CRASH
Film Studies
Period 1

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OPENING CREDITS
The title “Crash” refers to the collision between two vehicles in a traffic incident and the clashing between different characters and personalities.
From the opening title sequence, the text is formed by a light that slightly glows as the words appear. It can be compared to blinking of lights seen in driving, such as car or traffic lights.
The film’s title isn’t shown until after all of the opening credits are completed.

OPENING CREDITS
Overlapped in the background is light snow falling.
Images of lights displayed in the beginning are reflections that were obtained from inside the camera lens.
A digital intermediate negative process was used on the whole movie, affecting all of the colors and clarity in post-production (the editing and sound mixing stage of picture development). The saturation and hue of each shot was altered, and the look of every scene could be adjusted to distinguish it.

THE STORY
In L.A., California, the lives of people with very different ethnic origins crash, or collide with each other. The white district attorney of Los Angeles and his wife endure a troubled relationship. A racist white cop is frustrated about his helplessness in aiding his sick father. A black movie director and his wife enter a strained stage in their relationship when the blunt truth of racism is forced upon them. A Persian family is devastated by stereotypes when their shop is destroyed, causing the father to blindly retaliate. A Hispanic locksmith and his young daughter try to cope with the world, shying away
from bullets. A black detective contemplates life as he distances himself from his family. A white cop committed to goodwill struggles to stay good.

5 **Non-Diegetic Elements**
- Background Music/Soundtracks
  - "City of Angel"
  - "God Rest Ye Merry Gentlemen"
  - "In the Deep"
  - "Maybe Tomorrow"
  - "Redemption"
  - "Swinging Doors"
  - "Whiskey Town"
  - "El llamar de pasion"
  - "Gonna Buy Me a Rope"
  - "Jingle Bells"

6 **Setting**
- Los Angeles, California
  - Significance:
    - Home of Paul Haggis (Director of “Crash”)
      - “Haggis filmed Crash in LA not only because he lived there, but also since he saw it as a really beautiful city. He wanted people to be able to see that, as well as to see just how much racial tension and the less fortunate are overlooked.”
    - Geography…
      - “On any given night in L.A., 90,000 people are sleeping on the street.” “Haves” and “have nots” are not only separated by wealth and race, but also geographically as well by “sprawling freeway systems.”
    - Ethnic Diversity.

7 **Setting**
- The city of Los Angeles, California, being one of the most racially diverse cities in America, is the "other main character that doesn't even appear in credits."

8 **Temporal**
- All the events occurred in a thirty-six hour period.
9 IMPORTANT QUOTES & EXPLICIT MEANING
• “It’s the sense of touch. Any real city, you walk, you know? ... You brush past people, people bump into you. In L.A., nobody touches you. Always behind this metal and glass. Think we miss that touch so much, we crash into each other just so that we could feel something. You don't think that's true?”
  -- (2:50), Detective Graham Waters

10 IMPORTANT QUOTES
• “Crash is L.A. because Crash is cars. We protect ourselves in our cars. And the point was, kind of what happened if the highways stopped running and the ways became blocked and people actually hit into one another.”
  -- Producer Cathy Shulman

11 THEMES/MESSAGES
• Speaks openly about the issues of...
  ○ Racism/Stereotypes
  ○ Gun Storekeeper vs. the Persians
  ○ Authority vs. the Thayers/Shaniqua
  ○ General Disputes (i.e. Kim Lee vs. Ria)
  ○ Jean vs. Daniel
  ○ Alienation
  ○ Jean Cabot/Graham Waters
  ○ Social Statuses
  ○ (“Haves” and “Have nots”) – Anthony/Peter
  ○ Game of Politics
  ○ Rick Cabot, D.A. (Conklin vs. Luis)
  ○ Life Struggles (Frustration @ Politics/Econ)
  ○ Daniel + Lara

12 COMPILED MOTIFS
• St. Christopher Figurines
  ○ Patron saint for travelers; safe journeys.
• Cars
  ○ Collision between civilians to feel something.
• Guns
  ○ Foreboding symbol of violence → miracle.
• Christianity
Oddball displays of random figures pertaining to Christianity; holiday decorations, or something more?

**METAPHOR & METONYMY/SYMBOLISM**
- Cars → Symbol for the title “Crash.”
- Christmas → Symbol of peace, forgiveness, redemption and love.
- Christian references → St. Christopher figurines play an important symbolic role in the movie. (ex. Patron for safe journeys)
- Guns → Protection against malice; death.
- Snow → Possibly a metaphor for tragedy or sorrow.
- Fire & Ash → Suggests death; tragic outcome of hatred, anger, passion, and violence associated with racism.

**SUBTEXT**
- Anti-gun movie → Because Dorri (Persian daughter) bought blanks.
- Takes place in L.A. → Contradicting the Hollywood image it portrays.
- Good Cop vs. Bad Cop → Crash depicts the LAPD as a police force that contradicts the expected image of being “good guys.”

**RANGE**
- We don't know that the Persian daughter (Dorri) buys blanks in the beginning of the movie.
- We don't know who Detective Grahams brother is.
- We don't know why the “china-man” meets with someone in a restaurant = talking about “having them ready” but we do know that he drives a white van.

**DEPTH**
- We learn more about Detective Grahams background.
- Officer Ryan's family background with his dad.
- We learn how Officer Hansen attempts to avoid racist ideology, but instead he falls prey to it in a tragic manner.
- We learn what Officer Ryan meant when he said “You think you know who you are. You have no idea.”

**IMPLICIT MEANING**
- Crash conveys a distinct message about man’s sinful nature. It says that anyone is capable of an evil act; both good and bad
exist in all of us. Misjudgment results to miscommunication, leading to hatred. Misunderstandings and angry conversations between characters set off emotionally powerful chains of events, leading to surprising revelations and violence. Some of these revelations are about human nature, especially the ethnic and cultural barriers and sinfulness within us that can lead to uncontrolled anger, racism, reverse racism, and even violence. Society today can relate to this.

18 SYMPTOMATIC

Crash…
• Depicts of the social problems that happens now in our society.
• Openly advocates discussion about racial differences without having a riot.

19 THE PLOT [T&M: THEME/MESSAGE]

(3:51): Scene of a policeman, an infuriated Korean lady (Kim Lee), and the woman (Ria) who was speaking to Detective Graham "Gram" Waters. Kim Lee says "Mexicans don't know how to drive; she brake too fast!"

(4:05): Ria mocks Kim Lee by imitating her pronunciation for "brake" - "blake" / "blake lights"; speaks what appears to be intentionally "plainly," in a patronizing manner to jeer at her language boundary; a retaliation against the Korean lady's stereotypical comments. Ria: "Officer, please write down on your report how shocked I am to be hit by an Asian driver.”

20 THE PLOT [FORESHADOWING/NOTE!]

(04:57): Scene zooms in on a shoe next to the crime scene marker #4. Detective Graham walks up to another man, who suggests that it's freezing, and that it might snow. This foreshadows what is to come.

(05:59): Scene transitions from Detective Graham's face staring off into space to "Yesterday" (with a background picture of a city) using a white mist-like change.

21 THE PLOT [FORESHADOWING/T&M/MOTIF]

(6:02): Scene transitions to a zoomed-in image of a gun being placed on a table. The background of the table shows more guns, suggesting it's an guns/ammunitions store. Preceding
events confirm this.
O(06:19): "Yo, Osama, plan the Jihad on your own time: what do you want?" The ensuing heated conversation results in having the Persian man escorted from the premises. The remaining Persian woman (name: Dorri) purchases the gun after a stare-off with the storekeeper, then decidedly chooses a box of bullets in a red box. The scene does not reveal to the audience the significance of the red box of bullets. The Persian woman snatches the gun and red box, and stalks out the door after her father.

22 THE PLOT [IRONY/MOTIF]
O(07:48-9:46): Scene transitions to a pair of black men exiting a building of some kind. Their conversation reveals that it's a restaurant or bakery.
- Anthony, one of the black men, is complaining about how their waitress (black) discriminated against them by not pouring them cups of coffee, but Peter, the other black man, reveals that he doesn't even drink coffee. The debate between racism continues.
- "In fact, if anybody should be scared around here, it's us. We're the only two black faces surrounded by a sea of over-caffeinated white people, patrolled by the trigger-happy LAPD. So you tell me, why aren't we scared?" – Anthony. "Cuz' we got guns?" – Peter.
- After stealing the car, Peter gets out St. Christopher.

23 THE PLOT [EXPOSITION]
O(10:39): Scene transitions to a police patrol car driving by, revealing a changed scene: a crime scene in front of a liquor store. Detective Graham would be here as well, where the situation would be revealed as a white cop, Conklin, having shot a black cop, Luis, whom he was unaware was a cop (in self-defense, allegedly).

24 THE PLOT [T&M: THEME/MESSAGE]
O(11:55): Scene transitions to the D.A.’s wife (name: Jean Cabot) marching down the stairs in her house, only to behold a man (name: Daniel) changing her house's locks. She marches to her husband (name: Rick Cabot) and demands for him to
change the locks again in the morning. Her husband patronizes her, angering her. Her conversation reveals that she considers the locksmith as a "gangbanger" only because he has tattoos, a shaved head, and looks like a Hispanic man.

**THE PLOT [T&M: THEME/MESSAGE]**

- **(14:24):** Scene shifts to the D.A. (Rick) revealing that he is the D.A. of Los Angeles, and he consults a black woman, Karen, and a white man, Bruce, for assistance on how to "neutralize" the fact that two black men had recently hijacked his car. Stereotype and utter ignorance is revealed when Rick says "He's Iraqi? Well he looks black," as it classifies anyone with dark skin as "black."

- "Fuck! Why do these guys have to be black? I mean, why? No matter how we spin this thing, I'm either gonna lose the black vote or I'm gonna lose the law and order vote!" - Rick

**THE PLOT [T&M/FORESHADOWING]**

- **(15:23):** Scene transitions to a subway or rest stop of some sort, where two Asian men (Ken Ho and Choi) sitting at a table exchange words that indicate some kind of business deal being concluded.

- **(15:39):** The older Asian (Choi) man gets up and walks past a police officer (Officer Ryan) on the phone. The officer's name is revealed to by "Mr. Ryan," by the black woman he's on the phone with - Shaniqua Johnson. The black woman's words show that he's having trouble getting his father some help. Mr. Ryan becomes frustrated when his attempts fail, and he insults Shaniqua with a racial comment pertaining to her name. She hangs up on him.

**THE PLOT [THEME/MESSAGE]**

- **(16:26):** Mr. Ryan gets into his police patrol car with his partner. He spots a black car akin to the one that was hijacked from the D.A., but his partner tells him that it isn't the one. Mr. Ryan grimly persists nevertheless, and forces the car to stop and conducted a test for drunkenness.

- **(19:41):** Black man is revealed to be a television director (name: Cameron Thayer). Mr. Ryan begins to molest the director's wife (name: Christine Thayer) by obscenely touching
her. The director gives a strained apology. Then they let the black couple go, but Tommy is shown as looking at their car drive away with a grim face, indicating that he wasn't pleased to be partaking in Mr. Ryan's inappropriate act.

**THE PLOT [FORESHADOWING/MOTIF]**

**O**(22:35): Scene transitions to the Persian's man's wife (name: Shereen) slamming a door to what appears to be for their store. She insists that the door won't close, but her husband, Farhad, merely shouts something back in Farsi. (What he shouts isn't revealed to the audience, however). His daughter (Dorri) loads the newly purchased gun for him, and what the Persian man (Farhad) says reveals that they purchased it for defense, as a recent incident he describes show that some crazy person could have killed his wife.

**THE PLOT [THEME/MESSAGE]**

**O**(23:16): Scene transitions to the director's wife (Christine) marching towards the house phone in her house, dialing. The conversation between her husband (Cameron) and herself reveals that she is going to report the two policemen that stopped them. She stops her phone call and continues to argue with her husband about him not doing anything while she was being arrested. He tries to reason with her, saying that they had to endure, but she refuses to listen to him.

**THE PLOT [EXPOSITION/NOTE!]**

**O**(25:08): Scene transitions to a white van driving up a driveway. The driver is revealed to be the Hispanic man (Daniel), the locksmith. He walks into his home, goes into his daughter's room and finds her hiding under her bed. Their discussion reveals that they had moved previously away from a bad neighborhood where guns were common, which is why his daughter was scared. He comforts her by fabricating a story about a fairy giving him an invisible cloak of protection (impenetrable) when he was five years old to protect him against bullets and harm. He gives the so-called invisible cloak to her daughter, which he reveals to be five years old as well. The sign outside her door reveals her name to be Lara at (30:30).
31 THE PLOT [THEME/MESSAGE]
(30:51): Scene transitions to show Anthony and Peter, whom continue to debate about stereotypes and racism against black people in music. Their debate takes the driver's (Anthony's) attention off the road, so when a scene of a man (31:48) (closer inspection reveals him to be the Asian man - Choi - who had been making a deal) opening the door to a white van appears, they fail to notice him, and so run him over.
(32:03): The scene magnifies to a keychain hanging from the key slot on the white van's door, swinging from a sudden release to demonstrate to the audience what had happened (that someone isn't there anymore = they ran that someone over).
(32:52): The two finally decide to pull the so-dubbed "Chinaman" out from underneath the truck rather than driving away while dragging him along, as they fear that they would face murder charges if they left him behind to die.

32 THE PLOT [THEME/MESSAGE]
(33:24): Scene transitions to Tommy, in a yellow jacket, standing in front of his lieutenant (a black man, named Lt. Dixon) asking for a new partner. Their conversation reveal that Tommy had already given him an account of the incident of Mr. Ryan molesting the director's wife, and that Mr. Ryan has been in the force for seventeen years. The scene progresses to reveal that Lt. Dixon is fearful of losing his job if Mr. Ryan is condemned for being a "racist prick," and so he discreetly tells Tommy to write a request for his own patrol car not based on that incident, but for a fabricated story of having "uncontrollable flatulence."

33 THE PLOT [SETTING-TIME/MOTIF]
(35:18): Scene transitions to the emergency drive of a hospital. There, the stolen black vehicle (a Navigator) is shown to park, where Anthony and Peter would drop the injured "Chinaman" off, then drive off. The Christmas tree through the transparent doors of the hospital indicates it's wintertime, and nearing Christmas.
Figures pertaining to Christianity are passed by as the black
Figures pertaining to Christianity are passed by as the black Navigator drove away.

34 **THE PLOT [FORESHADOWING/T&M]**

O(35:30): Scene transitions to a door slamming. Scene zooms in on the lock of the door. The Hispanic man (Daniel) is revealed to be attempting to fix the door, and his conversation with the Persian man (Farhad) becomes heated as Farhad refuses to believe that the Hispanic man (Daniel) is not trying to cheat him. Daniel loses his patience as Farhad continuously flings insulting names at him, and eventually stalks off, leaving Farhad vainly shouting after him.

35 **THE PLOT [HUMOR]**

O(37:04): Scene transitions to a car passing a place that is revealed to be where Anthony and Peter are trying to get rid of the stolen black Navigator. A man named Lucien that they are trying to sell it to refuses to buy the stolen car after learning that it was used to run over a "Chinaman" because he watches too much Discovery channel, and thus is worried that he would be depicted on Discovery channel as a "redneck" who was caught in the same manner everyone else is depicted as well. This manner is described to be something akin to CSI, where ultraviolet lights, or what he called "blue lights" are used to detect specks of blood in the most unobvious things.

36 **THE PLOT [THEME/MESSAGE]**

O(38:26): Scene transitions to Detective Graham having sexual intercourse with Ria, his partner. The phone rings, and he picks it up. The clock shows that it's 11:31pm. The caller is shown to be his mother, Mrs. Waters, who apparently wants him to go looking for someone. He hangs up on her, telling her that he's "having sex with a white woman," although the woman later denies being a descendant of either white or Mexican races. Detective Gram makes a racist comment or "pun" about Puerto Ricans, Salvadorans and Mexicans having bad parking skills: "The big mystery is, who gathered all those remarkably different cultures together and taught them all how to park their cars on their lawns?" Ria stalks off.

37 **THE PLOT [T&M]**

O(40:05): Scene transitions to Mr. Ryan getting up from bed at
the sound of grunting. The grunting sounds is revealed to be coming from his father, who is unable to urinate. Ryan helps his father up, only to help him back down, then closes the bathroom door and walks away, sighing in defeat.

38 **THE PLOT [T&M]**

O (41:42): Scene transitions to a picture of a traffic light, then moves on to show Farhad slowly opening the unlocked door of his shop (zoomed in on his shoe walking through debris), only to discover that his shop had been wrecked by some people who broke in because of his neglected door.

39 **THE PLOT [T&M]**

O (42:31): Scene transitions to Rick Cabot, who is reviewing the case pertaining to gun fight between the prior mentioned black and white officers. He calls for a press conference and asks to have Detective Graham speak to him thirty minutes prior to the conference.

40 **THE PLOT [T&M/HUMOR/NOTE!]**

O (42:56): Scene transitions to Anthony and Peter leaving some sort of building. Peter greets another black man who he sees, and Anthony reveals to the audience that the man that had been greeted robs purses from old ladies. *Anthony swears that he will never steal from another black person.* Anthony begins to go on about black people being terrified about white people. To Anthony's annoyance, his car keeps stalling and won't start; he looks exasperatedly at Peter and asks him what he did to his car.

41 **THE PLOT [FORESHADOWING]**

O (43:35): Scene transitions to Jean Cabot opening the dishwasher and finding cups still inside of it. The maid (Maria) comes in talking to her, and the wife chastises the maid angrily for not putting the dishes in the cabinet.

42 **THE PLOT [T&M/HUMOR]**

O (44:10): Scene transitions to Anthony and Peter walking on the sidewalk, debating about buses and the reason for buses having large windows on the side. Anthony, of course, still claims it pertains to racial discrimination. Peter just laughs it off. Scene ends with Anthony marching away denying that Peter
likes hockey, but Peter maintains that he loves hockey.

**THE PLOT [T&M]**

O(45:04): Scene transitions to Cameron Thayer looking at a monitor happily. His word "Cut!" shows that they just finished filming a scene. A white man goes up to Cameron and asks him if one of the actors - Jamal - had been taking speech lessons or something, because of the way he speaks does not appear to meet the standards of black colloquialism. The white man makes a subtle threat against the director - “Do we have a problem?” - when the director appeared to not take his comment seriously, forcing Cameron to call for another shot.

**THE PLOT [EXPOSITION]**

O(46:40): Scene transitions to Shaniqua Johnson in her office, with Mr. Ryan as a walk-in into her office. Mr. Ryan apologizes to Shaniqua for his rudeness the prior night on the phone. He appeals to Shaniqua to help his father, but she denies his request, even after what he tells her about his father having helped many black people. He stalks out with a muttered oath, with security as an escort.

**THE PLOT [FORESHADOWING/T&M]**

O(49:24): Scene transitions to an anonymous man entering to put a wrapped box on a woman's desk. The woman is revealed to be someone affiliated with the company that had dispatched the locksmith (Daniel), and Farhad is speaking to her. He demands for the locksmith’s name, but she refuses give it to him. He refuses to listen when she tells him that he had already been warned by Daniel that he needed to change his door. She eventually hangs up on him.

O(49:49): The Persian man's wife is scrubbing the wall, and her words indicate that the graffiti written by those who broke into their shop denounces them as Arabs. She also reveals that she is indeed Persian, as is her family: “They think we're Arab. They think Persian become Arab.”

**THE PLOT [FORESHADOWING]**

O(50:23): The scene changes to reveal an array of photos that depict of Detective Graham's family. He is revealed to be in his mother's house, where she appears to be unresponsive and
helpless. She groggily asks Graham if he had found his brother, but he says no. He comforts her, and she asks him the same question about finding his brother again. He repeats his response. When Graham opens the fridge in her house and smells the milk, it apparently spoiled a long time ago, indicating that she neglects herself. Graham walks out back to his car, and his partner (Ria) informs him that there has been an update in the case of the shooting between the black and white officers.

**The Plot [Foreshadowing]**

O(53:30): Scene transitions to Cameron at work, leaving his workplace and seeing his wife (Christine) waiting outside for him. His zoomed-in face indicates that he's conflicted; thinking, and his grim look indicates that he isn't too anxious to confront his wife again. His wife confronts him as he leaves, and confesses to him that she had been scared and tries to apologize to him for her previous attitude. The director walks away from his wife when she said that she couldn't bear to see the police officer take away his dignity. She returns to her car crying.

**The Plot [Foreshadowing]**

O(55:19): Scene transitions to show the Persian family cleaning up their store. An insurance man is present as well, and he also repeats what everyone else had said prior - that it is Farhad's fault (the insurance company calls it negligence) for not heeding the locksmith's (Daniel) instruction to get a new door. He tells the family that the insurance will not be covering the damages because of it. Farhad looks stricken, because the shop is all his family has.

**The Plot [Foreshadowing]**

O(57:11): Scene transitions to show the police station, where Tommy confronts Mr. Ryan about having a new patrol car to himself. Mr. Ryan, however, isn't fooled by the so-called flatulence excuse, and so foretells that Tommy will eventually not think the way he does now after a few more years in service. When Tommy gets into his new patrol car and tests for a radio check, people on the radio start making "fart noises" to
mock him.

50 **THE PLOT [EXPOSITION]**

O(58:38): Scene transitions to show Graham and Ria looking in the back of the car which the black police officer (that was killed) was driving, finding a hidden compartment with a tire filled with money.

51 **THE PLOT [IRONY/RISING ACTION]**

O(59:04): Scene transitions to show the director (Cameron) in his workplace thinking about something.

O(59:23): Scene transitions to show Farhad sitting outside his shop looking defeated, but pondering. He throws away a trash bag into a nearby dumpster, then goes back into his shop. Abruptly, he's also shown to return to the dumpster, ruffle through the bag, and take out the receipt that the locksmith had given him. The camera zooms in on it, revealing Daniel's full name.

52 **THE PLOT [SUSPENSE/IRONY/CLIMAX]**

O(01:00:23): Scene transitions to a police patrol car driving on a road. Mr. Ryan runs towards the leaking (gas) overturned car. The woman in peril is Christine Thayer. She refuses to accept his aid when she realizes who he is, until she realizes the danger that she's in. Eventually, a drop of fire drips onto the gasoline trail that leads to the overturned car. The actual sounds in the scene become muted, allowing the non-diegetic music to become more distinct for a moment, indicating suspense. Mr. Ryan’s partner (Gomez) drags him out, but Mr. Ryan pushes him away and goes back in the burning car to grab Christine out too. The car blows up just moments after they leave it.

53 **THE PLOT [T&M]**

O(01:06:28): Scene transitions Graham explaining to the man introduced as Jake Flanagan that the black cop had $300,000 in the trunk of the car that he had drove. Flanagan tries to twist the story to make Luis look innocent. He bribes Graham with a "get-out-of-jail" pass for his brother, who is revealed to be set to go to jail for life for hijacking cars. The D.A. arrives afterwards, looking innocently at Graham while asking him what to tell the
press conference. Graham apparently took the bribe, allowing the D.A. to convict the white officer that shot Luis. The preceding scenes show a press conference through open doors, with the D.A.'s voice resounding out the room.

The Plot [Motif/Rising Action]

Q(01:13:35): Scene transitions to Farhad driving up to a house with a phone book or yellow pages on his car's dashboard. The book is zoomed in on to convey the message to the viewers as to the method he used to get to the location he found: the locksmith's (Daniel's) house. The scene shows him gazing at the Daniel's wife and daughter meeting up with each other in front of their house, then zooms in on a gun on his passenger seat which he picks up with a grim face.

The Plot [Climax/Irony/Motif/Note!]

Q(01:14:04): Scene transitions to show Cameron driving his car, stopped at a stop sign. He remains stopped there for a while, with an expressionless face and clasped hands. Anthony and Peter pop up, and try to force Cameron out of his car, but he refuses. Anthony utters an oath when he realizes that the man he's trying to steal the car from is black. A police patrol car spots the resulting scuffle. The fight abruptly ended when Peter noticed the police patrol car and ran; Cameron and Anthony runs back into the car and drive quickly away. Two police cars, including Tommy's, pursue them. M Tommy recognizes Cameron, and so when the director begins to act aggressively towards the police officers, he prevented Cameron from being killed right there by claiming to know him.

The Plot [Message/Motif]

Q(01:19:42-53): Tommy is shown standing still in front of the driver's door of his patrol car, thinking. This conveys the idea that he's thinking about what just happened, and maybe even thought about what Mr. Ryan said after the director's ungrateful comment.

Q(01:20:13): Scene transitions to the director's black Navigator. Cameron stops at a stop sign, looks at Anthony, gives him back his gun, then says "Look at me, you embarrass me. You embarrass yourself." Anthony wordlessly exits the car, and
Cameron drives away.

57 THE PLOT [T&M/CLIMAX/IRONY/MOTIF]
Ο(01:21:10): Scene transitions to the Farhad's car side-view mirrors showing Daniel's white van drive up to his house. Lara spots her father. Farhad gets out of the car as Daniel gets out of his and demands Daniel to give him money to pay for his store. Daniel doesn't have any money and tells him so, so Farhad draws out his gun. Lara abruptly runs out to protect her dad from the bullet, because she's convinced that she has the cloak. She jumps into her dad's arms, startling Farhad, who shoots her. The scene mutes and non-diegetic music increases in volume as the scenes depict Daniel's agonized face, as well as the face of his wife, as they both thought that their daughter had just been killed. However, the little girl suddenly says, “It's okay, daddy, I'll protect you.” They go back to the house. Farhad puts the gun in his pocket, looks around dazedly, and walks away.

58 THE PLOT [EXPOSITION/NOTE!]
Ο(01:24:06): Scene transitions to Graham entering his mother's house. His mother is sleeping. He does not wake her, but drops off two bags of groceries, cleans out her fridge, and puts the groceries in.

59 THE PLOT [FORESHADOWING]
Ο(01:24:44): Scene transitions to the police locker room, where policemen are changing their clothes. Tommy is shown as an outcast from other policemen. He asks a fellow officer "How's it going?" only to be ignored. The viewers can infer from this incident that word of his defending a black man (Cameron) had spread, and his so-called flatulence issue didn't help things much either. Essentially, he was being punished for trying to do the right thing.

60 THE PLOT [CLIMAX]
Ο(01:25:25): Scene transitions to Jean Cabot on the phone with someone called Carol, who apparently allegedly goes through six housekeepers a year. “I am angry all the time... and I don’t know why.” – Jean. She admits that she wakes up angry every morning, and hangs up when her friend said she had to
leave. Afterwards, she walks towards the staircase in socks, and slips on the wooden floor on her way down, dropping the phone (which is zoomed in on to depict its dramatic collapse), then the scene switches to show her on the floor groaning.

61 **THE PLOT [MOTIF]**
O(01:27:04-14): Scene transitions to show blurred car tail lights and car headlights.

62 **THE PLOT [FORESHADOWING]**
O(01:27:15): Scene focuses to show Peter walking and trying to catch a ride, apparently cold by the way he shivers.

63 **THE PLOT [ATTITUDINAL IRONY]**
O(01:27:33): Scene focuses on Mr. Ryan driving in his patrol car, looking around. He stops at a stop sign for too long (viewers can infer that this indicates he’s deep in thought; most probably about the recent incident involving Christine in the car collision & her fear), and so is honked. He drives on, startled.

64 **THE PLOT [MOTIF/IRONY/CLIMAX]**
O(01:28:07): Scene transitions to show Tommy picking Peter up. Peter thanks Tommy for the ride.
O(01:29:28): Tommy is shown to glance down, observing Peter's shoes, which are worn out, as well as his jacket.
O(01:30:03): Peter spots a St. Christopher figurine, akin to his own, on Tommy's dashboard, and starts laughing. Tommy thinks he is laughing at him, and because Peter doesn't tell him immediately what he's laughing at, Tommy tells him to get out. Peter becomes hostile because of it, and so when he reaches into his pocket to take out his St. Christopher figurine to show Tommy why he was laughing, Tommy thought he was going for a gun, so he took out his own gun and shot him first. Tommy finds out what was in his hand – St. Christopher – and realizes his mistake.

65 **THE PLOT [REPETITION/TEMPORAL]**
O(01:32:28): Scene transitions to return to the conversation about the man hearing that it might snow. Zooms in on the same shoe (with the crime scene marker #4), and on the bloodied, dead body of Peter, with Gram looking defeated as he gazes at it. Viewers at this point can infer that this movie
was somewhat akin to in media res, where the movie began somewhere in the middle then reversed back to the beginning to show the events that led up to that primary depicted scene. Also, viewers also learn the total time that had passed up to this scene based on the prior scene “Yesterday.”

66 **THE PLOT [IRONY]**

Ο(01:33:18): Scene transitions to show Anthony riding a bus. He looks around inside the bus, then looks out the window. He sees something that interests him, pulls for a stop, and the camera reveals that it is the white van that the Korean man (Choi) had; the keys are still hanging in the door's key slot.

Ο(01:34:06): Anthony takes the keys, and drives the car away.

67 **THE PLOT [IRONY/FORESHADOWING]**

Ο(01:34:16): Scene transitions to the angry Asian lady (Kim Lee) bursting through hospital doors shouting her husband's (Choi's) name. She encounters a nurse, who asks if she could speak English, and she insults her, calling her "Stupid cow," and is eventually led to the room where her husband is being kept. The conversation between her husband and herself reveals that the crash depicted in the beginning was indeed her fault, as she described her own driving tactic that resulted to it as "crazy speeding," and even went as far as admitting that she "got into big fight with poor woman; I called her names."

She says that she checked every hospital for her husband, and thought that he was dead. She is instructed to cash in a check that she finds in his wallet immediately in Korean.

68 **THE PLOT [T&M/SUSPENSE]**

Ο(01:35:39): Scene transitions to the white van, where Anthony is trying to sell the white van he found to Lucien. They discover a group of muddied, huddled people in the back of the white van, and Lucien understands them to be slaves. Anthony indulges in his stereotype, calling them "Chinamen," but the man knows better, tells him to not "be ignorant" and reveals to the viewers that they are actually Thai or Cambodian. He offers to buy them for $500, and says that he is going to sell them. Anthony looks at Lucian and is silent.

69 **THE PLOT [IRONY/EXPOSITION/FALLING ACTION]**
(01:36:29): Scene transitions to show Graham and his wailing mother looking at the dead brother that Graham was supposed to find. The mother is greatly saddened, and when Graham promises her that he will find whoever killed his brother (Peter), the mother says that she already knows who did it - that it was Graham, because he didn't find his brother when she told him to; because they weren't “good enough” for them. She also says that his brother came home and brought her groceries; that it was the last thing he did. However, prior scenes show the viewers that it was actually Graham who did that, but Graham doesn't correct her and merely walks out silently.

THE PLOT [IRONY/MOTIF/FALLING ACTION]
(01:38:58): Scene transitions to show the Dorri returning to their shop. She finds her father sitting expressionless on the ground with the gun in his hand. She asks what he did, and he says faintly that he shot a little girl. That scares her, but he comforts her by saying that the little girl was still okay. He explained that she was an angel who protected him. The daughter simply nods, pretending to believe him, and takes the gun away from him when he offers it to her. She cries, gets up and puts the gun away in her purse. She then opens the drawer where the bullets are, and the camera zooms in to show that they were blanks. She grabs ahold of them.

THE PLOT [IRONY/FALLING ACTION]
(01:41:10): Scene transitions back to Jean, where Maria is shown caring for her. Jean hugs Maria, and says "Do you want
to hear something funny? You're the best friend I've got." Non-diegetic, touching music begins to play.

73 THE PLOT [FALLING ACTION]
O(01:43:14): Scene transitions to Tommy and his car. Tommy had set fire to his car, and he walks away from it as the non-diegetic music increases in volume.

74 THE PLOT [FALLING ACTION]
O(01:43:47): Scene transitions to Mr. Ryan and his father in the bathroom again, with the father saddened and crying. Non-diegetic music continues.

75 THE PLOT [FALLING ACTION]
O(01:44:07): Scene transitions to the D.A. (Rick) staring at his reflection on a glass door in his house, then walking away.

76 THE PLOT [FALLING ACTION]
O(01:44:21): Scene transitions to the locksmith's wife and daughter sleeping, huddled together on her bed, while Daniel gazes out the window. It's an image of peace. Daniel's face is zoomed in on; he's depicted as one with a thoughtful expression.

77 THE PLOT [FALLING ACTION]
O(01:44:36): Scene transitions to show car headlights again, shifting sideways to reveal Cameron driving with a glum expression, only to notice some white flaky substance falling from the sky. He stops his car, gets out, and looks up to see Tommy's burning car, with people around it throwing things into it to increase the fire's warmth. The snow increases, mixed with ashes. He gazes at the fire, then throws a piece of flammable substance into the fire. His wife calls his cellular phone, and he answers after a pause. Scene changes to show his wife on the other end of the phone. The first thing he says after "Hi," is, "I love you." She laughs and smiles amidst her tears. Non-diegetic music is still playing.

78 THE PLOT [FALLING ACTION/MOTIF]
O(01:46:33): Scene transitions to show Gram looking at the crime scene. He spots something on the ground, digs it up with his foot, and picks it up. It is revealed to be the figurine of St. Christopher that his brother was carrying. He clutches it and
Christopher that his brother was carrying. He clutches it and puts his chin on his clasped hands. Camera focuses on him. Scene fades slowly.

**THE PLOT [EXPOSITION/RESOLUTION]**

○(01:47:30): Scene transitions to show the white van driving into what appears to be Chinatown (Chinese words in background). Anthony gets out of the car after he parks it, and unlocks the van to let the Thai people out, giving them freedom. The Thai people scatter outside, gazing in amazement and wonder at the things they see around them. A boy's face is especially emphasized during (01:48:46), where he would gape at a television inside a store. Anthony gives one of the Thai people (a man) forty dollars to spend on "chop suey." He gets back into the van, smiles at his act of good will, and drives away as non-diegetic music begins to play.

**THE PLOT [MOTIF/REPETITION/DENOUEMENT]**

○As Anthony drives away, two cars are involved in a car collision. The front car, a black car, is revealed to be owned by Shaniqua Johnson, who screams, horrified, at the people who rear-ended her. Two people get out of the other car, a white car, to holler back. More people gradually join the fray, while the new non-diegetic music increases in volume, drowning out their shouts. Camera gradually zooms out from above from the car collision scene, to reveal the snow. Camera points away from the scene, moving towards a road where cars are driving and snow is falling.


**IS “CRASH” A GOOD STORY?**

○YES! Because it's…
  • Voyeuristic (it makes sense!)
    ○ Racism is indeed present, as is both goodwill and evil in every being, whether they like it or not.
  • Visceral (it makes us feel!)
    ○ We are emotionally effected by the ongoing events.
  • Vicarious (it brings us into the story; we begin to care what happens to the characters!)
    ○ We become anxious to see what happens next.
• Verisimilitude (because it’s so intense, the story is brought to life, making it on par with reality!)
  ○ As events unfold in front of us, the characters no longer appear to be actors: They become real people.

82 FUN FACTS

83 INTERESTING FACT
[DELETED SCENE]
  ○ The housekeeper, Maria, was actually supposed to be known as Marie. However, the Cabot family never even knew her real name. Maria, or Marie, was also supposed to be the mother of Detective Water’s partner, Ria, but that fact was omitted due to a lack of time.

84 “F-BOMBS”

85

86

87 THE WINNER OF THE MOST “F-BOMBS DROPPED” IS… (DRUMROLL, PLEASE)

88 That’s All, Folks!