

Reaction and analysis on film and stage version of "rent" assignment



**ASSIGN
BUSTER**

FILM REACTION Rent ?? is a?? 2005?? American?? film adaptation?? of the?? Broadway musical, which was based on?? Jonathan Larson's?? Pulitzer?? and?? Tony Award-winning musical. The movie depicts the lives of several Bohemians?? and their struggles with?? sexuality, cross-dressing,?? drugs, life under the shadow of AIDS, and paying their rent. It takes place in the?? East Village?? of New York City in the late 1980s. SYNOPSIS After an introduction with the cast singing " Seasons of Love," the film opens with apartment tenants expressing their anger with suddenly being asked to pay rent which had previously been waived by the landlord.

Collins, a former roommate of Mark's and friend to both Mark and Roger, returns from out of town and is attacked by three men and left for dead in an alley (" Rent"). Benny, the landlord and former roommate of Mark and Collins, who has married into a wealthy family, offers to give Mark and Roger free rent again if they can convince Maureen to stop her protest. The protest is to take place at Maureen's performance space which Benny is planning to turn into a cyber-cafe

Angel Dumott Schunard, who is an AIDS-positive drag queen drummer, meets Collins, who is also AIDS-positive, in the alley. We learn that these two characters are romantically interested in each other. Later that night, Roger mourns the loss of his girlfriend April, who committed suicide after learning she had HIV, and sings of his desire to write one lasting song before his own death from HIV Mimi, a night club dancer addicted to heroin, enters Roger's apartment and flirts with him

The next morning, Roger and Mark meet Angel, who performs a song-and-dance number for them. Angel invites them to join him and Collins at a meeting at a local community center. Roger declines but Mark accepts, telling them he will be there after he goes to help Maureen, who had called and asked for help with a technical problem. Mark goes to help Maureen, only to meet Joanne Jefferson, Maureen's new lover. They talk about Maureen's "hobby" of cheating. He then proceeds to the Life Support Meeting. While there, Mark asks permission from the Support group members to film them for his new documentary.

A man in the group talks about how he finds it hard to accept what they teach in the group, "but I try to open up to what I don't know, because reason says I should have died 3 years ago." Forward to a night club, with Mimi performing a song and dance routine, singing of her desire to go out and have a good time before her life ends ("Out Tonight"). She barges into Roger's apartment, where he gets angry at her. The next day, Mark asks Roger if he wants to go to the Support group meeting with him, but Roger declines. At the meeting, the people began to question, "Will I lose my dignity?"

"Will someone care? Will I wake tomorrow from this nightmare?" During this, Roger joins the group, much to Angel's, Collins', and Mark's joy. . Maureen's protest happens later that night. Benny has put the police on standby. This proves to be a bad mistake on his part. There is a riot, which causes Maureen to get even angrier at him. That night at the Life Cafe, everyone meets up. Mark reveals that he got the riot on film and the show Buzzline

wants to put it on their show. Benny tells everyone that he is sorry and that the reason his wife wasn't there was that there was a death in the family.

It turns out to be his dog, who Angel caused to jump off their twenty-third-story apartment, not knowing it was his. They then perform "La Vie Boheme" and in the middle, Roger and Mimi perform their own song outside expressing their love for each other. Roger finds out that Mimi is HIV-positive, and Mimi already knows that Roger is too. The gang celebrates the New Year together, with Mimi vowing to give up her drug habit and go back to school. However, they are locked out of their apartment, and Angel breaks the padlock with a garbage can. They enter, only to find that all of their things are gone.

Joanne serves as Mark's lawyer and they sell his footage to Buzzline and he negotiates a job there. He will be paid \$3,000 a segment. During their conference with Alexi Darling, the Buzzline supervisor, Joanne sees Maureen flirting with another woman. Outside, after being scolded by Joanne, Maureen proposes to her, and Joanne accepts. Forward to their engagement party, where Maureen flirts with yet another woman. Angry, Joanne threatens to leave her, while Maureen becomes angry at Joanne for "making" her be too monogamous. They then walk out on each other.

Benny has repossessed all of Roger's and Mark's things, but it is revealed that Mimi later had dinner with Benny and he had changed his mind. Roger finds out, and believes that she is cheating on him with Benny. Mimi resumes her drug habit and falls into a state of despair, while Angel gets progressively sicker and eventually dies. The next scene is Angel's funeral in

a large church. Collins and everyone else at the funeral perform the same song he and Angel had sung with each other earlier. After this, Roger and Mimi argue about their past relationship, along with Joanne and Maureen.

In their argument, Roger reveals that he has sold his guitar, bought a car, and is planning to leave for Santa Fe. After he arrives in Santa Fe, he discovers that he still loves Mimi and decides to return. During this time, Mark decides to finish his own film and quits his job at Buzzline. However, after Roger returns, he finds out that Mimi has quit rehab and has gone missing. After a while, Joanne and Maureen find her at a park. She had been living on the streets. As she is about to die, Roger sings the song he has been writing over the last year. Mimi is near death, but regains consciousness and says, "I was heading toward this warm, white light."

And I swear, Angel was there and she looked good! [Collins laughs.] She told me, 'Turn around, girlfriend, and listen to that boy's song.'"

The six friends perform the finale. During the last song, we see Mark's documentary, entitled "Today 4 U: Proof Positive" with the last frame being Angel, out of drag, holding his hand up to the light.

ON THE DIFFERENCES BETWEEN THE FILM AND STAGE PRESENTATION... There were several differences between the stage presentation and the film version of "RENT". However, I can say that it was due to an unavoidable fact that the performance settings were different.

The movie was also done in a way that would be appealing to the audience which are not fans of stage performances so it had to adapt to the current audience. As I compared the two versions of the presentation, I agree that the following were the differences: As in the original musical, the story of the film

spans the course of one year. The musical only stated that the action begins and ends on a December 24 and was meant to be the present; however, the movie provides precise yearly dates for the story (1989 to 1990).

This creates some inconsistencies within the text of the film; for example, the songs which were not released until 1991, there are also references to the Oklahoma City bombing which did not occur until 1995. There were three other deleted scenes featured on the DVD. One is an extended version of the scene where Mimi, Roger, and Benny have an intense argument, and Angel graciously tries to calm them down only to accidentally imply that he may have been involved with the death of Benny's dog. This scene was cut because Columbus did not want to dwell on Mimi & Benny's relationship at that particular moment.

Another is a small scene right before the second part of " Goodbye Love" where Benny pays for Angel's funeral; Collins tells Benny that he just paid for the funeral of the person that killed his dog, but Benny reveals that he was aware of this and expresses dislike for the dog. The scene was cut because it was a humorous moment that took the " tension" out of the preceding scene. The final deleted scene is where Roger meets Benny at the Life Cafe and learns that Benny just wanted to be a friend to Mimi, who still loves Roger.

The film includes a scene of an engagement party between Maureen and Joanne and the breakup of Maureen and Joanne's relationship. In the original musical, there was no engagement party scene, and the fateful argument between Maureen and Joanne took place while the two of them were

rehearsing for another protest. In addition, in the film, Joanne's parents and Maureen's parents are shown, with Joanne's father giving a toast to Joanne and Maureen. In the musical, Joanne's parents are heard and seen in a spotlight and Maureen's parents are never introduced.

In the musical, Benny padlocks the apartment building immediately after the protest, and the friends spend New Year's Eve trying to break back in, with Joanne, Maureen and Mark breaking through a window while Angel uses a blowtorch to break the padlock. In the movie, the building is not found to be padlocked until New Year's Day, with Angel breaking it with a garbage can. In both scenes, Benny arrives shortly after and restores the power. In the song "Out Tonight" from the film, Mimi states, "We won't be back before it's New Year's Day!" while in the musical, Mimi states, "We won't be back before it's Christmas Day!" This is because Act I of the musical takes place over the course of one night, and in the movie is over three days. Similarly, in the movie, Collins sings, "Gentlemen, our benefactor on this Christmas Day/Whose charity is only met by talent, I must say" while in the stage version, it is "Gentlemen, our benefactor on this Christmas Eve/Whose charity is only met by talent, I believe" once again because of the time span changes. The film also leaves ambiguous the death of Roger's girlfriend April, who dies before *Rent* begins.

In the film, she is seen reading a doctor's report that she is HIV positive; it is stated that she has died, but nothing more is said. In the stage version, Mark explicitly states that April committed suicide by slitting her wrists in the bathroom, and Roger found out about his HIV in the suicide note. The time span between Mimi's relationship with Benny and Mimi's relationship with <https://assignbuster.com/reaction-and-analysis-on-film-and-stage-version-of-rent-assignment/>

Roger is changed from 3 months to 2 years. In the musical, the audience does not see Maureen until the finale of Act I, where she rides in on a motorcycle and performs a song.

They do see in her silhouette once, however. In the movie, she is first seen in the opening Seasons of Love number, and then again in "Tango: Maureen", when Mark and Joanne dance and see her cheating on Joanne. Before and after the "Tango: Maureen" number, Maureen's voice is heard - first she calls Mark, and afterwards - Joanne. With both of them she talks about preparations for her show. There were many costume changes in the movie from the original Broadway production. Finally, The film opens with "Seasons of Love", whereas Act II starts with it in the musical version.

ON THE PORTRAYAL OF THE STORY... There were several characters in the story. Most of the characters presented very strong personalities ?? With about 75% of its main characters homosexual and/or HIV-positive. I also want to consider that fact that since the presentation is a musical, actors and characters are required to both knowledgeable and talented in singing and dancing. The I would agree that the casting was done in a very good and was done with keen attention to details that the roles will require. ON THE MESSAGE / CONCEPT...

I was also awed since "Rent" tells the story of eight people and their respective desires to improve their lives while struggling with poverty and A. I. D. S. and doing their best to not let these pains get in the way of their friendship which was truly inspiring. However the plot of Rent, sadly, is already a very common issue nowadays. In the 1980's, AIDS was a newly

discovered horror that caused people to die without understanding what was killing them. Now it's an all too familiar to people all over the world.

Then there's the characters, who are almost too cliché, a group of starving artists hanging out, scraping by, and trying to produce their art. Like one of the character, Mark, who spends all of his time videotaping the world around him in hopes of making a documentary. When the play was written, this may be applicable but when the film was done, we do have all the technologies in animation and so called "reality shows" which are also common thing nowadays. On the other hand, I also appreciate the this presentation dealt with information to relate with the audience and to build awareness to adults most especially to the youth.

EVALUATION OF THE FILM I am not familiar with the bohemian lifestyle, much less Broadway plays, but "Rent" shows that amongst poverty, artistic starvation and the onslaught of A. I. D. S. in 1989, you can't help but be moved by a great many emotions. By itself, the actors find their modes and move with some of the best performance pieces and songs I've heard in a long while from any musical. It's a wonderful and bold film, It's definitely touching and pierces the heart in ways something of this strength should. I loved it. ARTWORK ANALYSIS

ON THE IMAGE OF THE DIVINE MERCY (a copy from San Sebastian Cathedral)
DETAILS This image was painted since the time Sister Faustina received the vision in 1931. Because the sister was not an artist, her spiritual director, Father Michael Sopocko, took her to a local Vilnius artist named Eugene Kazimirowski, who painted this Image directly under Faustina's supervision¹

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to paint this Image, to the time it was finished, three and one-half painful years had elapsed. Painful because of the many conflicts Sister Faustina had to endure, she had the artist change the face at least 10 times.

Finally, Our Lord told Faustina that it was good enough - to leave it in the state it's in. In the mid 1990's it was accidentally discovered that the face on this Image perfectly matched the one on the Holy Shroud of Turin and the other images that were painted after Faustina's death. The second painting of the Divine Mercy was made by Adolf Hyla, as an ex-voto. Through painting this picture, Hyla expressed his gratitude for the survival of his family during World War II. A third image that has achieved popularity is the image created in the 1970s by the American artist Robert Skemp

VISUALIZATION

The painting shows an image of Jesus, in a white clothing. He raising his right hand in a gesture of blessing and pointing with his left hand on His chest from which gush forth two rays: one red and one white which are both translucent. Only a few colors were used in this piece namely, white and red, shades of brown, as few orange and yellow. We can see a variety of thick and thin lines which formed shapes. Mostly, wavy thin lines are found on the artwork since it resembles a specific image. On the background shows a an ark-like structure as if the main subject (Jesus) came from a door.

Since this painting was originally done on wood, it showed a rough texture but the painting itself was done in a way wherein some parts, such as the clothes were smooth. The painting also includes and inscription that says " Jesus, I trust in you" . I can say that this in the night time but which was emphasized by the light. The overall visual mood of the painting shows

peacefulness. ANALYZATION The artist used colors in a way that it is general and very realistic. The colors used were also used to emphasize specific details of the artwork.

For example, the rays were done in a translucent way so as not to defeat the main subject of the painting. Still, it was in red and white which stand out since they differ from other colors in the artwork. Different textures also worked well with each other. Textures were also used properly most especially to produce a very clear image of the face of Jesus. The texture on the clothing was smooth making it very human and very realistic. The way the artist used light contributed to the overall mood of the painting which seemed to very holy and peaceful, which I believe is the main purpose of the artist.

Shadows and other illusions were also done in a way that appeared very clearly and gave emphasis to the important parts of the artwork. Even if the artwork is just a merely product of imagination, the product expressed an effect that is very pleasing and relaxing to the eye yet realistic.

INTERPRETATION The picture contains the message " Jesus, I trust in You! " (Polish: Jezu ufam Tobie) shown underneath to emphasize the meaning of the figure. The rays streaming out have symbolic meaning: red for the blood of Jesus (which is the life of souls) and pale for the water (which justify souls) (from Diary - 299).

The whole image is symbolic of the mercy, forgiveness and love of God. The Image of the Divine Mercy visualizes an event recorded in the gospel according to St. John. Jesus enters the cenacle, where the apostles have

gathered in prayer. He raises his hand in blessing and institutes what Roman Catholics call the sacrament of reconciliation. The way Jesus' feet are standing on the ground, and the way Jesus gives the blessing are clearly expressed. In these texts the Church's doctrine on images, justification and grace are explained. First, by itself an image is merely a painting, no matter how beautiful and expressive.

Yet, it can point us the mysteries of the faith and dispose us to grasp and receive what it represents, in this case the Divine Mercy. It is thus a vessel, not the source, a reminder, not the reality. The reality is the merciful fountain of grace flowing from the pierced Heart of Christ on the Cross, and flowing out visibly to represent the visible, that is the sacramental, signs of grace, Baptism and Eucharist, standing for all the sacraments of the Church. Thus, St. John in his first letter insists on the presence of the invisible with the visible, the Spirit with the water and the Blood. JUDGEMENT

The image also reminds us that salvation is not just by faith, but by works of charity also. It takes faith to see and believe in what the Image signifies, Divine Mercy poured out from Christ upon the Cross, but it takes mercy, love going beyond the strict requirements of justice, in order to draw down mercy on oneself. "Forgive us our sins as we forgive those who sin against us" (Mt 6: 12) and "the measure with which you measure will be measured out to you" (Mt 7: 2) The Image of the pierced side of Christ pouring out blood and water reminds us that the Cross, love in action, is the price of mercy. As I have loved you so also should you love one another. " (Jn 13: 34) The message of mercy is that God loves us ??? all of us ??? no matter how great our sins. He wants us to recognize that His mercy is greater than our sins, so <https://assignbuster.com/reaction-and-analysis-on-film-and-stage-version-of-rent-assignment/>

that we will call upon Him with trust, receive His mercy, and let it flow through us to others. Thus, all will come to share His joy. It is a message we can call to mind simply by remembering ABC. A????? Ask for His Mercy. God wants us to approach Him in prayer constantly, repenting of our sins and asking Him to pour His mercy out upon us and upon the whole world.

B????? Be merciful. God wants us to receive His mercy and let it flow through us to others. He wants us to extend love and forgiveness to others just as He does to us. C????? Completely trust in Jesus. God wants us to know that the graces of His mercy are dependent upon our trust. The more we trust in Jesus, the more we will receive. NATIONAL ARTIST COMMENTARY

BACKGROUND Jose T. Joya, an Abstractionist, was posthumously proclaimed a National Artist by President Gloria Macapagal-Arroyo on May 26, 2003.

Joya, named as a National Artist for Visual Arts, was cited because “ his art constitutes an important landmark in the development of Philippine modern art. His legacy is a large body of work of consistent excellence which has won the admiration of artists both in the local and the international scene”.

Jose Tanig Joya was born in Manila on June 3, 1931, the son of Jose Joya Sr. and Asuncion. He graduated from the University of the Philippines (UP) in 1953 with a bachelor’s degree in fine arts, earning the distinction of being the university’s first magna cum laude.

In 1954 to 1955, the Instituto de Cultura Hispanica of the Spanish government awarded him a painting grant in Madrid. A year later he finished his master’s degree in painting under a Fulbright Smith-Mundt grant. He also received a grant from the John D. Rockefeller III Fund and Ford Foundation to

paint in New York, from 1967 to 1969. Joya started sketching at the age of 11. He had initially wanted to become an architect, but the mathematics and science subjects discouraged him. At the UP, he was exposed to the paintings of Fernando Amorsolo who would eventually be recognized as a National Artist.

Among Joya's other early influences were Vicente Manansala, yet another National Artist, and Anita Magsaysay-Ho. Joya's first works were mostly representational. During the late 1950s, he gradually shifted to abstract painting and became one of the leading painters in this genre. He designed and painted on ceramic vessels, plates and tiles, as well as sketches in pencil. He also did work in the graphic arts, particularly in printmaking. Joya held many one-man shows here and abroad starting in 1954 at the Philippine Art Gallery.

In 1981, a retrospective of his works was held at the Museum of Philippine Art. In 1987, the French government bestowed on him the " Order of Chevalier des Arts et Lettres. " Among the positions he held were: president of the Art Association of the Philippines (AAP), 1962-1965; dean of the UP College of Fine Arts 1970-1978; chairperson of two Philippine delegations to China, 1961 and 1972. He was also a holder of the Amorsolo Professorial Chair in UP in 1985. He served as chairperson of the National Committee on Visual Arts, of the National Commission on Culture and the Arts.

He won several awards and distinctions, including: The Ten Outstanding Young Men (TOYM) award for Painting and the Republic Cultural Heritage Award, both in 1961; the Patnubay ng Sining at Kalinangan Award from the

City of Manila, 1971; finalist for An Abstraction of Strength and Refinement in the Mobil Foundation competition, 1980; first prize for Gossips in the 1952 Shell National Students Art Competition, 1952; the ASEAN Cultural Award, 1970; and the Gawad CCP para sa Sining, 1991.

His awards from the Art Association of the Philippines include: first prize, Cathedral, 1958; second prize, Space Transfiguration, 1959; third prize, City Entering the Edge of Sundown, 1951; third prize, House of Life, 1960; purchase award, Church Silver, 1960; second prize, Cathedral, 1962; and honorable mention, Yellow Harvest, 1962. Joya died in 1995. A painter and multimedia artist, Jose T. Joya was named National Artist in Visual Arts in 2003. Having early traditionalist training, he eventually steered to a direction of his own.

Known as an Abstract Expressionist, he adopted the values of kinetic energy and spontaneity in painting, mastering the art of gestured paintings, where paint is applied spontaneously using broad brush strokes. Aside from painting, he also designed ceramic vessels, plates and tiles, and worked with graphic arts like printmaking. Son of Jose Joya, Jr. and Asuncion Tanig, Joya was born in Manila on June 3, 1931. He became interested in sketching as early as the age 11, and wanted at first to take up architecture, but decided not to pursue it because of the math and science subjects.

Under a scholarship, he entered the University of the Philippines College of Fine Arts in 1950, where he had traditionalist mentors like Guillermo Tolentino, Ireneo Miranda, Dominador Castaneda and Virginia Agbayani. He earned his Bachelor's Degree in Fine Arts in 1953, the university's first

magna cum laude. After that, he studied in Madrid from 1954 to 1955 under a grant from the Spanish government's Instituto de Cultura Hispanica.

He got his Master's Degree in Painting at the Cranbrook Academy of Art in Michigan where he studied under Zoltan Zepeshy from 1956 to 1957 under a Fulbright-Smith-Mundt grant. He then received another grant, this time from the John D. Rockefeller III Fund and Ford Foundation, to study at the Pratt Graphic Art Center in New York from 1967 to 1969. He participated in the first Exhibition of Non-Objective Art in Tagala at the Philippine Art Gallery in 1953, and then held his first one-man show there in 1954.

He was later sent to represent the country at the Venice Biennial in 1964. In 1981, he held a retrospective of his works at the Museum of Philippine Art. Joya was president of the Art Association of the Philippines from 1962 to 1965 and dean of the U. P. College of Fine Arts from 1970 to 1978. In addition, he was chairperson of two delegations to China, in 1961 and 1972, and Amorsolo Professorial Chair at the U. P. in 1985. He also served as Head of the National Commission for Culture and the Arts Committee on Visual Arts (NCCA-CVA) from 1987 until his death in 1995

Jose Joya is a painter and multimedia artist who distinguished himself by creating an authentic Filipino abstract idiom that transcended foreign influences. Most of Joya's paintings of harmonious colors were inspired by Philippine landscapes, such as green rice paddies and golden fields of harvest. His use of rice paper in collages placed value on transparency, a common characteristic of folk art. The curvilinear forms of his paintings often recall the colorful and multilayered 'kiping' of the Pahiyas festival.

His important mandala series was also drawn from Asian aesthetic forms and concepts. He espoused the value of kinetic energy and spontaneity in painting which became significant artistic values in Philippine art. His paintings clearly show his mastery of ' gestural paintings' where paint is applied intuitively and spontaneously, in broad brush strokes, using brushes or spatula or is directly squeezed from the tube and splashed across the canvas. His 1958 landmark painting Granadean Arabesque, a work on canvas big enough to be called a mural, features swipes and gobs of impasto and sand.

The choice of Joya to represent the Philippines in the 1964 Venice Biennial itself represents a high peak in the rise of the modern art in the country. Joya also led the way for younger artists in bringing out the potentials of multimedia. He designed and painted on ceramic vessels, plates and tiles, and stimulated regional workshops. He also did work in the graphic arts, particularly in printmaking. His legacy is undeniably a large body of work of consistent excellence which has won the admiration of artists both in the local and international scene.

PERSONAL PERCEPTION When I was tasked to choose a national artist to talk about, I told myself that I want to relate to someone who was awarded such recently. I wanted to relate to something modern and very timely. With Joya's educational background and achievements, one can simply say that he deserves the title of being one of our national artists. I was amazed by the artworks created by Jose Joya since they always show emotions that are very intimate. I definitely admire how one artist can convey a specific feeling on a painting or an artwork.

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Joya had his way of making this very evident that even students or people without much background of arts. For me, he is truly one great artist.

PERSONAL INSIGHTS ON HIS ARTWORKS I admired most of the artworks created by the artists but I want to give praises to the three of the paintings he created which are also part of this paper. The very first that strike my eye was the “ Mother and Child”. Maybe this is mainly because I am a mother myself and I appreciate creations like this. But this painting expressed emotions as if the people in the picture are speaking to you.

I am familiar to pictures of a mother and a child but is consider this one truly remarkable. I was also stunned by “ Hills of Nikko”, as simple as it seems, the colors used and the strokes that were done made it very appealing.

Lastly, the artwork, Techie, was also one of the best paintings of Jose Joya. I can feel the peacefulness and the innocence of a Filipina. I want to comment the artist’s way of creating a beautiful images of people. In totality, his artworks were truly pieces that are worth looking at and worth interpreting.