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| Name: The Hours | Trailer Company: | Local/International: |
| Release Date: 2002 | Trailer Release Date: | Length: 2:28 |
| URL: **The Hours (2002) HQ Official Trailer - Nicole Kidman & Meryl Streep** <https://www.youtube.com/watch?v=O1Dj-v7L7RI> | Reference Links: (unless listed in chart) | Legend  **Bold = narrator** |
| **Analysis Here:**  **Music:**  Mainly orchestral music. Phillip Glass wrote the film score to this film. The theme at around 00:25 is by Phillip Glass, and is an excerpt of hypnotic repetitive music. However the composer or director of the generic orchestral material is not clear. For example, the sections with more of a 90s slow rock style of orchestral film music are not recognizably Glass-ian. As with a few other trailer examples that have mainly orchestral music, the music has some moves from triplet to duplet rhythm between dramatic scene sequences.  **Sound effects:**  There are so many sonic wipes sound effects. Some of them are sound effects that sound like a shine (e.g. 00:10, 1:25). Cymbal swells are very common too perhaps indexing increases in dramatic intensity. At around 00:55 there is an interesting sound, a slow electronic beam-type sound signifying that the character was deeply impacted, confused or disoriented.  **Other:**  The titles at 1:30 - 2:00 “The time to hide is over, the time to regret is gone, the time to live is now” suggest Meier’s later functional stages, maybe the Interpretation or Recommendation stage. This is because they sync the temporal scape of the diegetic experience in the trailer with the reality of the audioviewer. | | |

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| **TIME** | **MUSIC** | **SOUND FX** | **DIALOGUE** | **TEXT** | **TIME** |
| 0:00 |  |  | Toni Collette as Kitty  Miranda Richardson as Vanessa Bell: Your aunt’s a very |  | 0:00 |
| 0:05 | An orchestral film score begins with light strings |  | lucky woman, Angelica because she has two lives. |  | 0:05 |
| 0:10 |  | A shine sound as a sonic wipe | She has the life she’s leading, also the book she’s writing. | Paramount 90th Anniversary A Viacom Company | 0:10 |
| 0:15 |  |  | Nicole Kidman as Virginia Woolf: Mrs. Dalloway said she would buy the | MIRAMAX FILMS | 0:15 |
| 0:20 |  |  | flowers herself.  Maryl Streep as Clarissa Vaughan: Sally I think I’ll buy the flowers |  | 0:20 |
| 0:25 | Sextuplet arpegio-like motive in piano and strings on one chord |  | myself.  **Nondiegetic narrator: Three different women.**  John C. Reilly as Dan Brown: This life |  | 0:25 |
| 0:30 |  |  | it’s what I’ve always wanted. I had an idea of our happiness. |  | 0:30 |
| 0:35 | it continues but changes to another chord |  | **Each living a lie.**  Woolf: I wish for your sake Leonard I could be happy in this |  | 0:35 |
| 0:40 |  |  | quietness.  **Each putting someone else’s life**  Ed Harris as Richard Brown: Good morning |  | 0:40 |
| 0:45 | it returns back to original chord |  | Mrs. Dalloway  **first**  Clarissa Vaughan: That is what we do, that is what people do, they stay alive |  | 0:45 |
| 0:50 | That music stops. | Another shine sound as a sonic wipe | for each other.  Richard: What about your own life? Just wait till I die. Then you’ll have to think |  | 0:50 |
| 0:55 | New music begins here: | slow electronic beam sound and thud | of yourself. | MERYL STREEP | 0:55 |
| 1:00 | A piano solo in minor key, moderate pace and continous notes. |  | Claire Danes as Julia Vaughan:  Mom? What’s happening?  Clarissa: He gives me that look to say your life |  | 1:00 |
| 1:05 |  |  | is so trivial. |  | 1:05 |
| 1:10 | a cymbal swell into 🡪  and title (actor’s name) | a dramatic, musical boom, almost like a sonic wipe too. | Claire: It only matters if you think it’s true Woolf: My life’s been stolen from me. Stephen Dillane as Leonard Woolf:  Virginia you have an obligation to your own sanity | NICOLE KIDMAN | 1:10 |
| 1:15 |  |  | Woolf: I am attended by doctors, everywhere I am attended by doctors |  | 1:15 |
| 1:20 | cymbal swell into title (actor’s name) |  | who inform me of my own interests.   Julianne Moore as Laura Brown:  Baking the cake | JULIANNE MOORE | 1:20 |
| 1:25 |  | shine sonic wipe | for daddy to show him that we love him.  Boy: Otherwise he won’t know we love him?  Laura: That’s right. |  | 1:25 |
| 1:30 | New material: newer lower key,  slow 90s rock drums (set) involved now |  | Clarissa: I don’t know what’s happening. | THE TIME TO HIDE | 1:30 |
| 1:35 |  | another shine sonic wipe | I seem to be unraveling.  Dan: Come to bed, Laura Brown. | IS OVER | 1:35 |
| 1:40 | dialogue highlighted more | subtle SFX accompanying titles  dialogue highlighted more | Clarissa: I remember one morning getting up at | THE TIME TO REGRET | 1:40 |
| 1:45 |  |  | dawn, there was such a sense of possibility. And I remember thinking | IS GONE | 1:45 |
| 1:50 |  |  | to myself, this is the beginning of happiness. I have lost those feelings |  | 1:50 |
| 1:55 |  | jingle from bracelet | forever. | THE TIME TO LIVE | 1:55 |
| 2:00 | more of the slow rock drums |  | Boy: Mommy I love you.  Mrs. Dalloway: Don’t worry honey everything’s fine. You’re my guy. | IS NOW | 2:00 |
| 2:05 |  | subtle car horn  subtle noise increase in intensity | Woolf: To look life in the face. To know it for what it is. |  | 2:05 |
| 2:10 | music is coming to a close with accents on tonic |  | To love it for what it is. ‘Tis the right of |  | 2:10 |
| 2:15 | ending in low drone |  | every human being. |  | 2:15 |
| 2:20 | and its reverb | gasp |  | THE HOURS | 2:20 |
| 2:25 |  |  |  | (credits) | 2:25 |
| 2:30 |  |  |  |  | 2:30 |