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Opening song midnight in paris

What makes films so fascinating is that, in the short 100-year history of film, people keep craving for more and more movies. The stories in the movies draw people to the cinema. But why? The reason is that these stories are depicted in many different ways, using different methods. By the use of mise-en-scene which comprises design elements such as lighting, setting, props, costumes, and makeup within individual shots, breaking the pattern and many other strategies. Filmmakers can express their content and theme in a subtler way but at the same time viewers still can find bits and threads of the implicit meaning underneath. One great example of the use of these strategies would be Midnight in Paris directed by Woody Allen. It's a typical narrative story about a Hollywood screenwriter who dreamed of living in Paris in the 1920s. Surprisingly, he actually travels back to the Golden Age after midnight in Paris. The story also adds elements of a love story as its explicit meaning in the protagonist's relationship with his fiancé and the girl he met in 1920's Paris. To open the story, Woody Allen uses a total of 60 shots with a classic French chanson Si Tu Vois Ma Mere as background music to show the beauty of Paris from day to night. The color temperature of the whole image is changed into a warm yellow combined with areas of green, displaying a sense of typical romantic nostalgia in France. The images sets a relaxing and romantic tone for the whole story. When the audiences are still hooked by the beautiful opening scenes around Paris, Gil, the protagonist, starts to express his love for this city. The inner-conversation that the audiences are having are now being expressed through the protagonist's mouth. This creates a resonance and a bridge among the protagonist and audiences, transmitting the shared emotion at that point. Furthermore, when Inez, Gil's fiancé, is added in the conversation, the disconnection between the two characters' value gives the viewers an insight of what might happen to their engagement at the end of the story. All of these little fragments combining together, is representative of using mise-en-scene.

Right after Gil talks about "how drop-dead gorgeous [Paris] is in the rain...[and] the artists, the writers [in the twenties]", he also mentions that he would give up everything in Beverly Hills just to move and write in Paris. With running credit on the screen, the black and white leaves a huge space of imagination to the audience. But with the argument against Gil, Inez's voice breaks the imagination into reality. She doesn't understand "What is so great about rain?" and, "What is good about getting wet?" By bringing up the conflicts between Gil and Inez, the conflicts between dream and reality also heat up along the way. Woody Allen's portrait of Gil's characteristics as a "successful" screenwriter for popular Hollywood movies who dreams to live in the 20s and wishes to have a serious time writing his own novel provides the audience a link to one of the most famous writers in the 20s, Scott Fitzgerald. Both of them share the story of a writer who has a lovely but crazy wife, and who is forced to waste their talent in producing popular readings (movies in Gil's case) in order to provide his wife a luxurious life. Both of these men eventually regret bowing to the wants of their wives and decide to write novels of their own era. The parallel story lines between the two characters inside and outside the story foreshadows that Gil might have the same sad ending as Scott Fitzgerald did.

However, after his adventure in the 20s and the further past times, Gil's dream about the past breaks down and he makes the decision to break up with his fiancé. When the bell at the midnight rings again, Gil walks on the street alone and meets a girl he saw in the vintage records shop. Her name is Adriana, which is the same as the name of the girl Gil met in the 20s. In the contrast with his former fiancé, Adriana doesn't mind walking in the rain in the middle of the night. Instead, she actually thinks that Paris is even more beautiful when it's raining. The sound of the bell is a sign that triggers the audiences to think back to the time when Gil's adventure to 20s might begin again. However, Adriana's existence in this scene breaks the pattern of traveling back to the past. This time the bell is the sign that Gil is willing to take a step ahead and go to the future. Throughout the movie, the settings and costumes leave hits to the audience of which period of the time the story is happening. When Gil first travels through time to the 20s, the yellow car is an iconic symbol of the famous representation of 20s art work, The Great Gatsby. This yellow car then continuously recurring in the following two times when Gil travels back in time. The people in the car are half-way drunk, speak French, having champagne in their hands. All of these details drop the hit that something unusual is happening. After arriving to the party, the art-décor style of the room, women dressing like flappers, and the music in the background all serve the purpose of recreating a world in the 1920s. The famous characters the Gil meets during his adventure all have distinctive details to help audience differentiate each one of them: Zelda Fitzgerald has blond short curly hair and always has a glass of liquor in her hand; Hemingway doesn't shave and dresses much more casual than the other artists; Dali has his crazy mustache and iconic skull cane. After the third time Gil goes back to the 20s, he accidentally travels to the 1870s with Adriana. Similar with the first two times he travels, this time it also starts with some kind of transportation. However, this time it's a coupe, identical with most common transportation people use back in the La Belle Époque. At the same time, the way people dress also have a dramatic change. Women's dresses in heavy and complicated big gown with cortex and huge hats decorated with feathers instead of long, straight, and loose skirts.

As the storyline of the movie takes form Woody Allen uses all the resources and strategies to create an adventure across the present and the past which in the end lead to the future. All the music, costumes, languages, and settings contribute to achieve one goal: establishing the illusion of bringing what is on screen into the reality. But even with the sudden success of "The Other," Lauv wasn't sure where things would go. Although "I Like Me Better" was the fastest song he'd ever written (and his friends reassured him it was "perfect"), he was nervous about it. "To be honest, that was the same thing with 'The Other.' I really had no expectations for what those songs would be," he says. "With pretty much everything that I've done, in terms of going from being a songwriter and producer for other artists to doing my stuff, all the songs that I've kept to myself have always been me writing about my life. Just trying to

be honest and vulnerable -- try to process something myself. I feel really lucky I've been able to do that and people have connected with it all around the world."Lauv has especially seen his international impact in recent weeks, serving as the opening act for Ed Sheeran on the Asia leg of his Divide World Tour. Even just a few dates into the tour, Lauv already considers the gig "life-changing," as it's his first time to that part of the world and his first chance to play arenas -- but more prominently, Sheeran is one hell of a mentor. "In a world where there's so much calculated shit happening out there, in terms of artists and the way they present themselves, Ed is through and through -- not just musically, but just as a person -- the most genuine person I think I've ever met," Lauv shares. "That shines through on stage and how in the-moment he is. And not only that, but he stays in the moment and the show is incredible. I think everybody in the audience is totally in the moment. It's been really, really inspiring to be around him."The now 23-year-old singer got to relish in the amazing experience with his parents, who flew out from Seattle to see the first couple Ed shows. Possibly the most unforgettable part of this trek, though, is seeing thousands of phone lights illuminate around him: "It's something I've been dreaming about since I was a kid."Before the nightly shows in Manila, Lauv had the chance to perform at local malls, where he heard a couple thousand people -- who don't even speak English -- sing every word back to him ("I'm totally blown away," he gushes). He attributes that kind of reach to streaming, which he praises for launching careers thanks to the ability for people to stumble upon artists they never knew about. "There are] not the same gatekeepers anymore," he explains, mentioning that he's been sharing music since the MySpace era. "I think that's what music should be. It should just come back to the art, right? I hear a lot of people complaining about music today and I'm like, I think it's the most exciting time ever, personally."

His streaming success has earned him a nod as one of the first artists in Spotify's emerging artists program RISE, which launched last month. Whether it's the sound, the lyrics, or both that's causing his music to resonate so much, Lauv is getting as much out of it as the fans are. "Prior to [these releases], I just felt like I've been scared to share whatever I'm going through with people, because it's so easy to be like, 'Oh, they won't understand it' or 'They won't relate to it' or whatever it might be," he says. "All of this music, it's definitely been the most freeing thing that I've ever done."The contrast between his two streaming sensations is ironic, with "The Other" discussing the end of a relationship and "I Like Me Better" is about the exciting beginnings of one (and "the first really happy song I've written for myself in Paris. Gill Pender [Owen Wilson] is a jaded yet successful Hollywood screenwriter who is trying to write his first novel. His fiancée Inez [Rachel McAdams] is the daughter of a rich businessman and wants to live a luxurious and materialistic life in Malibu. Gil is a completely different person, though. A romantic at heart, he wants to settle down in Paris and write real literature instead of writing forgettable scripts to earn a fat paycheck in Hollywood. He has also fallen prey to what is referred to as the 'Golden Age thinking'.The idea that the era that has gone by is far better than the times one lives in. Further down the story, he actually gets to time travel to the age he thinks is the golden age: Paris of the 1920s. He meets literally everyone from that era: Hemingway, the Fitzgeralds, Picasso, Matisse, Dali, and so on. He finds love in Adriana (Marion Cotillard), who is also prey to his thinking. For her, the best era is the Belle Époque.The movie starts with a 3 ½ minute montage of Paris with Cole Porter's 'Let's Do It' in the background. It is easy to see that Paris is indeed a place that attracts dreamers and romantics. The cinematography of the movie is especially brilliant. The way the city is portrayed in warmer colors in all its glory makes it highly palatable. The lights that shine on cobwebbed buildings, the orange glow on the Seine, the ambience of the 20s Paris draw even the driest viewers into the romantic daydream.The movie explores a variety of themes: romance, existentialism, modernism, nostalgia. But essentially it is about a man trying to come to terms with a conflict he has been carrying on for a while. The conflict is a celebrated debate, though. Whether what has passed is the golden age or the one we live in? And whether an existential and materialistic life is happier than a fulfilled life following one's true calling?Also, Read - Notre Dame in Films: 8 Films That Gave An Ode to the Iconic CathedralGill finds himself conflicted not just in terms of life choices he must make but also in the love of three women. His current fiancé, Inez, a representative of his current existential life, materialistic and morose. Adriana, his passionate dreamy love from the era he longs to visit, Paris of the 20s. And then there is Gabrielle (Léa Seydoux), a fresh respite from the morose existence and going to write it. I picked up the guitar and wrote the song."Lauv plans to continue adding tracks to I met you when I was 18 over the coming weeks and months as he preps for his first headlining tour (named after the album project), which will start in North America in January and hit cities in Australia, New Zealand and Europe through April. Once he's in the headlining spot, Lauv hopes he can live in the moment the way Sheeran does -- but almost more so, he's looking forward to seeing the connection with his fans grow even more."

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