapter, even though music plays such an important role for him and for his works Allen's skills as a scorer are generally overlooked and taken for granted which is why I want to draw attention to the music he uses at least in some of his films.

4.1. *Manhattan*, 1979

Chapter 1.

He adored New York City. He idolized it all out of proportion...no, make that: he - he romanticized it all out of proportion. Yes. To him, no matter what the season was, this was still a town that existed in black and white and pulsed to the great tunes of George Gershwin.

- Woody Allen, *Manhattan*

Manhattan is probably the peak of the "autobiographical" period Allen had and rigorous and logical continuation in the course he took with *Annie Hall*.¹⁰¹ The film is one of the best Allen has ever made and its success can be attributed not least to its impressive score.¹⁰² It is clearly a celebration and a tribute to the city Woody Allen loves and admires and without which he probably would not be the person he is today and to capture the greatness of the city he choose the tunes by George Gershwin (for the most part) to accompany the movie. He himself says that, "Gershwin's music captures the feeling of the city better than anyone else. Along with Cole Porter, he's my favorite

¹⁰¹ Žantovský, *Woody Allen*, 87.

¹⁰² Harvey, *The Soundtracks of Woody Allen*, 78.

composer."¹⁰³ Although the choice is rather experimental, Allen handled the music exceptionally well. We probably would not find any other movie where non-diegetic jazz music of this kind is used in such a brilliant way, in *Manhattan* it harmonizes perfectly with the beautiful black and white images of New York.¹⁰⁴ Usually he adds music during the editing process but not in the case of this film. Allen knew beforehand exactly what he wanted: "Sometimes I know in advance, When I made *Manhattan*, for example, I knew I was going to use this Gershwin music. There I filmed scenes that in themselves might not mean anything, but I knew that later, when I put music behind it, the combination would be good."¹⁰⁵ Woody says that he had a certain sound in mind when making *Manhattan*. During the filming Woody was listening to the arrangements of Gershwin's *Rhapsody in Blue* by Thomas Tilson from 1976 and subconsciously knew that these were the versions that would be the most appropriate for the film. He, however, let the New York Philharmonic Orchestra record the majority of the soundtrack and although he liked the Orchestra arrangements at last he decided to pay for the rights to use some songs from Thomas Tilson arrangements anyway.¹⁰⁶ These were "Someone to Watch Over Me", "He Loves and She Loves" and "But Not for Me" plus the soundtrack contains some other Gershwin songs recorded by smaller musical ensembles which are not given in the end credits.¹⁰⁷ Dick Hyman made his first contribution to a Woody Allen film by playing the piano on these recordings. The most significant of all Gershwin songs he uses in *Manhattan* is, of course, *Rhapsody in Blue*:

Heard during the famous opening to the film where a series of black and white images of New York City are shown, beginning with a shot of the Empire State and Chrysler buildings at dawn/dusk. The various views of New York continues to flash on and off the screen as Isaac attempts to dictate the opening lines for a new novel. As Isaac's

¹⁰³ Harvey, *The Soundtracks of Woody Allen*, 79.

¹⁰⁴ Ibid.

¹⁰⁵ Björkman, *Woody Allen on Woody Allen*, 38-39.

¹⁰⁶ Harvey, *The Soundtracks of Woody Allen*, 79.

¹⁰⁷ Harvey, *The Soundtracks of Woody Allen*, 80.

voice-over ends, the music reaches a crescendo and the montage culminates in firework display over the Manhattan skyline.¹⁰⁸

The *Rhapsody in Blue* is heard once again at the end of the movie. First the beautiful slow part of it as Isaac (Woody Allen) reaches the lobby of the building where Tracy (Mariel Hemingway) is getting ready for her trip to London and then it continues to the end where Allen uses some of the opening shots of New York. "In this way, Allen correlates the film's opening and closing scenes not only in content, but also provides a subtle musical parallel as well."¹⁰⁹ According to Ken Garner *Manhattan* can be divided into four aural environments which interacts and offers either implicit or explicit commentary to the images on the screen.¹¹⁰ The first aural "zone" in the film is diegetic music and sound. Scenes with diegetic sound and music are accompanied by the small jazz group playing mainstream jazz or piano solo (performed by Dick Hyman). "They serve either to fill out and socialise public spaces, or denote intimate claiming of private interiors."¹¹¹ Then the next zone is non-diegetic music which contains scenes accompanied with music from *Rhapsody in Blue* or orchestrations of Gershwin songs. We can hear Gershwin in the exterior scenes where there is little or no environmental sound audible and except from the opening monologue, the dialogues give way to the music. Third is sound in public space. These are both interior and exterior scenes where there is no music at all and we hear only the environmental noise of the city. Suddenly the characters seem as if they are experiencing some kind of tension which makes an impression that New York without Gershwin is nothing more than a noisy place with no intimacy. The fourth aural zone is then that of a private space. The only quiet space is the Yale's apartment whereas the home of Ike and Mary is again filled with various noises from outside.¹¹² Each aural "zone" offers a kind of communicational code from which it is clear that Allen demonstrates that without Gershwin and his music the

¹⁰⁸ Harvey, *The Soundtracks of Woody Allen*, 81.

¹⁰⁹ Harvey, *The Soundtracks of Woody Allen*, 82.

¹¹⁰ Garner, Ken. 2005. "MUSIC AND STRUCTURE: I've Heard that Song Before: Woody Allen's Films as Studies an Popular Musical Form." *Musicals: Hollywood & Beyond* 14-22. *Film & Television Literature Index with Full Text, EBSCOhost* (accessed April 15, 2013).

¹¹¹ Ibid.

¹¹² Ibid.

characters are, in a way, lost. Which may be also reference to his own person and the way he sees his city.

Moreover, in the score for *Manhattan* specific songs were chosen to supply a subtext to the story. Allen used this technique a little in *Sleeper* but in *Manhattan* he developed the process even further. All of the songs in the film are performed instrumentally but most of them are so familiar that the lyrics, or at least the titles, would be known to the audience.¹¹³ The music itself is, therefore, giving us a kind of "subliminal commentary". For example, " 'Someone to Watch Over Me' is heard when Isaac finds himself falling for the abrasive intellectual played by Diane Keaton" and " 'But Not for Me' in his final encounter with the schoolgirl Tracy."¹¹⁴ This technique is further apparent in the scenes where the relationship between Isaac and Mary (Diane Keaton) is the theme. As their affair is in its early stage and develops into a relationship we hear "I've Got a Crush on You" and then their second kiss is accompanied by "Do, Do, Do (What You've Done, Done Done Before)". During the scenes where Isaac and Mary go for a drive in the country and are walking by the waterfall, cutting to them in bed after making love we can hear " 'S Wonderful" and "Embraceable You" as they establish their relationship.

Other musical references found in the film include Louis Armstrong's "Potato Head Blues" or the second movement of Mozart's "Jupiter" Symphony. Both appear at the near end when Isaac make his "why is life worth living?" list.¹¹⁵

4.2. *The Purple Rose of Cairo*, 1985

I just met a wonderful new man! He's fictional, but you can't have everything.

- Woody Allen, *The Purple Rose of Cairo*

Although *The Purple Rose of Cairo* may seem as one of the modest pieces by Allen especially in contrast with films like *Manhattan*, *Annie Hall* or *Hannah and Her Sisters*, it is certainly more than that. Allen put together farcical and parodic techniques he used

¹¹³ Harvey, *The Soundtracks of Woody Allen*, 80.

¹¹⁴ Ibid.

¹¹⁵ Harvey, *The Soundtracks of Woody Allen*, 83.

in his early films with the romantic themes that are apparent in his recent films.¹¹⁶ The story is set in 1930s in the time of the economic crisis. The boundaries between the real and the unreal are blurred as the main protagonist, Cecilia (Mia Farrow), interacts with a fictional character thus we get a film-within-a-film blend.¹¹⁷

It was like one of those films I saw as a kid, what I called 'champagne comedies' - those comedies from the 1930s and 1940s with all those romantic people who wore tuxedos and went to big nightclubs and lived in penthouses and drank champagne all the time.¹¹⁸

Even musically the film resembles to those of the time Allen grew up. Its score is also special because Allen decided to make an exception and let the score to be composed for the purposes of the movie. He turned to Dick Hyman, with whom he briefly worked on the instrumentals used in *Manhattan*, and offered him a chance to compose a complete original score for the film.¹¹⁹ Allen put a few additional recorded songs to the soundtrack as well, however, again unconventionally. As was mentioned before, he likes to use instrumental versions of his favorite songs but here he used the original recordings with singing. As the film begins and we see the characteristic black and white titles we hear Fred Astaire singing "Cheek to Cheek". The song plays during the opening credits and continues to the opening scene where there is Cecilia caught daydreaming while looking at the poster outside the Jewel Theatre. Allen uses the lyrics to reflect Cecilia's desire for escape from the harsh reality of her life and the music is stopped abruptly when a letter dropped by a workman nearly hits her, thus brings her back to reality.¹²⁰ The same song is then heard at the end when Cecilia watches the film in the movie theatre and starts to dream again. Basically, "the song, the theme, the thought, frame the movie; it is its leitmotif, its principle of hope...Astaire's voice captures the fragility of Cecilia."¹²¹

¹¹⁶ 1988. "Woody Allen's Purple Rose of Cairo and the Genres of Comedy." *Literature Film Quarterly* 16, no.1:39. *Film and Television Literature Index with Full Text*. EBSCOhost (accessed April 9, 2013).

¹¹⁷ Harvey, *The Soundtracks of Woody Allen*, 108.

¹¹⁸ Björkman, *Woody Allen on Woody Allen*, 135.

¹¹⁹ Harvey, *The Soundtracks of Woody Allen*, 108.

¹²⁰ Harvey, *The Soundtracks of Woody Allen*, 110.

¹²¹ Harvey, *The Soundtracks of Woody Allen*, 109.

As for the rest of the score which was composed by Hyman it perfectly creates the mood of the 1930s. Hyman got the opportunity to compose the music on two levels, first on the level on Allen's film and second on the level of the film on screen of the Jewel Theatre. For the first and the main line he chose "a jazz-tingled score, rich in melodic content which befits perfectly the atmosphere and sentiment of the film."¹²² From the theatre screen we can then hear lyrical and tender songs tinted with melancholic air thus depicting Cecilia's sad life situation.

Hyman proved as an expert when it comes to providing an authentic-sounding melodies. He also managed to imitate the techniques used in the films of the time and thus made it especially fitting.¹²³ Worth noting is also the interaction of the musical themes, meaning that as the characters in the inner and outer film interplay between the two films, the music does as well. This way Hyman provided the movie with musical unity and continuity.¹²⁴

4.3. *Hannah and Her Sisters*, 1986

The heart is a very, very resilient little muscle. It really is.

*- Woody Allen, *Hannah and Her Sisters**

Hannah and Her Sisters is undoubtedly one of Allen's masterpieces. Not only the story which revolves around the three sisters and their relationships both inside and outside the family circle. Allen had the topic in his head since the *Interiors* (drama preceding *Manhattan*) only this time he chose to portray the whole thing with a rather comedic character. It is not his comedy as we know it from the early works but it is a comedy of manners and characters that deals with all the topics (from decadence of television culture and pop-music, love, sex, fidelity, faith in God and hope to non-conformist artist who does not want other people to see his works) that Allen likes to ponder. He himself appears on the screen but not as the part of the main plot but in a rather separate story

¹²² Ibid.

¹²³ Ibid.

¹²⁴ Harvey, *The Soundtracks of Woody Allen*, 110.

line.¹²⁵ It is a very special narrative where all of the film characters commits some kind of moral offence but none of them are in the end condemned.

In the case of this film it is not only the mixture of themes which makes it worth mentioning. Another important thing is its score. I have already mentioned a score assembled out of jazz recordings and original score. This is the first and probably the most brilliant example of combination of jazz and classical score music, therefore, this score contains all the musical elements we associate with Woody Allen. The soundtrack comprises a number of timeless examples from American songbook, including song's by some of Allen's favorite songwriters such as Cole Porter, Jerome Kern and Rodgers and Hart plus he uses a selection of classical music to enhance the romantic spirit of the film.¹²⁶ Dick Hyman was again a part of the score, this time not as a composer but as an arranger and a performer of many songs found on the soundtrack. In Allen's earlier films we have seen that he developed a method where the score is not only a background but plays an important role. In *Hannah and Her Sisters* new heights are reached in this respect. The score is far more elaborate and richer in thematic development. As in *Manhattan* he continues to use songs as a subtext to the narrative of the story but here it gets to a different dimension. The technique used in this film uses leitmotif in a very sophisticated way. Not only music but composers and performers are specifically linked to certain characters.¹²⁷ Girgus remarks,

Different sequences and the characters within them have their own musical themes that play throughout the film, almost in a manner of silent movies, a similarity that seems especially appropriate when new titles on the screen are announced by new musical motifs. The music, therefore, proffers a method of continuity and development of both mood and tone as well as theme and characterization.¹²⁸

When looking at some of the characters we find that Puccini attends David (Sam Waterston) who is the opera lover. Examples may be seen when he and Holly (Diane

¹²⁵ Žantovský, *Woody Allen*, 118.

¹²⁶ Harvey, *The Soundtracks of Woody Allen*, 64.

¹²⁷ Ibid.

¹²⁸ Girgus, Sam B., *The films of Woody Allen*, (Cambridge: Cambridge University Press, 2002), 117-118.

Wiest) go to see *Manon Lescaut* to the Metropolitan Opera House or when we are shown a montage of his favorite New York buildings and when Holly is thinking about him in the back of his car. Up tempo Jazz is, not surprisingly, associated with Allen's character, Mickey. Count Basie's tracks are linked to his "The hypochondriac", "The anxiety of the man in the booth" and "The abyss" scenes plus Roy Eldridge's rendition of "If I Had You" accompanies appropriately his search for the meaning of life.¹²⁹ Other areas use musical themes with more subtlety and the associations are more complex. The theme song of the film is "Bewitched, Bothered and Bewildered" and it appears throughout the film as a recurring motif. It is worth noting that songs in *Hannah and Her Sisters* "all emerge implicitly out of the diegesis, then recur nondiegetically."¹³⁰ This is apparent for instance in the case of the already mentioned theme song. On the Thanksgiving Party, Hannah's (Mia Farrow's) father plays the song on the piano and later in the film the melody accompanies the diverse romantic couplings, thus, recurs nondiegetically. The title then provides a subtext to various scenes and indicates the mood of certain characters who are actually bewitched, bothered and bewildered. Lee (Barbara Hershey) is bewitched by the poem she reads that Elliot (Michael Caine) recommended, Hannah is bothered by her parents' quarrel and her mother's drunkenness and finally, Elliot is bewildered by his feeling for both Lee and Hannah which he confesses to his psychoanalyst.¹³¹ Moreover, the song title can also be seen as the characteristics of the three sisters and their lives. Hannah is 'bewitched' as she seems to be the luckiest of the three, Lee 'bothered' as she is being pursued by Elliot (Hannah's husband) and Holly 'bewildered' who cannot seem to put her life together.¹³²

Another example of how musical themes are attached to certain elements of the plot can be seen in the way Bach is used to accompany the affair between Lee and Elliot. Bach is heard when Lee thinks about Elliot on the way home from the Thanksgiving Party, this

¹²⁹ Harvey, *The Soundtracks of Woody Allen*, 65.

¹³⁰ Garner, Ken. 2005. "MUSIC AND STRUCTURE: I've Heard that Song Before: Woody Allen's Films as Studies in a Popular Musical Form." *Musicals: Hollywood & Beyond* 14-22. *Film & Television Literature Index with Full Text, EBSCOhost* (accessed April 15, 2013).

¹³¹ Harvey, *The Soundtracks of Woody Allen*, 65.

¹³² Ibid.

may give the viewers a little hint on how important Bach will become later in the film. His melodies occur three more times in various phases of the affair, Lee plays Bach to Elliot shortly before he dares to kiss her for the first time, it reappears when the two rent a hotel room and Bach's music also accompanies the scene where Lee is thinking about how much fun she is having with Dough, thus marking the forthcoming break up with Elliot.¹³³ As in the case of the theme song there are some other songs that are used to accompany more than one set of characters to correspond to the film's parallel and overlapping plot lines. One of the examples is "You Made Me Love You", Harry James's rendition, which is originally used to reflect Elliot's desire for Lee but later it attends the unexpected romance between Holly and Mickey. "As in Manhattan, it is the lyrically, discursively repetitive musical styles which provide the narrative closure of the film."¹³⁴

4.4. Match Point, 2005

The man who said "I'd rather be lucky than good" saw deeply into life. People are afraid to face how great a part of life is dependent on luck. It's scary to think so much is out of one's control. There are moments in a match when the ball hits the top of the net, and for a split second, it can either go forward or fall back. With a little luck, it goes forward, and you win. Or maybe it doesn't, and you lose.

- Woody Allen, *Match Point*

With *Match Point* Allen returns to the genre of serious drama, first time since *Crimes and Misdemeanor*. Another worth noting thing is the fact that after a long time Allen abandoned his beloved New York and made his first film in London. Moreover, this is not the only extraordinariness of this film. As it is characteristic for Allen, he used pre-existent recordings for the soundtrack rather than especially composed score, however, instead of the usual selection of jazz music or other American standards Allen decided to choose classical music this time. The reason for this is simple. He himself says that

¹³³ Harvey, *The Soundtracks of Woody Allen*, 66.

¹³⁴ Garner, Ken. 2005. "MUSIC AND STRUCTURE: I've Heard that Song Before: Woody Allen's Films as Studies in Popular Musical Form." *Musicals: Hollywood & Beyond* 14-22. *Film & Television Literature Index with Full Text, EBSCOhost* (accessed April 15, 2013).

jazz is appropriate to lighten the atmosphere and give the scene comical tinge but in the case of more serious subject it is very inappropriate. Since he aimed on the drama this time he chose the classical music. In his earlier films with classical scores (*Love and Death*, *A Midsummer Night's Sex Comedy* and *Shadows and Fog*) he had chosen music from one specific composer, in *Match Point*, however, he decides to make a selection of various composers and chose specifically opera pieces. Predominant part of the soundtrack belongs to Verdi but others, such as Donizetti, Bizet, Gomes or Rossini, are included as well. To highlight the basic themes expressed in the film a number of arias and duets have been selected to underscore certain scenes or reflect the feeling of the characters.¹³⁵

Since the motto of the film is "Passion. Temptation. Obsession." opera is without a doubt the right choice for the score reflecting the situations or emotions that characters, in Allen's film but also in majority of the operas, have to deal with. These are love and lust, passion and jealousy, betrayal and of course fate and tragedy. The centre of the plot is the forbidden relationship between Chris Wilson (Jonathan Rhys Meyers) and Nola Rice (Scarlett Johansson) who are thematically linked by music that reflects many of the previously mentioned emotions. Not only does the music reflect the emotions of the characters of the movie but if we look up the original operatic use the emotions induced by the music are the same in both cases. Example of this may be the evocative "Mi par d'udir ancora" from *The Pearl Fisher*, aria which is originally sung by Nadir, who is unable to resist the allure of Leila, a beautiful priestess, despite an oath with his rival. We hear this aria in the scene where Chris is waiting for Nola to come out of her audition, just prior to the scene where the two indulge the flirtatious exchange. Allen thus provides an insight into Chris's feeling which are very similar as those that Nadir in the original opera has.¹³⁶

"Una furtiva lagrima" from *L'Elisir d'amore* by Donizetti appears over the opening and closing credits to create a frame for the film plus it occurs at two key points of the story:

¹³⁵ Harvey, *The Soundtracks of Woody Allen*, 88.

¹³⁶ Harvey, *The Soundtracks of Woody Allen*, 89.

when Chris seeks out Nola at Tate Modern and attempts to rekindle their affair and then later when he is lying in bed contemplating Nola's murder.¹³⁷ Since the unpunished crime is the main topic of the whole movie it is often compared to *Crimes and Misdemeanors*. However similar the plot is in these films, musical approach is different. In *Crimes and Misdemeanors* Allen used music to heighten the scenes immediately before and after the actual crime, in *Match Point* he scored the whole sequence where Chris carries out the murders of both Nola and her neighbor Mrs. Eastby.¹³⁸ The music accompanying this action is from Verdi's *Otello* and again the film action (Chris's behavior) corresponds to the thoughts and emotions of Otello.¹³⁹

Match Point is not an example of typical Allen's work, as it is situated far from comedy and its score is assembled exclusively out of opera music, but it is a great representative of the fourth musical approach mentioned in the introduction of this work.

¹³⁷ Ibid.

¹³⁸ Harvey, *The Soundtracks of Woody Allen*, 88.

¹³⁹ Harvey, *The Soundtracks of Woody Allen*, 89.

5. Conclusion

Woody Allen is a director known worldwide and belongs to the group of the most respected filmmakers. Since he began his career he has been very controversial person who has either fans or critics, nevertheless, his contribution to the film world (or culture itself) cannot be denied. In this work I aimed to introduce Allen not only as a remarkable filmmaker but mainly as a exceptional scorer and good musician. As a music lover and instrument player he has developed a sixth sense when it comes to accompanying his films with music. Influenced by the greatest directors of the film history such as Bergman or Fellini he experimented a lot with films and also with sound, music or other effects like no other director of his generation. Bergman's influence on Allen led to his first sound experiment in film which was *Annie Hall*. As Bergman, who used to make his films without sound, Allen became confident enough to try this himself and could not have been more successful. Using only diegetic sounds in the whole movie he managed to create a film so special that it marks a breakthrough in comedy making. His skills as a scorer were, however, not truly shown until *Manhattan*. Here he decided to go against the common practice and started to use pre-existing recordings on his soundtrack. Since he admires the songs by George Gershwin and loves his native city of New York he "build" a monument to both in *Manhattan* and made a film which is used as a model for its flawless use of jazz in nondiegetic way. The use of jazz became the main characteristic of his work with film music. Although he departed a few times from the technique used for *Manhattan*, the majority of his movies is recognizable according to the classic jazz melodies from 1930s to 50s. As he is also a comedian and his movies reflect that very well he uses jazz as a background to the scenes or situations that are comical in some way. On the other hand he is also a successful writer when it comes to drama, there he appropriately uses his other beloved genre, classical music or opera.

The next thing that characterizes the score of Woody Allen's film is the link between the mood of melody and the mood of the scene and, moreover, the connection of the lyrics or at least the title of the song to the story on the screen. The soundtrack is able to tell

the story of the film itself. The lyrics and the title provides a subtext to the scenes and thus helps the audience to connect with the on-screen characters on an emotional level. Perfect example of this is demonstrated in the last chapter in the case of *Hannah and Her Sisters*. There it is not only a melody or the title of the song that gives the viewer indirect comment on the events but also a particular composers that are linked to particular characters. Moreover, the mixture of jazz and classical music indicates also a supposed status of the characters. Another example of great connections between the music and the characters or scenes, this time with the classical music, is heard in *Match Point* where there is not only link between the aria's title and lyrics and the action on the screen but if we look at the origin of the aria we find that the characters from the original opera piece are facing the same situation and emotions Allen's characters do. In films like *Hannah and Her Sisters* where the soundtrack is a combination of these two genres we can observe one more characteristic connection. That is connection of jazz music with the character played by Woody Allen, enhancing the chaotic hypochondriac who is searching for the meaning of life or looking for love or even questions the faith in God and all of this with a tinge of comicality. The fact is, that the image of Allen accompanied by jazz always somehow evokes the comical feeling. This is probably the one thing that characterizes Allen's films the most. Just like the black and white credits have become a trademark for Woody the connection between the character seeking and fighting all of the mentioned things and jazz music is typical for his works.

Woody Allen's best works depict the most simple things of life. They are about love and the search for it, life and its meaning, death or faith in God, they makes us think about our purpose and about the developing society that has to face the decadence in morality and education. He has a very specific view of the world and his movies gives us a preview of the world he sees in a very sophisticated way. The stories and plots he writes about reflect the ordinary people and basically everyone can relate to them in some way. However, none of them would be as powerful as they are without the music behind it. None of the successful films Allen has made would be as special as they are if he did

not put thought into the score thanks to which he helps his audience to feel the way his characters feel and thus connect them on a deeper level.

Resumé

Cílem této práce je představit Woodyho Allena a jeho filmy z hudební stránky a stručně shrnout jeho přínos nejen světu filmu, ale také hudby. Práce se zaměřuje na hudbu, kterou Allen ve svých dílech používá a na to jakým způsobem s filmovou hudbou pracuje. Dále se zabývá představením žánrů, které Allen typicky využívá a shrnuje charakteristické rysy "soundtracků" jeho filmů.

Práce obsahuje stručnou historii filmové hudby, a to od samého počátku filmu. Hudba byla součástí filmových projekcí již v éře němého filmu, kdy sice ještě neplnila funkci jakou má dnes - tedy vyvolat v divákovi emoce, které obraz sám není schopný předat, ale tvořila spíše pouhý doplněk promítání, a to pravděpodobně jen proto, aby prvním filmům dodala slavnostní atmosféru a překryla zvuk promítačky. Dále se čtenář seznámí s obdobím, kdy vznikl zvukový film a s klíčovými filmy, které nějakým způsobem ovlivnily vyvoj filmové hudby. Hlavním zlomem byl film *Jazzový zpěvák* (*The Jazz Singer, 1927*), který jako první nabídl synchronizovaný zvuk a dialog. Po vzoru *Jazzového zpěváka* vzniklo v té době velké množství filmů plných hudebních představení připomínajících kabaretní vystoupení. Popularita těchto filmů byla tak velká, že se Hollywoodských studií téměř nedotkla právě probíhající ekonomická krize. Ve čtyřicátých a padesátých letech dvacátého století, období označovaného jako "zlatý věk", se Hollywood stal jedním z hlavních distributorů filmů na světě a filmy vznikající v těchto studiích, dnes známé jako klasické filmy, se staly modelem pro většinu tvůrců. Kvanta, v jakých byly tyto klasické filmy produkovány, se neblaze podepsaly na kvalitě, a to i po hudební stránce. Hudba, která zněla v kinosálech byla nejčastěji romatického charakteru a dodávala tak filmům utopický styl, na kterém si tvůrci té doby velice zakládali. Netrvalo však dlouho a objevila se nová vlna režisérů, kteří považovali filmy té doby za příliš vzdálené realitě a snažili se tento přístup změnit. Nová vlna se objevila na počátku šedesátých let a změnila nejen přístup k tvorbě filmu samotného, ale i k filmové hudbě. Hlavní snahou bylo zobrazovat realitu, a tak se ve filmech začaly objevovat písně lidem známé z rádií a desek populárních v té době a tím získali na realnosti. Nicméně i tyto postupy po nějaké době přestaly být mezi diváky populární a

tak se v sedmdesátých a osmdesátých letech objevila nostalgie po starých, klasických melodiích používaných ve zlatém věku Hollywoodu. Od devadesátých let se pak začaly používat kombinace jak nových, tak starších melodií, originálních i již existujících písní a dokonce i písně napsané speciálně proto, aby se staly hitem a tak pomohly film lépe prodat.

V další kapitole práce se pak čtenář seznamuje s osobou Woodyho Allena a jeho životem a počátky kariéry. Od doby, kdy začal psát první anekdoty pro noviny a kdy začal spolupracovat s televizí přes komediální vystupování po New Yorkských podnikcích až ke svým prvním zkušenostem s filmovou tvorbou. Navíc tato kapitola obsahuje i podkapitolu, která se zabývá Allenem jako jazzovým muzikantem. Jakožto milovník jazzu se od svých patnácti let začal učit na klarinet a později dokonce založil jazzovou skupinu, se kterou dodnes pravidelně vystupuje. Jak již bylo zmíněno, Allen je jazzový nadšenec, což je patrné i v jeho tvorbě. Pouze v prvních filmových pokusech si nechal napsat originální hudbu, se kterou ale nikdy nebyl příliš spokojen a tak se vzeprél trendům a začal s hudbou experimentovat sám. Prvním experimentem se stal film *Annie Hall*, ve kterém po vzoru Bergmana nepoužil hudbu jinou než diegetickou. Z filmu je patrné, že Allen jako filmař dospěl a získal potřebné sebevědomí, díky kterému se zapsal do povědomí veřejnosti jako respektovaný režisér. Kapitola dále shrnuje další Allenovy úspěšné filmové počiny a zaměřuje se na jejich hudební složku.

Poslední kapitola nabízí výběr hudebně nejzajímavějších filmů celé jeho kariéry. Celkem jsou zde rozebrány čtyři filmy, které podle mého názoru nejlépe reprezentují charakteristické postupy Allenovy práce s hudbou. *Manhattan* je oslavou a poctou jeho milovaného New Yorku a skladatele George Gershwinu jehož melodií je film plný. Je to jeden z mála filmů vůbec, kde je jazz použitý nediegetickou formou a kde více než vhodně doplňuje atmosféru města. Dalším filmem je *Purpurová růže z Káhiry*, který je jeden z mála, kde si Allen nechal napsat originální hudbu. Opět zde můžeme slyšet jazzovou hudbu, která přesto, že není autentická, dokonale dotváří dojem autentičnosti. Asi nejlepší hudební doprovod můžeme najít ve filmu *Hannah a její sestry*, kde Allen zkombinoval jazz a svůj druhý oblíbený žánr, klasickou hudbu. Jednotlivé hudební

motivy a skladatelé jsou spojeni s určitými charaktery nebo scénami. Jazzové melodie typicky doprovází postavu hranou samotným Allenem a dodávají tak filmu jistou dávku komičnosti. Klasická hudba je pak spojená se sestrami a vážnějšími situacemi. Posledním vybraným filmem je *Match Point*. Tady tvoří doprovod pouze hudba klasická, přesněji operní árie. Vážná hudba v tomto filmu skvěle pomáhá vyjádřit emoce jednotlivých charakterů a stejně jako v ostatních Allenových filmech tvoří nepřímý komentář k dění na plátně.

V závěru práce jsou pak všechny informace shrnuty a čtenář je seznámen s typickými rysy Allenovy práce s hudbou.

Annotation

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The main aim of this work is to introduce Woody Allen not only as a remarkable filmmaker but also as a musician and skilled scorer. The first part of the work contains a brief overview of the history of the film music from the silent film era up to present day. The second part then deals with Allen's life and career experiences. The chapter is composed of the description of Allen's childhood and his love of jazz music which influences his whole work. Moreover, it contains information about his film career from its beginning until today. The third, and the last, part deals with musically most distinctive works chosen from his career and contains an analysis of the music used in each of the chosen films. Finally the work proposes the most characteristic features of Allen's work with music while making a film.

Anotace

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Hlavním cílem této práce je představit Woodyho Allena nejen jako významného tvůrce filmů, ale také jako schopného muzikanta a aranžéra filmové hudby. První část práce obsahuje stručný přehled historie filmové hudby od éry němého filmu po současnost. Druhá část se zabývá životem Allena a jeho kariérou. Kapitola se skládá z popisu Allenova dětství a lásky k jazzové hudbě, která ovlivňuje celou jeho tvorbu. Navíc pak obsahuje informace o celé jeho filmové kariéře od úplného začátku až dodnes. Třetí a poslední část se zabývá hudebně nejvýraznějšími díly vybranými z celé jeho filmové tvorby a nabízí analýzu hudby použité v těchto filmech. Závěr práce představuje shrnutí charakteristických znaků Allenovy práce s hudbou při tvorbě filmu.

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