



Technical elements

In Mullholand Drive

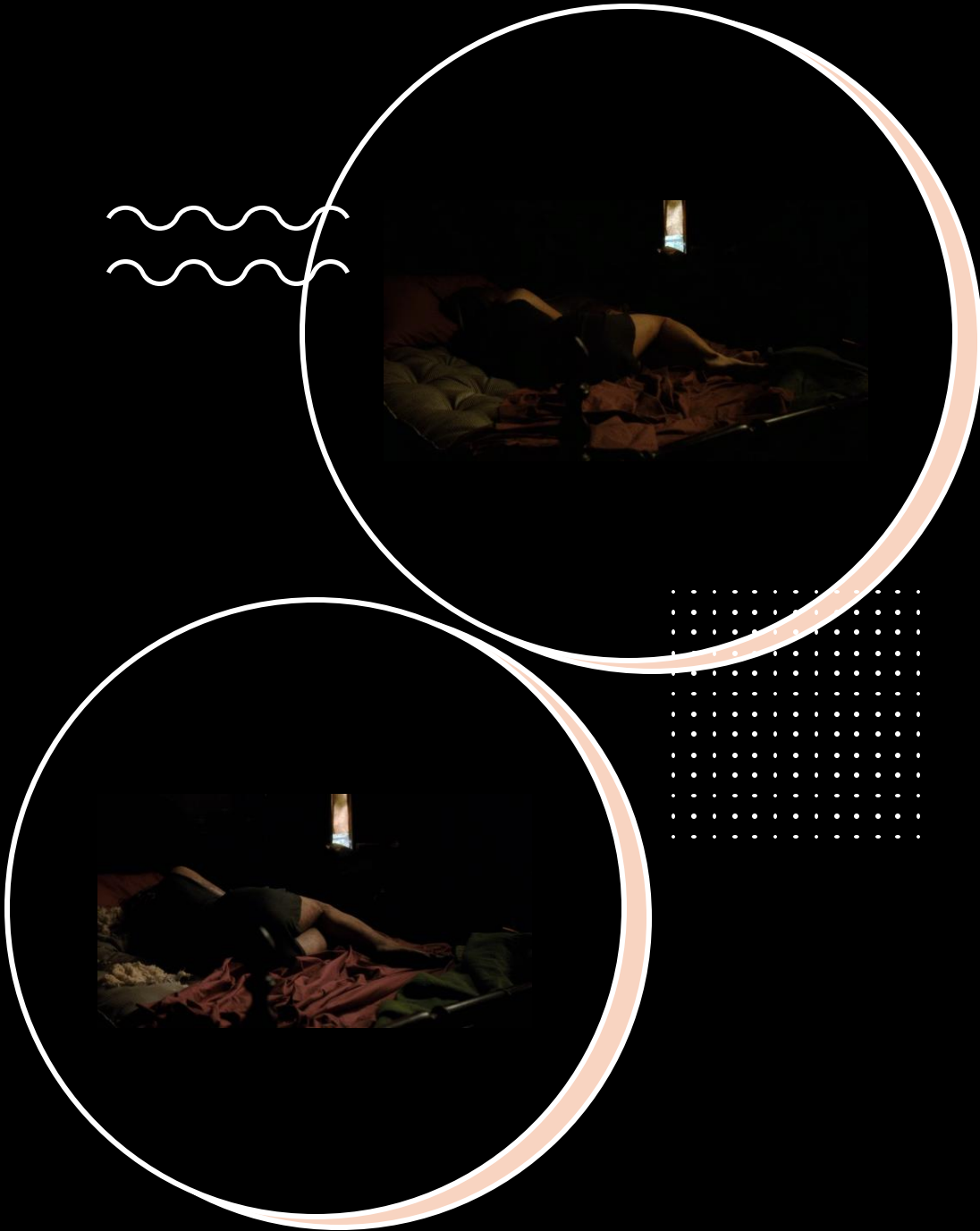


CINEMATOGRAPHY

In this scene, where the man investigating the horrifying presence behind Winkies, the camera switches to a first person, handheld shot. The film has yet to do this until now which helps to put the spectator on edge.

Having the spectator be shifted into first person helps for them to be in the shoes of this man. This is so that when the garbage monster appears from around the corner, the spectator can better understand the shock and horror the man feels in this moment.





EDITING

In this scene, after the blue box has just been opened and The Cowboy finds Diane's body in bed, the shots fade between one of her alive and sleeping, and then a parallel of her dead, in the same position, which eludes back to when Betty and Rita found her dead in the same place and position.


This acts as the turning point in the film, where the spectator leaves the dream like world of Diane's subconscious and into reality. Having this here helps the spectator to question what is real and what's not. Is she alive or is she not? The world becomes far from what the audience have thought it out to be so far.



SOUND

At the start of the film, Rita is in a cab, and ominous humming violins play. As she begins to question the driver when something is off, the juxtaposing sound of teenagers speeding and screaming in a car works effectively to wake the spectator up, and have them on high alert.

This alternates between the low quiet hums and high loud screams, immediately creating a sense of uneasiness in the spectator, helping build up towards the car crash.





MISE-EN-SCENE

Near the mid-point of the film, Adam receives a phone call to meet The Cowboy, a strange man with no context -behind him. When Adam does meet this person, The Cowboy acts like this omniscient character who can easily sway to friend or foe towards Adam.

In this scene, the setting, nor any of its colours can be seen, adding to the ambiguity of The Cowboy. The Cowboy's costume is also very stereotypical of a cowboy, which purposefully holds back information about this newly introduced character. In this shot particularly, it's composed in a way so that Adam is lit, however the back of The Cowboy is kept in the shade.

