

I'm not robot!















hypnotism chair revolves. It is spun around by Streisand during one scene. This Kinetic Art object is at the very heart of the modern day story. The little boy in the park in "Come Back To Me" has a pinwheel toy, with four revolving pinwheels. The fast-growing plants, might also be seen as an unusual kind of Kinetic Art. The opening flowers are fascinating. The garden opening has sprinkler systems gushing water. These recall the fountains in other Minnelli. Color The casino scene is largely in green, with accents of bright red. It is another of Minnelli's red-and-green scenes. And like most of them, it conveys a festive mood. The conference room in which the university board of trustees meet is mainly in green and white. The president's green leather chair, recalls the green leather furniture in the judge's office at the start of The Sandpiper. The many plants in this room, and the green-and-white color scheme, oddly recall the many outdoor gardens in Minnelli. Red light engulfs the heroine, when she first makes her breakthrough to the past under hypnosis. It recalls the colored light in other Minnelli. Soon, the red light seems to be coming from a dissolve to a red image - rather than the strict colored light in other Minnelli. Costumes Montand is one of the few Minnelli men who wear a sweater with a suit - others were the ballet dancer's manager in The Band Wagon, and Widmark's doctor in The Cobweb. In all these films, it seems to place the men into an "intellectual" class. The sweater is more-or-less brown, and matches the brown woodwork in the hero's office. Several other films have brown clothes harmonized with woodwork (Judy Garland in The Pirate, Lillian Gish's suit and office in The Cobweb, Lori's fur in Wilde's office in Designing Woman, Eva Marie Saint in her husband's office in The Sandpiper). Aside from these scenes, few other Minnelli locales have so much unpainted wood in them - Minnelli usually prefers brightly colored sets. Most of these previous characters in brown-matched-with-wood were women. Montand is unusual as a male involved in such a color scheme. Jack Nicholson is last seen in a bright yellow sweater. Yellow clothes are associated with both women and men in Minnelli. At the end, when Streisand sings "On a Clear Day", a student is glimpsed in the background with a yellow shirt and white trousers. Such light colored clothes with a lot of white, echo the clothes seen in front of the Brighton Pavilion. He is soon followed by four women in yellow, and a man in a yellow shirt with black trousers (as well as people in red, orange, blue and green). Earlier, Nicholson's spectacular paisley shirt shows Minnelli adapting to the Mod era in men's fashion. The handsome lover is first seen in front of Brighton Pavilion, wearing a purple coat with yellow-ish trousers, echoing his yellow hair. Purple and yellow are opposites on the color wheel, and are therefore a standard combination in color design. However, they are not a Minnelli favorite. Please see my list of purple-and-yellow costumes in film and comic books. The hero is also booted: something not too common in Minnelli, outside of military uniforms, or the fox hunting garb in Lovely to Look At. (In this, Minnelli is the opposite of the cinema of Joseph H. Lewis, in which boots are everywhere.) The young man is seated next to a woman in green-and-white, a color scheme most often seen in Minnelli gardens. The policeman in "Come Back To Me" wears a dark, seemingly black uniform, with white gloves. He recalls the black-and-white uniformed traffic patrolman in The Long, Long Trailer. Working class men in spiffy black-and-white uniforms run through Minnelli. Two women at the dinner table (in the flashback) are in gold clothes. They recall the male singer (Hal Linden) in gold clothes in "The Midas Touch" in Bells Are Ringing. In this same scene, Streisand is in white, nearly covered with diamonds. This use of "precious materials" as costumes is an unusual figure of style. However, the heroine's white clothes, and the hero's black-and-white evening wear, also mark them as Minnelli characters in black-and-white. A Matter of Time A Matter of Time (1976) is the last film directed by Vincente Minnelli. He reportedly experienced much interference during its production, from the studio. This is the only time Vincente Minnelli was able to direct his daughter Liza Minnelli in a film. Also, unlike his MGM period where Vincente Minnelli often directed the same actors repeatedly, most of the cast of A Matter of Time is entirely new to Minnelli. Only Charles Boyer seems to be a Minnelli regular. Liza Minnelli gets to sing some songs. However, A Matter of Time is not a full scale musical. Two of these numbers are simply on the soundtrack. Only one number is shown on-screen: the marvelous Venice sequence has Liza Minnelli singing "Do It Again". Minnelli Subjects A Matter of Time centers a young working woman, a maid, trying to find inspiration to lead a better life. Bells Are Ringing also features a working woman in modest circumstances. So do the heroines of Cabin in the Sky, The Clock, On a Clear Day You Can See Forever. The heroine of Bells Are Ringing tries to inspire others, to lead richer and more creative lives. By contrast, it is the heroine herself of A Matter of Time who needs inspiration. The actress in The Bad and the Beautiful gets inspired by the producer, as do to a lesser degree the director and writer in that film. Ingrid Bergman plays a grand dame, with a fabulous personality. This recalls a bit Ethel Barrymore in Mademoiselle. A Matter of Time is also set in Rome, like Mademoiselle and Two Weeks in Another Town. A sequence is set in Venice. After all the glowing references to Venetian art in earlier Minnelli films, it is great to see the director at last getting a chance to make a film there. Bergman's daughter Isabella Rossellini briefly plays a nun. This is one of many examples of Christian imagery in Minnelli. The Contessa also takes communion from the priest, a striking image. A character at the hotel, is another of Vincente Minnelli's writers. The Contessa is another Vincente Minnelli character who disappears near a film's end, prompting a search by the other characters. The search in A Matter of Time is less elaborate than in some Minnelli films. Sexuality and Women's Roles Perhaps due to A Matter of Time being taken out of Vincente Minnelli's hands, it is hard to get a consistent view of the life and actions of the Contessa. Sometimes she seems like a "great lover", who loves out of pure passion, but sometimes she seems like a courtesan, who makes love for money. Years ago, the Contessa left her husband for another man. She is still fixated on this long gone affair. This is one of many treatments of adultery in Minnelli. As often, Minnelli shows the huge costs of this adultery. Not only did it wreck the Contessa's marriage, but it has caused her to live in the past. Like Madame Bovary, she has wrecked her life for a romantic fantasy. Another aspect that recalls Madame Bovary: the Contessa condemns the heroine's crush on her former boyfriend, saying it will only lead to a bourgeois marriage and children. The boyfriend is a chemist (what in the USA is called a pharmacist), recalling the doctor husband Emma Bovary despises. Both chemist and doctor are middle class professionals who lack the elite glamour sought by the Contessa and Madame Bovary. However, some passages in the film regard the Contessa more sympathetically than Madame Bovary ever was. Emma Bovary gets condemned, the Contessa gets celebrated. Also confusing: some passages show the Contessa giving the heroine good advice, such as to be yourself, and to be original. But the Contessa is also shown training the heroine to get jewelry from boyfriends. This recalls the training to be a courtesan in Gigi, something condemned by that film. If it's bad for Gigi to learn how to extract presents of jewelry from wealthy men - and I agree that it is - shouldn't it be bad for the heroine of A Matter of Time? All of this makes the message of A Matter of Time be scrambled. Sometimes it is urging us to be big-souled, individual and original; sometimes it seems to be celebrating courtesans. I'll gladly take the big-souled tributes to originality: originality is something the world desperately needs. A Matter of Time deserves all credit for such a message - but one has to recognize that it also suffers from some dubious ideas. Once again, it is unclear which of these ideas, if any, were present in Minnelli's original conception. The Film within the Film The opening clips of the heroine's latest film are full of Vincente Minnelli imagery and decor: candelabra, statues, a fountain, a waterside scene, a staircase, the heroine in a gold dress. They also show the heroine walking two large dogs. A Shrine of Pictures Vincente Minnelli films often have walls filled with pictures, pictures that tend to celebrate some ideal of a character, in a way that evokes a religious shrine. A Matter of Time does something related but a little bit different. The heroine finds a case full of pictures, and spreads them out on the Contessa's bed. These too form a shrine, but one which is horizontal on a bed, rather than being attached to a wall like other Minnelli films. These pictures of the Contessa do indeed have an almost devotional quality. They show her beauty being celebrated by many great painters. Kinetic Art The elevator is a spectacular example of the Kinetic Art that runs through Vincente Minnelli. It ascends in an open stairwell, and has doors that open and close. Inside, it has two mirrors on the walls, while other panels are open grillwork that allows us to see the elevator's movement against the background architecture. (The elevator contains spirals in the metal work. So does the Contessa's bed.) When the heroine first enters the hotel from the street outside, we see a baker peddling a sort of three wheeled bicycle, with a hugh basket in front. This recalls a street machine in An American in Paris. The heroine's laundry cart is also a Kinetic machine. The hotel has swinging doors. Boyer is carried in an open-topped car, like many Minnelli characters. The writer throws his papers in the air, one of several tossed items in Minnelli. And the aftermath of the party in Venice is full of multi-colored streamers on the floor, although we don't see them actually being tossed. The last shot of the film shows the heroine against a revolving door. Light Art At her screen test, a camera follows the heroine from back stage, while she moves through a corridor full of film lights. This recalls Judy Garland's procession from back stage in Till the Clouds Roll By. As few of the lights are in motion, both in that shot, and the later screen test. However, most of the lights are fairly stationary, making this Light Art, but not mainly Kinetic Art. Mirrors The hand mirror the Contessa gives the heroine, is surrounded by ornamental figures, like the wall mirror at the ball in Madame Bovary. The Contessa's hotel suite has wall mirrors in shapes that occur in previous Minnelli films. One is octagonal. The bathroom mirror is a horizontal ellipse, though it is less elongated than those in previous Minnelli. Instead of being elongated, it is close to being a circle. The Contessa has a long elliptical mirror on a dressing table, one more used in the bulk of the film. The writer's room has a simple three-way mirror above a table. The swinging doors do not contain mirrors. But they do have windows shaped like vertical ellipses. Architecture The heroine's room at the hotel, where she works as a maid, has a sloping roof. Such roofs are associated with artist characters in Minnelli, and indeed, the heroine will go on to become an actress. Sound Equipment The man giving the press conference at the start speaks into microphones. The heroine uses a phone in her limousine, to communicate with the chauffeur. Shops A jewelry store, where the Contessa pawns her last jewels, is full of silver dishes, like the store in Some Came Running. The Contessa also goes to one of Minnelli's flower shops. Color Several costumes and sets feature a mix of "red and gold", recalling the ball rooms in The Reluctant Debutante: The sari, Kaiser Wilhelm's uniform. The husband's bedroom, in the Venice sequence. The hotel interiors are often in brown. So are many of the Contessa's clothes she wears there. This makes her one of Minnelli's characters in "brown clothes harmonized with brown walls." The first food we see at the restaurant is "green and soft", a Minnelli tradition. This is the bowl-like plates from which the two men are eating. A bottle of green fluid is nearby on the table. Soon, the Contessa will get a plate of green salad, also a Minnelli favorite. The Contessa in the restaurant has a pink rose, red walls, green vegetation, and a yellow ashtray on her table. Costumes The heroine's yellow-orange suit she wears to go to Rome near the start, seems like a variation on the yellow suits worn by other Minnelli heroines. These really make Minnelli heroines stand out. Minnelli's favorite costume for men appears: white tie and tails.





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