

# Opening Sequence

# Stanley Kubrick's Full-Metal Jacket

Barber Sequence  
**CLOSE UPS** of various recruits getting hair cut..

**OPENING SOUNDTRACK** of distinctly **AMERICAN** country drawl in song, "Goodbye my Sweetheart, Hello Vietnam" – immediately informs viewer as to **CONTEXT** of scene, as well as **ESTABLISHING TONE**; these American recruits are off to Vietnam and leaving behind their loved ones, as well as metaphorically their individuality/personalities...

**PYLE** and **JOKER** immediately set themselves apart from the other straight-faced recruits with their own distinctive smirks, which immediately establish their **CHARACTER TRAITS** to an extent..

**HIGH-ANGLED MID SHOT** at end of Barber sequence surveying floor with hair-cuttings of recruits, all mixed together...  
**METAPHOR** – representing loss of innocence, personality, individuality...

**JOKER** – a self-assured and mildly confident smirk; almost as if he is mocking his environment already.  
**IMPLIES** that this character is intelligent and self-aware...

**PYLE** – a vague, half-smirk and stare into space. **IMPLIES** that he is perhaps a little simplistic in his mental capacity. Doesn't seem entirely switched on...  
Pyle's smirk **FORESHADOWS** further trouble for him in opening sequence – it is this which will initially get him into trouble with Gunnery Sergeant Hartman...

Pyle kneeling at Hartman's command is illuminated by the window behind him. This **BACK LIGHT** almost **SILHOUETES** him & creates an **ANGELIC** impression, a passing reference of a **RELIGIOUS IMAGE** – By the end of this part of the film, **PYLE** will be sacrificed by his supposed brotherhood...

**LIGHTING/COLOUR** of barrack (as well as barber shop) is pale, natural but **COLD – STERILE**. No **WARMTH** at all in this environment.

Hartman is followed around the barracks as he gives his opening **DIATRIBE** with a **LONG-DOLLY SHOT**. The camera smoothly runs with him as he walks allowing audience to see an uninterrupted first-view of this key figure in his surrounds...

Large and sparsely furnished barracks hall. Sound **RESONATES** around it – echoes off walls. Helps to **INTENSIFY** Hartman's (and the recruits) yells & dehumanisation...

With the exception of Joker's murmured joke, the entirety of Hartman's **MONOLOGUE** & the recruit's **DIALOGUE** with him is **SHOUTED**. Initially amusing, but very quickly irksome – designed to wear down recruits' humanity...

**DOLLY SHOTS** are a **DISTINCTIVE** feature of Stanley Kubrick. He used them widely in his films alongside key-characters...

**LOW-ANGLED CLOSE UP** of Hartman abusing recruits makes him look menacing, dominant, intense – he is in charge. Combined with unrelenting abuse however begins already to make him a **CARACATURE** for the audience...

**Geddit?**