 Analysis of Film: Part One

| Dialogue/ Lyrics | Other Filmic Techniques that support the ideas of the dialogue/ lyrics | Connection to theme or main idea – what idea could this technique be used to support? |
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| He threw stones at giants. | Profile shot of Murrow ensconced in a plume of smoke adds to the mythical representation of heroic status | Murrow is represented as the moral centre of this film and the allusion to the Biblical David and Goliath narrative in concert with the profile shot establishes this sense of status. |
| We are currently wealthy, fat, comfortable and complacent.’  We have an in-built allergy to unpleasant or disturbing information. | Body language of his audience - they lower their gazes in an act of shame at the truth of Murrow’s statement. |  |
| You can stay all night and play with my TV |  |  |
| He’ll fire both of us, Shirley. |  |  |
| ‘I am simply stating to CBS that I’m not a Communist.’  ‘If you don’t sign this, are you and I a target?- | The prolonged close –up shots exemplify the seriousness of the situation and the inner turmoil invoked as a result of this pledge of political affiliation. To not sign, would be to be labelled as subversive and criminal. |  |
| Milo claims: ‘if I am being judged on my relatives…are my children going to be asked to denounce me? Are they going to be judged on what their father was labelled?’ | The camera swings between CBS, Murrow and Fred – the bigger picture here is that is CBS (father) going to denounce its children (Fred/Murrow) on the basis of the association they will soon be labelled with (Communism). The shot widens out to encompass all three men watching the interview with Milo together – each on separate sides symbolising the different positions they take or are forced to take because of their positions in the media. The blinds are half –drawn – the truth is not clear at this point. |  |
| Murrow: I’ve searched my conscience. And I can’t for the life of me find any justification for this. And I simply cannot accept that there are, on every story, two equal and logical sides to an argument.’ |  |  |
| I have to go back to Mr Paley and Alcoa, who sponsors your show, and also happens to have some military contracts, and I have to tell them that they are going to be in a bit of a tough bind because of a beef you had with Joe McCarthy.’ |  | Dialogue makes clear the frameworks that impact the revelation of truth- truth can be hijacked if it is not palatable to sponsors – conflict between economics and ethics? |
| Military: How can we possibly approve and check the story you are running in the limited amount of time you have given us?’ | The strict, crisp uniform of the colonel highlights the rigidity of the views he represents. | This raises the question of whether the press has democratic freedoms if its content is being censored and filtered by military personnel. Fred shows determination when he reminds the colonel of the role he is there for: participate in the piece NOT approve it. |
| Murrow reminds the audience that a breach of constitutional rights has occurred because nobody has been permitted to ‘know what was contained in that manila envelope. Was it hearsay, rumour, gossip, slander, or hard ascertainable facts that could be backed by credible witnesses? | As Murrow says this, his steely stare into the camera seems to be penetrating the viewer’s conscience. He makes the point that national security and the rights of the individual do not need to conflict and better communication must occur. Whilst he is adding his last thoughts we see cuts to all people in the newsroom, entranced by the validity of his words. Whilst promulgating his views, he must ensure that he states that they are his and Fred Friendly’s, to ensure he deflects controversy and complicity from his employers. |  |
| The opening lyrics here are ‘I’ve got my eyes on you/so best beware’ symbolising the attention Murrow has brought to himself as a result of this challenge to the government | The focus moves onto Hollenbeck reading the news – the jazz music interweaving these scenes potentially to foreshadow the demise of Hollenbeck. It then moves to the CBSD walking down a lit corridor- round circles on the ceiling acting as spotlights one cannot hide from. The isolation is palpable and the uncertainty of the fallout of the interview clearly unnerving for all. |  |