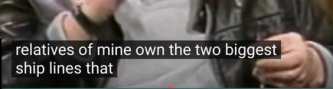


# "Snow Flurries in New Orleans"

Truman makes up a biographical past about New Orleans while on the David Letterman show, 19 April 1982 (and not reported by his self-hired biographer).



Talking to Audrey about making the film while she was in the south of France.

Audrey, pregnant in Nice, France, with Breakfast at Tiffany's producer Marty Jurow and screenwriter George Axelrod in 1960 before the making of the film.



# The Framing of Sing Sing

Holly draws attention to the SITUATION by lowering her sunglasses in disbelief. Of course we come to understand it is a "paid" situation for Paul; Holly is about to leave in 2E./Willa's "vehicle" to "visit Sing Sing" while the crime is demonstrated in the building.



Paul/Truman is the young boyish blonde "writer."

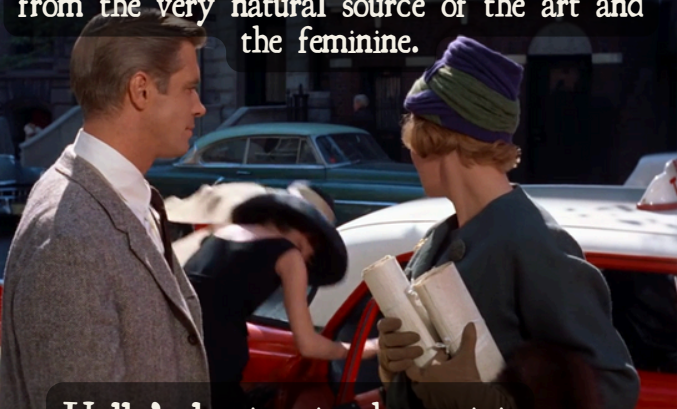
Many of Willa's female characters are opera singers, thus Audrey's character puts on a "tuxedo shirt" when she wakes.

2E./Willa is dressed in the money vs. nature green, her hat the royal purple with a symbolic green laurel. He gets his cash from the very natural source of the art and the feminine.

There's also a "shade," a black shadow, in Holly's wardrobe at this point.

No, I got the key, all right.

Holly's hat is like a ribboned (she's "written" and she'll give him a ribbon) lampshade, the illumination carried out in the film in the mirrors, globes, and lamps; She is the light, bringing the awareness.



Holly's leaving in the taxi is actually tied (without our at first noticing) to her arrival moment of her getting out of her own apartment because of the impersonated voice harassing her character, wanting something "easy" and "sexual" from her--what Truman has done to her character--as she exits to ascend and go up and expose it from what is happening in the room "above."

Holly/Audrey asks, "Are you through?" with the vehicle, Willa's works. She's got to take care of this by using those works and she has to do it in a short amount of time--she's got to quickly show the crime. 2E./Willa barely notices her, her imaginary character, and who is doing something sly anyway; she only notices what this young male "writer" is doing in her room she's already "decorated."

Holly/Audrey leaves in the Red Cross red and white on her mission.

The crime against the female character: the encroaching upon and the harassment of her character from Willa's stories that mean so much more and lead to so much more in Willa's writing.

Same moment after they've walked into the apartment building.

11:30

Paul's voice

Hey, baby! Where you going?

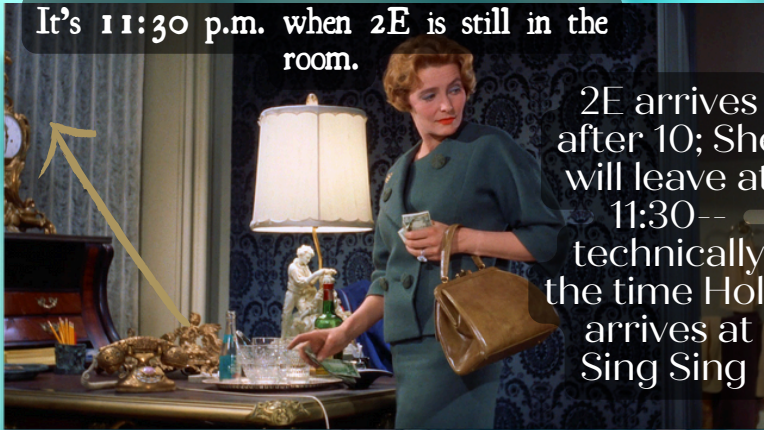
Is it really only three weeks since I left you in Rome?

Now what Sing Sing is in the story, the federal crime, is framed by exactly what is happening in this apartment building--particularly in Paul/Truman's room with its "room divider"--his bed set up within Willa's room--with the devil torches around the bed he "writes" in [makes his ill-gotten money in in private].

# The crime is delineated by Time, Clocks & Watches



The beginning of the film starts with a shot of the mythological clock at Tiffany's like Atlas holding up the world. It is a little after a quarter to six a.m.



It's 11:30 p.m. when 2E is still in the room.

2E arrives after 10; She will leave at 11:30—technically the time Holly arrives at Sing Sing

As it becomes later, it becomes "too gruesome" than the original, mythological time, as what happens to Willa's oeuvre, which is eternal.



It should be closer to midnight in the room when Holly crawls in bed with him, but it is suddenly 4:30 a.m.—and stays there. The clock doesn't move.

The eternal in time would follow naturally and would not have the disruptive, error in jump. Audrey is setting it right in time, setting time right.



Paul/Truman has his watch on backwards reflecting the golden, laureled clock in the background and his arm outstretched again like the black spirit.

There's gold of the linens of the female 'powder room' where 2E exits.

His arm is outstretched again like the black spirit on the wall, Truman holding up the torch as his own.



Well, how was Sing Sing?

Movie commentary notes that, "When Holly first looks through Paul's window and sees the 'decorator' leaving him \$300 while he sleeps, the ornate gold clock in the background reads 11:30. However, just a few minutes later, once Holly is inside the room, the clock shows 4:30. For the next five minutes it remains on 4:30 without moving at all." It's the error that occurs with Truman in taking the eternal time as his own, removing it from the eternal note.

Sometime around 6:00



Right before the 'writer' Paul appears in her apartment, Holly has to face off someone trailing and harassing her.

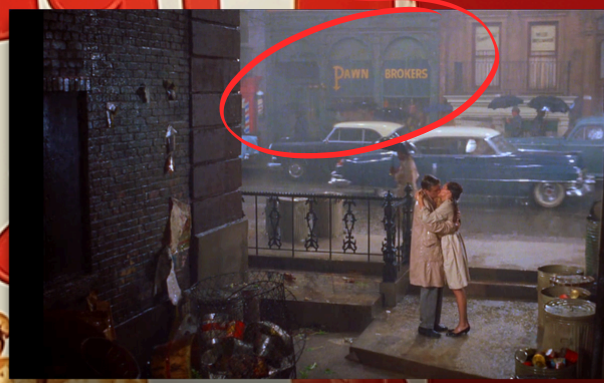
A sleeping stalker waits for Holly to come home (for someone to follow early in the morning is strange) in a black car with a very deep red interior--the black vehicle with the red Willa significance. A black car is pointed to at the end with the arrow down the from "Pawn Brokers." The filmmakers have then done everything they can to show it in the most loving, glamorous, humorous, highly brilliant, stunning ways who did the 'pawning.' Audrey is more than successful at recapturing the spirit of the feminine and Place.



# Original Original

He gets out of the wrong side of the car--sleeping in the driver's seat--and runs after her before she can close the green door. The window awnings are the green and white stripe.

Paul also arrives with his back like this, but in a taxi.



The spirit with which the script is written and the movie produced and in Audrey's performance give a life to the art that transcends, evident in its being even more felt aliveness six decades later, even more necessary.



She's asleep between 6 and 10

That's the time in which the crazy party takes place with both of these time periods culminating leading to Sing Sing



11:30 2E is leaving his room, leaving cash on the writing desk--the time Holly has to be at Sing Sing.



-Are you through?  
-Was the flight absolutely ghastly?

2E is caught up in the situation with Paul that demonstrates what happened to her "decorated apartment" as Holly is taking the situation to Sing Sing after Paul's "arrival" on the scene in her apartment, as in Truman's arrival into Willa's stories--and Holly rushes out to Sing Sing.



I mean, this is 10:00 Thursday morning, isn't it?

She has to "catch the 10:45"

She asks 2E, "Are you through, I'm in a terrible rush."

The situation 2E has now shown up to is her apartment, who is staying in it and who is taking the money. So Holly's "trip to Sing Sing" is back to her own building where at the same moment the time is being shown.



I'm in a terrible rush.

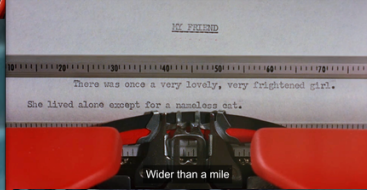
*Elle écrit, elle est écrite.*

Her story is already written, she already exists.



2E gets out of the typewriter

The difference in evoking the aliveness of mythology as Willa does, and falsely embellishing one's own mythologizing is knowing very deeply the truths of one's eternal self, as opposed to the forced projection onto others of a completely false and empty self.



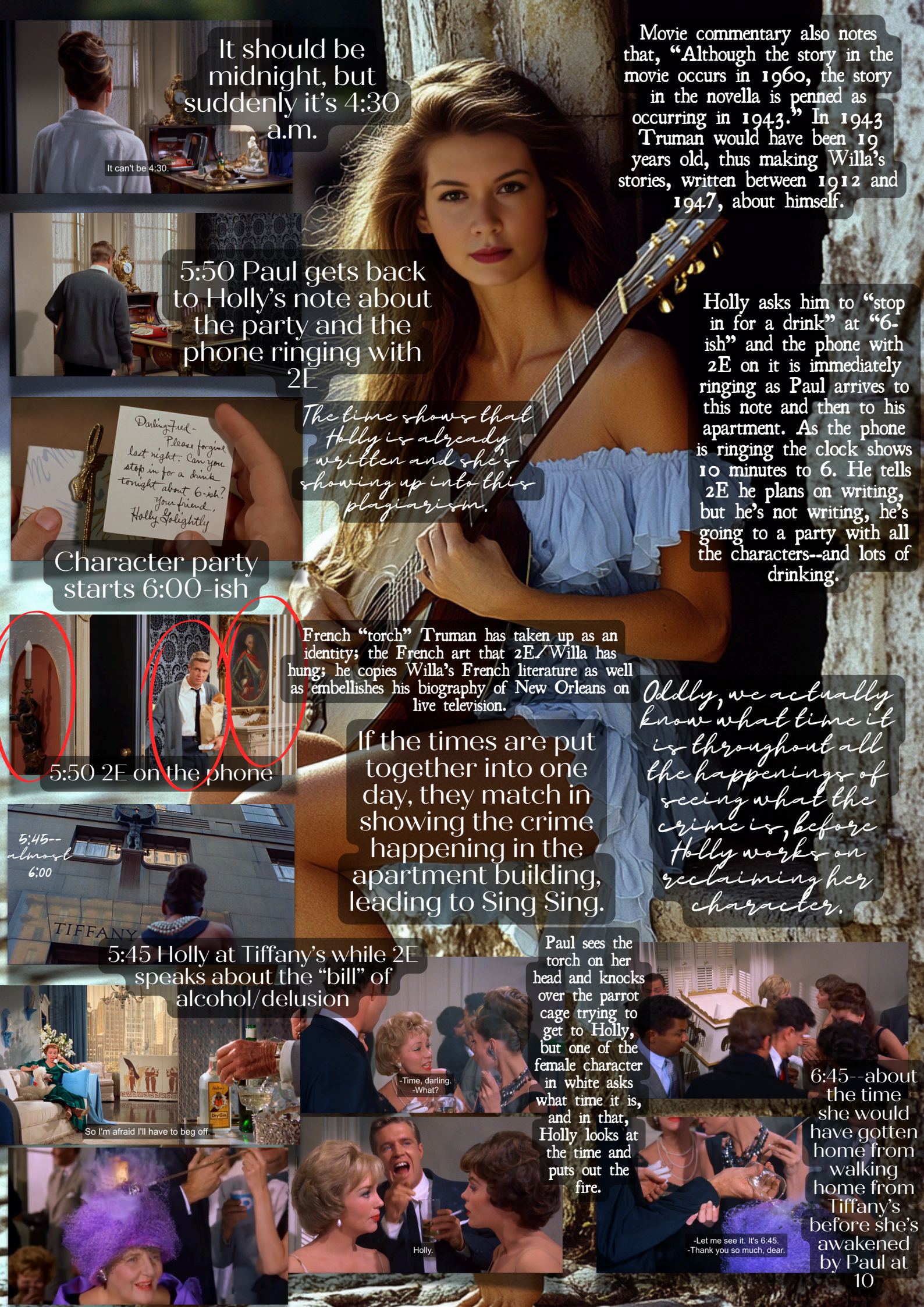
Wider than a mile



No, I got the key, all right.



and the ribbon gets in--headed for Sing Sing.



It should be midnight, but suddenly it's 4:30 a.m.

It can't be 4:30.

Movie commentary also notes that, "Although the story in the movie occurs in 1960, the story in the novella is penned as occurring in 1943." In 1943 Truman would have been 19 years old, thus making Willa's stories, written between 1912 and 1947, about himself.

5:50 Paul gets back to Holly's note about the party and the phone ringing with 2E

Holly asks him to "stop in for a drink" at "6-ish" and the phone with 2E on it is immediately ringing as Paul arrives to this note and then to his apartment. As the phone is ringing the clock shows 10 minutes to 6. He tells 2E he plans on writing, but he's not writing, he's going to a party with all the characters--and lots of drinking.

*The time shows that Holly is already written and she's showing up into this plagiarism.*

Darling Fred - Please forgive last night. Can you stop in for a drink tonight about 6-ish? Your friend, Holly Solightly

Character party starts 6:00-ish

French "torch" Truman has taken up as an identity; the French art that 2E/Willa has hung; he copies Willa's French literature as well as embellishes his biography of New Orleans on live television.

*Oddly, we actually know what time it is throughout all the happenings of seeing what the crime is, before Holly works on reclaiming her character.*

If the times are put together into one day, they match in showing the crime happening in the apartment building, leading to Sing Sing.

5:50 2E on the phone

5:45-- almost 6:00

5:45 Holly at Tiffany's while 2E speaks about the "bill" of alcohol/delusion

Paul sees the torch on her head and knocks over the parrot cage trying to get to Holly, but one of the female character in white asks what time it is, and in that, Holly looks at the time and puts out the fire.

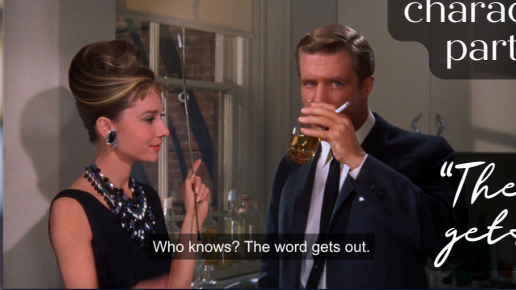
6:45-- about the time she would have gotten home from walking home from Tiffany's before she's awakened by Paul at



This is some party.  
Who are all these people, anyhow?

Right after 6:45 when she would be sleeping in the a.m., she talks to Paul at the character party

Not only do the times match of her sleeping and the party, she wears a sleep mask in one, and a bed sheet to show up for the other.



Who knows? The word gets out.

*"The word gets out."*



I brought you a house present, something for the bookcase.



Then "reinforcements" arrive--double French baguettes and more liquor.



"They had been breakfasting at the Brevoort and he was coaxing her to let him come up to her rooms and sing for an hour."

from Willa's "Coming, Aphrodite!"



Reinforcements.

But she hands back the liquor instead of 'paying the bill.'

"I don't know," Eden sat tracing patterns on the asphalt with the end of her parasol. "Is it any fun? I got up feeling I'd like to do something different today. It's the first Sunday I've not had to sing in church. I had that engagement for breakfast at the Brevoort, but it wasn't very exciting. That chap can't talk about anything but himself."

from Willa's "Coming, Aphrodite!"



-Excuse me. You owe me \$47...  
-Hold this a minute, will you, darling?



It's not until after the party, after the police arrive that we actually see the train to Sing Sing, and then Paul is in Sing Sing where she has taken him.



Willa's purple hat is now "set on fire," Willa's laurels on fire at this party, but it is also like the flame of Pentecost on the feminine. It will be put out with the "alcohol" by Holly when she checks the time.

In Willa's story "Flavia and Her Artists" the guests are invited because of their great artistic or intellectual accomplishments. The "extras" in this party scene then are actually actresses with long lists of credits, merits, intrinsic value. That has been devalued by Truman as inconsequential in the women and characters he made less than they were, how he always made people less than they were--even trying it on Audrey who wasn't falling for it. Willa's earned "laurels" don't matter to Truman, he easily publicly takes them for himself--like her honorary doctorates, Willa Cather being the first female to receive one from Princeton.



The hat is on fire at 6:45.

A male character checks the time on white-dressed female character's ankle, then compares it to the time on his watch, at which moment the phone in the white suitcase starts to ring.



-Yes?  
-Miss Golightly?

Paul has to crawl through all the characters to get to the black phone. This time there's a warning: Mr. Yunioshi is calling the police. Mr. Yunioshi calls him "Miss Golightly" even though the voice is male.



Paul has to crawl out from 'underneath the skirts' of the female characters, this one dressed in Willa's white



I am definitely this time going to calling the police!

In Willa's *The Song of the Lark* Fred is invited; but this character is "not expected."



Well, he did mention something about calling the police.

Paul/Truman escapes with a character.



Holly shows the green (money/nature) and white police where the plagiarized party is. She also leaves with a character.

The next scene is Paul and Holly in Sing Sing.



From Willa's *A Lost Lady*:

"Yes, I was in South America on business. I'm a mining engineer, I spent some time in Buenos Ayres. One evening there was a banquet of some sort at one of the big hotels, and I happened to step out of the bar, just as a car drove up to the entrance where the guests were going in. I paid no attention until one of the ladies laughed. I recognized her by her laugh--that hadn't changed a particle. She was all done up in furs, with a scarf over her head, but I saw her eyes, and then I was sure. I stepped up and spoke to her. She seemed glad to see me, made me go into the hotel, and talked to me until her husband came to drag her away to the dinner. Oh, yes, she was married again--to a rich, cranky old Englishman; Henry Collins was his name. He was born down there, she told me, but she met him in California. She told me they lived on a big stock ranch and had come down in their car for this banquet. I made inquiries afterward and found the old fellow was quite a character; had been married twice before, once to a Brazilian woman. People said he was rich, but quarrelsome and rather stingy. She seemed to have everything, though. They travelled in a fine French car, and she had brought her maid along, and he had his valet."



The agent is making out with one of Willa's characters.



You got pockets there or something? What do you go by?

From Willa's "Flavia and Her Artists":

"There, be calm, I'm always prepared," said Miss Broadwood, checking Imogen's flurry with a soothing gesture, and producing an oddly fashioned silver match-case from some mysterious recess in her dinner gown."



Jewel thieves.

"Jewel thieves"--and this is one funny path of why Blake Edwards would go on with producer Marty Jurow to direct the capers of *The Pink Panther*, because essentially *Breakfast at Tiffany's* is also a jewel-theft caper and the retrieving of it, the jewel of Willa's art.

From Willa's "Flavia and Her Artists" and the party she throws:  
"Look, my dear," she cried, "there is Frau Lichtenfeld now, coming to meet us. Doesn't she look as if she had just escaped out of Valhalla? She is actually over six feet." Imogen saw a woman of immense stature, in a very short skirt and a broad, flapping sun hat, striding down the hillside at a long, swinging gait. The refugee from Valhalla approached, panting. Her heavy, Teutonic features were scarlet from the rigor of her exercise, and her hair, under her flapping sun hat, was tightly befrizzled about her brow. She fixed her sharp little eyes upon Imogen and extended both her hands. "So this is the little friend?" she cried, in a rolling baritone."



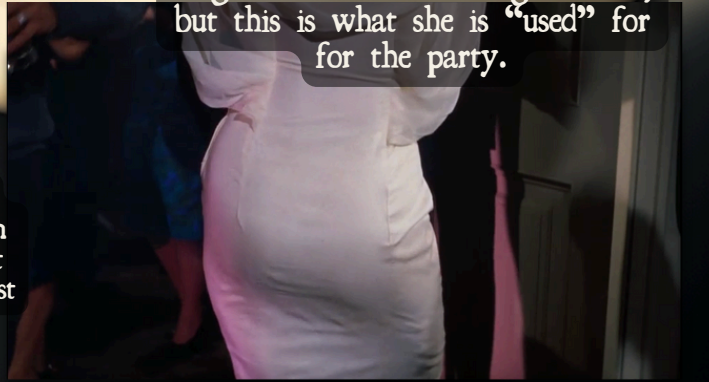
"Mag Wildwood" has lost her cloud (hat) and is blitzed and is about to be the tree that falls in the mayhem Garden.



This is what Willa's female characters are reduced to, shaking their derriere for Truman's titillating fame and sensationalized, copied statements. The actress, Joyce Meadows, actually had a long list of film and stage credits, but this is what she is "used" for for the party.



It's the "soundtrack" that keeps getting to Mr. Yunioshi, coming from inside the apartment. It's like the biographical soundtrack from the beginning wherein the real wife's name is Willa, and this is not adhering to Willa's biography and he keeps protesting. Holly has just exited to the angle where the frame transitions to the moon/globe/illumination again. That shape is on his robe.

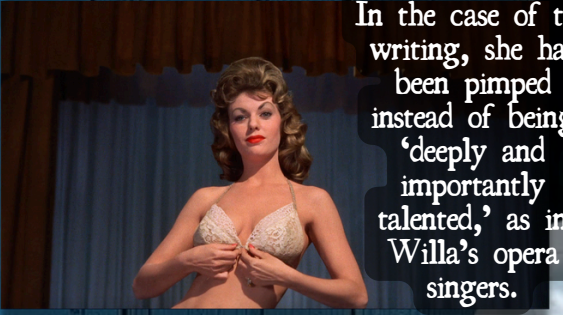




The stripper is in Willa's red and white--another of her characters selling her body.

"She was too good an American not to believe in publicity. All advertising was good. If it was good for breakfast foods, it was good for prime donne,--especially for a prima donna who would never be any younger and who had just announced her intention of marrying a fourth time."

--from Willa Cather's "The Diamond Mine"



In the case of the writing, she has been pimped instead of being 'deeply and importantly talented,' as in Willa's opera singers.

This is while Holly is intoxicated.



-Deeply and importantly talented?  
-No.

The conversation about money begins. In a moment she will say she's going to have to marry for money, but hands cash to Paul/Truman--where the money flows.

Do you think she's handsomely paid?



Amusingly and superficially talented, yes.

Right behind Paul/Truman there's a mirror reflection, double, of the stripper.

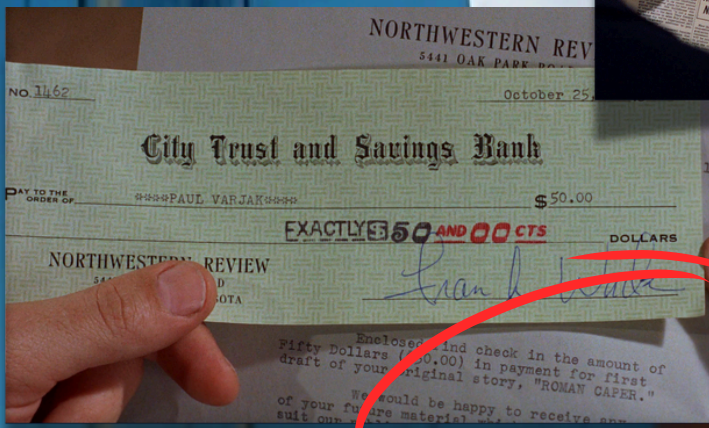
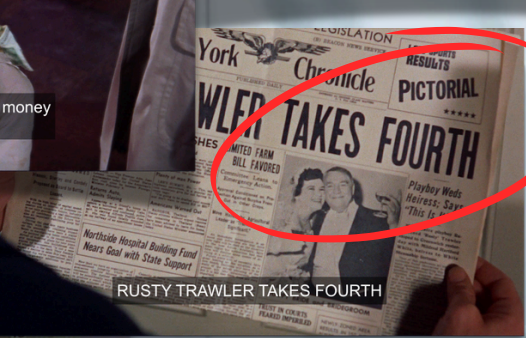
In the very next shot of Holly handing him cash, he is walking up the stairs with the money for 'his' 'writing.'



You should be used to taking money from ladies by now.



There is a close-up shot of the newspaper after opening the check with an emphasis on "taking a fourth"--from the number of stories Truman has taken and sold--this very phrase taken from "The Diamond Mine."



"... in payment for your first draft of your original story, Roman Caper."



A female character at first laughing at her "reflection/mirrored image" in the mirror.



Oh, no.  
The movie and their taking on the subject to set it right is hilarious, but ultimately it isn't funny what Truman has done to Willa's magnificent works.



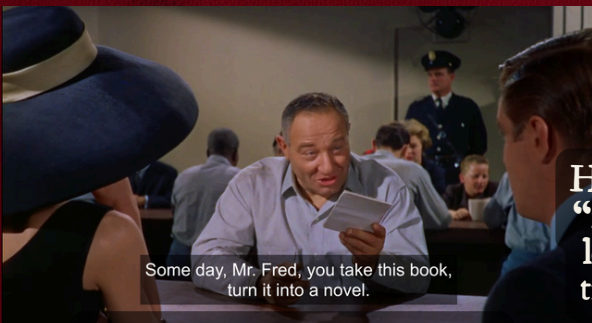
From the party, the film immediately transitions into the "train to Sing Sing"-- it's path of the crimes demonstrated at the party.



# The Indictment at Sing Sing



And now, when we see inside Sing Sing for the first time it is Paul/Truman that is there-- Holly/Audrey has taken him. They will talk about "his" book and where the 'notes' come from.



Some day, Mr. Fred, you take this book, turn it into a novel.

And here is the plagiarism, a federal crime.

Holly talks about the "figures" and 'money leak' to Paul: "I'm trying desperately to save some money. You know, I told you." He's the 'bill'.



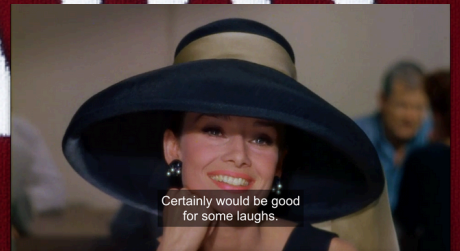
I'm trying desperately to save some money. You know, I told you.



Everything is there. Just fill in a little of the details.

"Everything is there. Just fill in a little of the details." Which is exactly what Truman did.

# RVA DD

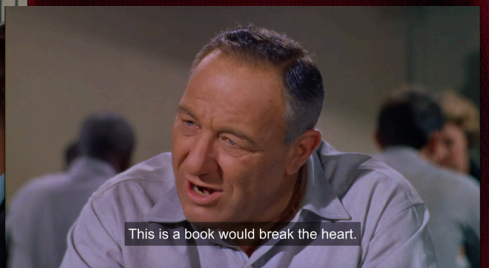


Certainly would be good for some laughs.



He makes me write down everything in there.

Holly writes down all the notes of her life, the details.



This is a book would break the heart.