

Duel: Steven Spielberg's First Theatrical Film Based on Richard Matheson's Last Short Story

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Introduction

Duel (1971) is a film adaptation of Richard Matheson's short story 'Duel' (1971), produced by George Eckstein, directed by Steven Spielberg and starring Dennis Weaver. It is a simple catch-me-if-you-can road movie, though the journey is desperate only for the chased, but it is also a legendary motion picture in the history of American television. When Spielberg got a contract as the director for *Duel* for American Broadcasting Company's Movie of the Weekend on August 26, 1971, he had already shot eight TV episodes at Universal Studios. Spielberg's directing technique was professionally improving and, well-deservedly, two of the episodes, 'LA 2017' (1971) in *The Name of the Game* and 'Murder by the Book' (1971) in *Columbo*, were of feature length, at 74 and 76 minutes respectively. Especially, executives at Universal liked 'Murder by the Book' and it was that first episode of the famous detective drama that landed him the job as the director for *Duel*. *Duel* would not only bring Spielberg much greater success than any of his previous works but also become the first breakthrough in his career as a film director because it would be theatrically released internationally soon after its broadcast on TV in the United States and win several awards on both sides of the Atlantic. In consideration of its significance both to the director himself and to the international audience, this paper will closely examine *Duel* from multi-dimensional points of view.

I. Richard Matheson's 'Duel'

Spielberg's *Duel* is a film adaptation of a short story of the same title, written by Richard Matheson (1926-2013). Matheson was a novelist, a storyteller and a screenwriter. He was born to Norwegian immigrants in New Jersey and grew up in Brooklyn, New York. After his military service in Europe during the Second World War, Matheson earned a BA in journalism from the University of Missouri in 1949. In the 1950s, Matheson wrote dozens of short stories for magazines such as *The Magazine of Fantasy and Science Fiction* and *Galaxy Science Fiction* before he published novels including *Someone Is Bleeding* (1953), *I Am Legend* (1954), *The Shrinking Man* (1956) and *A Stir of Echoes* (1958). *The Shrinking Man* was cinematized by director Jack Arnold as *The Incredible Shrinking Man* (1957), for which Matheson wrote the screenplay. In the 1960s, while still prolific in short tales, Matheson developed his career as a scriptwriter in such films as *House of Usher* (1960), *The Pit and the*

Pendulum (1961), *Tales of Terror* (1962) and *The Raven* (1963). As obvious in their titles, all these four movies were adapted from Edgar Allan Poe's short stories, produced by American International Pictures, directed by Roger Corman and starring Vincent Price. Matheson also embarked on writing scenarios for the small screen as televised drama series became increasingly popular over the Big Three (ABC, CBS and NBC) networks in American households. He contributed episodes to a wide range of genres: horrors and thrillers such as *The Twilight Zone* (1959-64), *Thriller* (1960-62) and *The Alfred Hitchcock Hour* (1962-65), the detective *Bourbon Street Beat* (1959-60), westerns *Wanted: Dead or Alive* (1958-61) and *Have Gun—Will Travel* (1957-63) and the WWII series *Combat!* (1962-67).¹

At the end of the 1960s and the beginning of the 1970s, Matheson vigorously continued telecasting some of his own works while he produced only one novel, *Hell House* (1971), and several short stories. Although 'Duel' was published as fiction in the April issue of *Playboy* in 1971, its origin dates way back; the tale was based on Matheson's traumatic experience eight years earlier. When Matheson and his fellow writer, Jerry Sohl, came back to the clubhouse for lunch after playing nine holes on the golf course at Elkins Ranch in Fillmore, California, in the morning on November 22, they learned the news that US President John F. Kennedy had just been assassinated in Dallas, Texas. Both Matheson and Sohl were so shocked that they cancelled the game for the afternoon and hit the road back southward to Thousand Oaks. Sohl drove the car with Matheson in the passenger's seat, keeping silent because they were dismayed at Kennedy's tragic death. However, their silence was broken by a heavy grinding sound of the engine of a huge truck and trailer rushing from behind. With their mournful feeling and anger about the murder of Kennedy blown away, Matheson and Sohl screamed in terror, and Sohl stepped hard on the accelerator to distance their car from the approaching truck. On the desert highway the truck pursued the small car tenaciously; as the latter sped up desperately, the former narrowed the distance between the two. The car chase went on at the speed of 60 to 70 miles an hour until Sohl turned the wheel hard and pushed his fishtailing car into a tough spin onto the roadside. The car stopped tilted, kicking up dust, through which the murderous truck raced down and soon disappeared into the distance. Matheson and Sohl got out of their car and cursed the rig still in fury and fear, but, after his excitement settled down, instinctively as a writer, Matheson ruminated over his nightmarish experience he had just had on the road in the broad daylight and scribbled it down on the back of an envelope as an idea for a later story.² For a certain time after this traffic narrow escape, Matheson pitched the idea to some television series, but none of them accepted it, mainly because their producers thought his idea only would provide a fairly limited situation for an episodic broadcast. So Matheson gave up the idea for the time and kept it on a file till the right moment. In 1971 Matheson brought the dormant plan back to the table. To refresh his memory of the horrible car chase eight years before, Matheson drove his own car back and forth between San Fernando Valley and Oxnard in California. Matheson went through three stages in re-creating the road rage he had suffered in fictional form: visualization, verbalization and textualization. As he called himself 'a visual writer,' Matheson first gave

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concrete shapes and vivid colors to his faded impression of the car chase by seeing rocks and sands from the driver's seat. Then he vocalized his optical re-experience through a microphone into a tape recorder in his own words, and finally made it over into a written form.³ As seen in this process, Matheson's literary composition is a kind of journalistic coverage. Through some touching up and correction, Matheson published the story under the title 'Duel' in *Playboy* in April, 1971.

II. Precursors to Matheson's 'Duel'

There are at least two pieces of radio drama that obviously influenced Matheson in creating 'Duel' based on his own experience, as the TV reviewer pointed out in *Daily Variety* after Spielberg's *Duel* was aired on TV in mid-November, 1971. One is 'What the Devil' in *Lights Out Everybody*, which was written by Arch Oboler and was broadcast on October 6, 1942. The other is William N. Robinson's 'Snow on 66' in *Suspense*, aired on July 15, 1962. Both radio episodes deal with road rage in the form of a cat-and-mouse race between a truck and a car.⁴

The protagonists of 'What the Devil' are a man named Frank and his girlfriend, who divorced her husband some time ago. They hit the road, and, urged by his girlfriend, Frank passes a red truck, when the truck begins to chase their car and try to kill them. The woman catches a glimpse of the cab of the truck and says in a trembling voice that the driver has no face. So much frightened, she suggests that they take another route, but Frank insists on taking the same road because it is a short-cut. Soon the car's engine stops working very well, and, seeing the truck, Frank says that no one is behind the wheel. Frank and his girl park their car and walk to the truck. Opening the door, Frank says, 'Come on out. I'll drag you out,' when they suddenly scream. Probably, they have seen something horrible or that kind of thing has happened, but there is no explanation about it in the show. They are back in their car and keep on traveling with a free road and no sign of the truck ahead. However, they found the truck right behind them, and, though they try desperately to run away from it, the truck runs over their car, flat like a tin can. The police find big footprints, not any skid, on the road, as if a titanic monster had strode there and tread the poor car.⁵

On the radio waves 20 years later, 'Snow on 66' is as weird a story. It starts at a motel in a desert in the outskirts of Arizona. Charlie and his wife leave the motel in a car. It's a cold, snowy day. A train is going to Los Angeles. The couple mention facilities like motels, gas stations and restaurants along the way. A truck appears ahead of them, blows the horn and speeds up and down. Charlie parks at a gas station and so does the truck. The couple eat lunch at the diner and the truck driver, named Leroy, threatens them, saying, 'I don't like you to cut in. I could kill you. I'll kill you next time. Don't forget.' Charlie apologizes to him and he accepts it. People in the diner know Leroy as 'a big kid.' The man and his wife lose their appetite and finish their meals earlier. Charlie asks a woman at the eatery to call the police

and his wife jots down the license number of the truck. They ask the police to arrest Leroy, but the officers do not want to and just dismiss him as a big kid and drunk. The couple suggest that they put Leroy behind bars or in an institution. When they are about to leave the gas station, they find that someone has given their car a flat tire, and the truck drives away, blowing the horn triumphantly. They have no other choice but to stay at a motel. At night, they try to call the police again, but the switchboard is closed. The phone line gets connected at last, and the couple ask the police to arrest Leroy. When they leave the motel secretly, the truck horns repeatedly. The police arrest Leroy and put him in jail. However, he leaves a message to Charlie and his wife, saying, 'I'll be back soon.' Back on the road, Charlie turns on the radio and light music plays, when Leroy's truck appears behind them out of nowhere with one headlight on. The headlight is so bright that it blinds Charlie reflected on the rearview mirror and the truck runs the couple over. The police call the motel and ask the proprietor to tell Leroy to sleep in jail.⁶

Both radio shows share a lot of similarities with Matheson's 'Duel': trucks, their mysterious drivers, gas stations, diners, etc. In actual fact, Matheson admits that the thrills of 'What the Devil' lingered in his memories long after he listened to it in his childhood. Though Matheson had no intention for plagiarism, *Variety* reported Arch Oboler's lawsuit against Matheson, Universal and its related companies and *Playboy* at the end of February, 1971. However, *Variety* gave no report of the outcome of the lawsuit and even Matheson does not remember it. According to Matthew Bradley, an expert on Matheson, it is doubtful that Oboler really filed a lawsuit against Matheson and others, and Bradley suggests that Oboler may only have threatened to do so. As for 'Snow on 66,' Matheson indicates that it is a case in which creators including writers are inevitably influenced by great works of others.⁷ Despite some likeness between 'Duel,' 'What the Devil' and 'Snow on 66,' 'Duel' places a special focus on the protagonist's loneliness and alienation in a fairly visual representation, which makes it a better and more psychological work.

III. 'Duel' in Universal Studios

After its publication, Matheson's 'Duel' drew attention to some staff at Universal Studios as a potential material for visual media. For example, film editor Frank Morriss read 'Duel' and was sure that it was good enough to be on the screen. However, the producers to whom Morriss recommended 'Duel' dismissed it as too short for the 90-minute running time. According to his own claim, Steve Bochco, the author of 'Murder by the Book' in *Columbo*, took 'Duel' to a television producer and his boss, George Eckstein, as a promising candidate for a teleplay due to its 'propulsive drive' after he exchanged opinions about the magazine story with his fellow writer and future producer, Kenneth Johnson, over the phone. Urged by Bochco, Eckstein read 'Duel' and, because he felt convinced that it was visual enough to be a motion picture, he proposed it to the studios' executives and gained the approval for the

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screen. Though Richard Matheson initially turned down the offer from Universal for the film adaptation of 'Duel' because he was afraid that the story would be too short for a feature-length teleplay, he signed the contract to write the script for its broadcasting on the ABC's Movie of the Weekend by the deadline on August 16. At this point, Universal didn't decide the director for the show yet, when Spielberg made a move for that position. Spielberg got the information about the project for 'Duel' from one of his assistants, Nona Tyson, who knew that he was looking for a good material that he could make over into a feature-length film. Tyson took the April issue of *Playboy* to Spielberg and recommended that he read 'Duel.' Though Spielberg was surprised at the mismatch between his assistant and the magazine because Tyson was, far from typical young American women in the early 1970s, a conventional type of woman with a 1940s hairstyle and clothes just like Rosie the Riveter during the Second World War while *Playboy* was a men's magazine that featured the nudity of playmates, he read it and, finding it perfect for him to visualize, he pitched himself to Eckstein as the director for *Duel*. Satisfied with the quality of Spielberg's direction after seeing a rough cut of 'Murder by the Book,' Eckstein gave him the script of *Duel* written by Matheson and told him to read it and to come back to him with ideas of how he would direct it. Soon later, they agreed to shoot the teleplay almost like a silent film with a minimal number of dialogues mostly from the car driver's [David Mann's] point of view. Thus, Spielberg signed a contract with Universal as the director of *Duel* on August 26, 1971, with a reward of \$5,000, or the minimum amount guaranteed by the Director Guild by America, for his direction, and additional income for its repeated broadcasting and theatrical release in the future.⁸

IV. Preproduction of *Duel*

As is often the case with made-for-TV movies, the production of *Duel* was on a tight budget and schedule. Universal allotted Spielberg \$750,000, consisting of \$450,000 for location and \$300,000 for the general expenses at the studio. The location was scheduled for fourteen days, between September 13 and 30, with weekends off, followed by another 6 weeks of postproduction such as editing and dubbing before the air date on November 13. In preproduction, Spielberg and his crew spent 17 days casting the characters and cars. Universal first aimed high for a big movie star and offered the role of the protagonist, David Mann, to Gregory Peck. Spielberg dreamed that the studio would have increased the budget so that *Duel* could have been released at theaters if Peck had taken it, but in reality Peck turned it down as it was rather expected, and Universal turned to a moderate star for the second choice. After the role was rejected by David Janssen, who played Dr. Kimble in *The Fugitive* (1963-67), and Dustin Hoffmann, Spielberg found Dennis Weaver on a list of actors, who was on hiatus from shooting the second season of urban-western TV series, *McCloud* (1970-1977) at the time. In fact, Weaver was one of Spielberg's favorite actors since Spielberg saw Weaver's portrayal of an eccentric night watch in Orson Welles' *Touch of Evil* (1958).

Spielberg was confident that Weaver would represent David Mann's nervousness and despair better than anyone else. Weaver actually would and both Eckstein and Matheson would admit Spielberg's right choice for the role after they saw the film; Eckstein would highly evaluate Weaver's personification of everyman's quality and Matheson would praise him for manifesting Mann's vulnerability. Dennis Weaver received the offer of the role through his agent, who advised him to accept it, believing that *Duel* would make a good movie, even before Weaver read the telescript. Though Weaver felt this prophetic type of advice unusual, he got to know that his agent was right and accepted the offer soon after he read the script. Out of courtesy to Weaver and with some qualms about his possible later decline of the offer, Eckstein asked him if he would mind working with a young director while the producer commended Spielberg for his imagination, enthusiasm and creativity. Weaver gave a positive answer to working with a 24-year-old Spielberg and would find it great fun to shoot the film under his direction once they went out on location, recognizing him as exactly what Eckstein had described him.⁹

After casting the main character came choosing the cars. On the back lot of the studio, Spielberg gave an audition to the seven trucks that Robert S. Smith, the art director of *Duel*, and unit manager Wallace Worsley Jr. lined up as the candidates for the murderous oil tanker. Out of the heavy vehicles, Spielberg selected a 1955 Peterbilt 281 because, though the smallest among the choices, it had a cab of a good shape for its 'face' with good parts: the two-framed windshield for the eyes, the hood for the snout, the grille and the bumper for the jagged-toothed mouth, and the side-view mirrors for the ears, while the others were uncharacteristic with flat front ends, which made them look more or less similar to each other. Carey Loftin, the stunt coordinator of the film, would take the wheel of the rig. As for David Mann's car, an unnotable model was preferred in light of the owner's everyman type of quality. Spielberg chose a 1971 Plymouth Valiant, which was a nondescript sedan but painted red to give a visual impact. In most parts of the movie, Dennis Weaver would drive the car, but Loftin's cohort, Dale Van Sickle, would perform stunts where more advanced driving skills would be required. The two vehicles Spielberg picked out would make a sheer contrast in size, age and color on the screen.¹⁰

Next question is where the crew would shoot *Duel*. Considering particular spots including the two gas stations and the cafeteria in Matheson's original work, Spielberg covered great expanses in search of a location site in California. Flying in a helicopter over deserts and canyons with a few colleagues, he decided on areas around Angeles Crest Highway and Soledad Canyon to the north-east of Los Angeles City. Subsequently, Spielberg did meticulous geographical work; with art director Robert Smith, he translated the script into storyboards, created an illustrated map of the locale and hung it on the walls of the production company's office and his hotel room so that the shooting crew could see what would happen on which spot at sight. With all this hectic preproduction, Spielberg fell behind schedule by three days, which launched the actual shooting of *Duel* on September 17, not on 13 as originally planned. However, the competent young director caught up on the deadline

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by using half a dozen of cameras in some scenes and shooting the running cars from both sides of the highway. On October 4, the shooting came to a wrap, followed by postproduction for additional six weeks.¹¹

V. *Duel*: the Beginning

Duel is a road movie that renders a life-risking chase play between a traveling businessman and an unseen driver of a huge truck, which culminates in their showdown on a cliff-top. The film begins in total darkness, which soon breaks into light after footsteps and sounds of opening and closing a car door and of an engine starting. At this moment, viewers realize that a car has left a garage and that the opening scene is shot from the driver's viewpoint. There are two suggestions in the beginning of the teleplay. One is that the darkness in the garage implies the unpredictability of the driver's journey or, even worse, the possibility of a disaster falling on him though he is supposed to know his destination and the route to it because the road trip is his business routine. The other is that viewers put themselves in the driver's shoes not merely because most people drive cars in America but also because they see the same things as he does from behind the wheel as the camera is fixed at his eye level. With this sense of togetherness, viewers and the car driver go on a long day's journey into uncertainty. While the car runs from the residential area through the city center out into the suburbs still from the first-person perspective, viewers can learn about the motorist; he lives in a detached house with a garage in an urban residential neighborhood and listens to a variety of shows on the car radio including weather reports, traffic forecasts, baseball game results and jazz music. These fragments of information converge into the speculation that he is a typical middle-class American, which is verified by the generic quality of the radio talk show that he listens to. The disk jockey announces that he is trying to play a prank on the National Census Bureau on the phone and when his phone gets connected, the perspective shifts from the first person over to the third which photographs the red Plymouth Valiant with the driver in it on an open highway in a rural area. At this very point, viewers recognize him as an ordinary man in his ordinary car from an objective point of view for the first time in this movie. As in Spielberg's previous television works, camerawork plays a very significant role in *Duel*. In fact, his flashy manipulation of cross-cutting and shifting point of view shares little with the anonymous video realism of most issue-oriented telefilms.¹² The driver's name is David Mann, a typical name that represents the average American, though there is still no hint of his name at this moment. In the prank phone call, the disk jockey identifies himself as 'one of the silent majority,' not as any special person, and asks a female staff-member at a district branch how to fill in the blank for 'Head of the Family' in his census form. He tells her that he lost the position of the head of the family on the day he got married and gives her some details of his personal life; he has 'unfortunately' been married to his wife for as long as 25 years and while she works out in

the world, he stays at home, doing the house work in a house dress and taking care of their babies because he hates working, going out, seeing people and getting involved with the rat race. From these elements, he judges his wife to be the head of the family, though it is very embarrassing to him as the man of the family. David Mann does not react either positively or negatively to the show, but while the telephone conversation about the crestfallen paternalism is going on, his face comes up on camera, first reflected on the rearview mirror, next from his front and then from his right side, as if the disk jockey were giving a verbal description to the silent images of the man behind the wheel. In fact, this false self-specification is ironically true to Mann as he admits its validity a little later at the first gas station.

After part of his social background and identity comes to light in this suggestive way, Mann finds a big truck and trailer going slowly ahead. The truck is giving off exhaust fume from its smokestack. Mann coughs and grumbles about the toxic gas, saying, ‘Talk about pollution!’ He suffers from the exhaust every time he tails the truck on his way. In Matheson’s original work, Mann’s aversion against filthy air is expressed more straightforwardly.

He grimaced at the smell of the truck’s exhaust and looked at the vertical pipe to the left of the cab. It was spewing smoke, which clouded darkly back across the trailer. Christ, he thought. With all the furor about air pollution, why do they keep allowing that sort of thing on the highways?¹³

In addition to his natural repulsion toward air contamination, Mann criticizes other forms of environmental destruction along the way as follows:

Driving where he was, he grew conscious of the debris lying beside the highway: beer cans, candy wrappers, ice-cream containers, newspaper sections browned and rotted by the weather, a FOR SALE sign torn in half. Keep America beautiful, he thought sardonically. He passed a boulder with the name WILL JASPER painted on it in white. Who the hell is Will Jasper? He wondered. What would he think of this situation.¹⁴

Mann’s environmental consciousness is apparently based on his high education and urban lifestyle. On the other hand, the truck driver’s indifference to environmental issues could be attributed to his lack of public consciousness and low level of education.

The mere back end of the trailer is enough to show the truck driver’s character; ‘FLAMMABLE’ is painted in red letters outlined in white. Literally, the adjective in capital letters means that the rig is carrying gasoline, which requires caution because it is easy to catch fire, needless to say. Metaphorically, the truck driver is short-fused, gets out of control and becomes very dangerous as he shows his true colors down the road. In cinematography, after shooting the backside of the trailer, Spielberg’s camera car passes Mann’s Plymouth Valiant and the truck, shooting their left sides, and takes front pictures of the truck. This

dolly shot makes a sheer contrast between the two vehicles in size; the small car gets left behind the much larger and longer gas tanker and soon out of sight. Viewers also face the truck head-on for the first time; the hood and the grille are old and rusty, the windshield is dusty, the paint is faded and chipped, and the front fenders are dingy. Despite degradation with age, the strong build makes the rig alive and kicking along with a heavy engine sound. As the sign on plywood in Matheson's original story suggests, the truck and trailer can be compared to a 'NIGHT CRAWLER,' which reminds the sedan driver of 'some monster in a low-grade Hollywood thriller,' considering its 'leviathan form.'¹⁵ Thus, though the truck cruises on the highway now, it shows an overpowering presence and has the potential for brutal violence.

Mann, who is in a hurry to make a business deal with a man named Forbes in San Francisco (though viewers still have no clue to the purpose and destination of Mann's trip), passes the truck going slowly, but soon it passes him again and stays ahead of him. Mann is surprised at this, but when he sees that the rig is as slow, he cuts in front of him again. At this moment, the truck blasts a long horn as if a hound howled or a bull snorted excitedly. Though Mann looks back in surprise, he just sniffs at it and keeps on distancing from the truck until he cannot see it in the rearview mirror. Now keeping the highway to himself, Mann drives comfortably and enjoys listening to another phone conversation on the same radio program, where a weird man confesses to the jockey that he plays music on meat such as pork and beef, which reveals another example of the social degeneration of American men. Mann laughs at it, saying, 'That's sick, man!' but he is going to face his own gender crisis when the truck crosses his path in the very near future.

VI. Gas Station

At a gas station, Mann has a close encounter with the truck driver. The two vehicles park side by side with oil pumps in between. Here again, the truck displays its physical advantage over Mann's sedan. Mann tries to recognize the truck driver from the driver's seat, while wiping his glasses, but he cannot, except for his right hand on the steering wheel, because the trucker is in the blind spot from Mann and an attendant sprays water onto the windshield and, bending over, wipes it, which blurs and blocks Mann's vision. During the wiping, the driver gets off his truck from the other side. Mann sees the trucker's boot give a kick to a tire and a water tank, which is an apparent sign of his irritation rather than a component checkup because he blows the horn a couple times impatiently while the attendant is still working on Mann's car. Another incident at this service station gives more information about Mann. When Mann tells the attendant to fill his car with ethyl, he says jokingly, 'If Ethel don't mind.' Obviously, this is a pun personifying the gas, but it suggests that Mann's relationship with a particular woman, probably with his wife (though her name is Ruth, not Ethel according to Matheson's story¹⁶) is not very good. 'Ethel' is also a slang word used in the

1920s, meaning ‘an effeminate man.’ This unmasculine connotation of the word is supported in a figurative way. According to the gas jockey, it is about time that the radiator hose in the hood of Mann’s car were replaced with a new one, but Mann refuses the replacement, though he admits that some other people pointed it out before. The old or damaged radiator hose can be interpreted as Mann’s impaired virility which he might have known for some time. The attendant humbly accepts his rejection, saying, ‘You’re the boss,’ to which Mann responds by remarking, ‘Not in my house, I’m not.’ Mann’s admission of his indulgence in being in the second place in his family is the same thing as the aforementioned episode of the National Census; ironically, Mann’s case is a real-life phenomenon while the talk with the census bureau on the radio is a prank. These metaphors take a realistic shape in the telephone conversation between Mann and his wife. This phone scene was additionally shot by Spielberg for a theatrical release for the next year in Europe, and, though critic Warren Buckland dismisses this scene as ‘superfluous’ and maintains that it ‘makes the film uneven, because the audience is taken out of Mann’s immediate environment¹⁷,’ the conversation between Mann and his wife is important in giving viewers some aspects of his personality and private life. Mann identifies himself as Dave Mann to a telephone operator and this is the first time ever viewers hear his name. While he is waiting for his wife to answer the phone, Mann occupies the aisle with a foot on the edge of the table in the center of the screen. However, a moment before his wife gets on the phone, a fat middle-aged woman in a pink one-piece dress walks in and Mann takes a step aside and let her through, saying, ‘Excuse me.’ While the fat woman is taking her laundry out of the tumble drier by her big hand in the foreground, Mann looks diminished and captured in the background seen through the open drier window. In the dialogue between the couple, Mann is apologetic to and defensive with his wife about doing nothing to a Steve Henderson who practically tried to rape her in public on the previous night. Mann’s slightly shrill voice sounds his nervousness in contrast with her voice in a mixture of anger and disappointment. Indeed, her despondency is only natural because it was not prudent or pacifistic but rather irresponsible for him as her husband not even to try to stop Henderson attempting to sexually assault on her. His failure in carrying out his duty as a husband or the head of the family makes him look extremely bad. Coincidentally, she wears a pink one-piece dress, too. In consequence, Mann is overwhelmed visually and verbally by the two women dressed in pink from near and far at the same time at the launderette in the gas station. This incident at the launderette makes viewers wonder about Mann’s potency.¹⁸

VI. Back on the Road

Soon after Mann leaves the service station, the truck catches up with him, so he lets the truck pass, waving it over. However, the truck slows down again and blocks Mann’s way by driving in a wiggly line every time he tries to pass it. When Mann tries passing it in the

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opposite lane since the truck driver waves him over by his left hand like he did a while back, a blue convertible appears all of a sudden and nearly clashes against him head-on. Having a narrow escape, Mann realizes that the truck driver has the intention to kill him, sucking breath in through his mouth, with his heart pounding almost painfully. His shock is rendered into disharmonious music that plays briefly in this scene. Furious and cursing the malicious trucker more violently, Mann is dead set on revenging himself on the would-be murderer.

Halfway up the slope, Mann saw a turnout for the eastbound lane with no oncoming traffic anywhere in sight. Flooring the accelerator pedal, he shot into the opposite lane. The slow-moving truck began to angle out in front of him. Face stiffening, Mann steered his speeding car across the highway edge and curbed it sharply on the turnout. Clouds of dust went billowing up behind his car, making him lose sight of the truck. His tires buzzed and crackled on the dirt, then, suddenly, were humming on the pavement once again.¹⁹

Unlike the original written by Matheson, Mann does not honk the horn elatedly but makes a joyous shriek of victory, rapping on the wheel. Racing on and on down the highway, he is relaxed enough to turn on the radio again and starts to enjoy music, when he catches a glimpse of a billboard set up beside the road saying 'Chuck's Café,' which plays an important role as a turning point a little later in this film. However, Mann, who is in a hurry for a business appointment and relieved to believe that the spiteful truck is way behind, does not pay attention to the sign of the location of the cafeteria. Matheson puts something extra beside the billboard in his narrative.

Seven minutes later, he passed a billboard advertising CHUCK'S CAFÉ. No thanks, Chuck, he thought. He glanced at a gray house nestled in a hollow. Was that a cemetery in its front yard or a group of plaster statuary for sale?²⁰

The cemetery or the statues that look like monumental objects in a burial ground foretells Mann's ominous future. In fact, the traffic harasser that he passed a little while ago is coming back to him, rocketing away down the way, narrowing the distance between them rapidly. Viewers can visually feel the high speed of the truck giving a rumbling sound, at the same eye level of the driver. Mann is dumbfounded to see the tank trailer in hot chase in the rear-view mirror, and, looking worriedly back occasionally, he treads hard on the accelerator to increase the distance from the bullet-like pursuer. However, the truck overtakes Mann and stays at his tail. The narrowing of the distance between them is effectively visualized in a long shot from the left side, with Mann's red sedan as a good target, as if a predator were running for a prey. Under a great threat of being run over by the truck close behind honking his horn like a mad beast, Mann sometimes loses control of his car, swaying to left and right and getting out of the lane onto the shoulders of the highway. The sense of impending crisis is described as a

close-up of the speedily approaching truck reflected in the left side-view mirror and on camera. This chase scene is really spectacular, and occasional fender benders caused by the truck on Mann's fleeing car distort Mann's face and stir up thrills in viewers. Auditorily, this desperate situation contrasts ironically with the easy-going music playing on the radio. As his life gets more in danger, this light tune is drowned out by heavy music in the back ground, which is practically a disharmony struck by the strings and which musicalizes mounting tension and fear in the scene.

The music composer for *Duel* is Billy Goldenberg. Goldenberg and Spielberg were colleagues and friends at Universal, and Goldenberg wrote scores for Spielberg's previous works: 'Eyes' (1969) for *Night Gallery*, 'LA 2017' (1971) for *Name of the Game* and 'Murder by the Book' (1971) for *Columbo*.²¹ Knowing Goldenberg's ingenuities in terms of composing and playing music from his work experience with him, Spielberg asked him to create 'sound,' not pure music, appropriate for auditory expressions of the mounting tension during the car chase and Mann's increasingly frantic mental states. Since Spielberg did not have the final cut of the movie ready for Goldenberg, Spielberg took Goldenberg out on location and gave him rides in the vehicles to get him Mann's feelings.²² To come up with unconventional sound, Spielberg and Goldenberg discussed thoroughly, exchanging wild ideas and opinions, and Goldenberg made musical experiments with his colleagues Emil Richards and Paul Beaver. Goldenberg recalls their collaboration:

I would do long sections of nothing but percussion, and then I would do long sections of strings and I knew the values. I knew there was going to be very strident strings, as it was certainly not a romantic piece [laughs], so I had the strings doing everything but breaking the violins across a chopping board. So we recorded over-length stuff, and then I went to my musical editor and we created loops. In other words, we took a long piece of music, and then you would choose a place for it to begin again, so the music kept playing over and over, and you could bring in the music anywhere. You could bring in the music at the middle, or at the top or the bottom, wherever.²³

Spielberg praises Goldenberg for his endeavors and creativity.

I see Billy Goldenberg's contribution to *Duel* as being very important because he didn't do a conventional score. He used African instruments, and he had low drums and he had kind of like tubular bells. It was so experimental and so courageous to have a score like that, especially on an ABC Movie of the Week. I thought Billy did one of the best scores he had ever written for *Duel*. I think he was very inspired by the story and didn't want to do a conventional score...he wanted it to be almost a kind of atmospheric feeling. He added so many layers of creepiness with his music that it really brought *Duel* up even further.²⁴

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Goldenberg regards the soundtrack of *Duel* as a kind of sound effects rather than music, likening it to 'an action painting' where a painter throws gobs of paint at the canvas. Matheson admires this fairly atonal work as 'orchestrated noise' which satisfied the director and would later excite viewers.²⁵

Incidentally, Goldenberg's music in *Duel* reasonably reminds viewers of that of Alfred Hitchcock's thriller, *Psycho* (1960). Though *Psycho* is more than ten years older than *Duel* and the former is in black and white while the latter is in color, both of the two similar tunes are used when a key character flees in a car. Obviously, the crisis is more impending in *Duel* than in *Psycho* because the physical menace is almost always close behind the protagonist in *Duel* while the female embezzler in *Psycho* runs away from her employer and a police motorcycle who may or may not know her crime. Apart from the similarities and differences between the two movies, Goldenberg is influenced by the *Psycho* composer, Bernard Herrmann, as a musician as he admits. Goldenberg's father was a percussionist, who worked very often with Herrmann on the radio. Goldenberg met Herrmann at a very young age and in the 1960s he studied Herrmann's music as well as other modern master composers such as Béla Bartók and Igor Stravinsky. Goldenberg found some musical aspects in common among them and worked them out into his own style. Goldenberg's music in *Duel* evokes more imminent danger with much faster scene deployment than Herrmann's in *Psycho*.²⁶

VIII. Chuck's Café

The car chase in the first part of *Duel* abruptly ends when Mann suddenly slams on the brakes and spins into the roadside wooden fence across the highway from Chuck's Café and the truck goes away triumphantly. The mental and physical damage that the murderous truck inflicted on Mann is quite serious; as expected, Mann suffers whiplash, with his glasses half removed from his face due to the hard landing, and he staggers while walking toward a local old man who looks anxiously at him. To take a rest, Mann steps into Chuck's Café, whose billboard he dismissed (saying, 'No thanks, Chuck' in Matheson's story) several miles away because he had no intention to stop at the eatery then. However, the cafeteria is obviously no place for him, as Matheson depicts in his narrative.

He stumbled as he walked to the front door of the café. TRUCKERS WELCOME, read a sign in the window. It gave Mann a queasy feeling to see it. Shivering, he pulled open the door and went inside, avoiding the sight of its customers. He felt certain they were watching him, but he didn't have the strength to face their looks. Keeping his gaze fixed straight ahead, he moved to the rear of the café and opened the door marked GENTS.²⁷

Chuck's Café is a hangout for local people and truckers and Mann is, as it were, an unsolicited customer though it is technically open to anyone. Actually, Mann is a stranger

while regular customers and cooks and servers are highly likely to be familiar to each another, which makes him feel nervous with their looks and all the more lonesome among them than when driving out on the road. He walks straightaway into the rest room, where in private he talks to himself, looking in the wall mirror as if in consultation with himself over the shaky foundations of middle-class American life and values.

Well, you never know. You just never know. You just go along figuring some things don't change, ever. Like being able to drive on a public highway...without somebody trying to murder you. And then one stupid thing happens. Twenty, twenty-five minutes out of your whole life...and all the ropes that kept you hangin' in there get cut loose. And it's like, there you are, right back in the jungle again. All right, boy, it was a nightmare, but it's over now. It's all over.

Matheson describes Mann's internal monologue more in detail in the original tale.

Still with us, Mann, he thought. He nodded, swallowing. Drawing out his metal comb, he neatened his hair. You never know, he thought. You just never know. You drift along, year after year, presuming certain values to be fixed; like being able to drive on a public thoroughfare without somebody trying to murder you. You come to depend on that sort of thing. Then something occurs and all bets are off. One shocking incident and all the years of logic and acceptance are displaced and, suddenly, the jungle is in front of you again. Man, part animal, part angel. Where had he come across that phrase? He shivered.

It was entirely an animal in that truck out there.³⁰

In both inner speeches, Mann finds himself out of place; he is a man about town who is struggling to survive out in the countryside, where urban commonsense does not work out very well. In fact, he realizes that as a stray sheep he is helpless all alone in the middle of nowhere, which is metaphorically referred to as 'the jungle,' which inhuman monsters such as the leviathan-like truck rule. While Mann, who is rational and pacific, is more like an angel, the truck driver is definitely more like an animal, or even a beast, whose ferocity is represented in a form of fairly violent attack on Mann by his gigantic vehicle.

Mann leaves the restroom, believing that his undue tribulation is over, but he is astonished to see through the window the truck parked in front of Chuck's Café. His feeling of relief is totally dispelled just as a customer breaks the balls in the pool table. Mann comes to the conclusion that he has been caught in a trap with the unknown truck driver somewhere in the café keeping a close watch on him. Mann takes a seat at a table beside the window with the truck outside in his view, which shows his physical and mental isolation from the rest in the cafeteria, but he feels pressure both from the customers inside and from the truck outside. All the while he tries to understand the situation he is in and thinks about what measure he

should take, he hides the right side of his face with his right hand so that the truck driver cannot recognize him while he peeps between his fingers at the male customers who look quite different as such an icon of American masculinity as Marlboro man in cowboy hats, jeans and boots from Mann in a necktie, at the counter for the truck driver.²⁹ Mann's introspection is interrupted by a middle-aged waitress, who suddenly makes such a big noise when she sloppily puts the cutlery on the table for him that he feels surprised. Here is another diminishment of Mann as a man; his nervous attitude contrasts sharply with the relaxed waitress and a female customer's dark face in the shadow in the foreground makes Mann look small. In this sense, this cut is a variation of the telephone conversation between Mann and his wife with the overweight woman at the gas station, and here in Chuck's Café, the likes of Steve Henderson, whose name was only mentioned over the phone, are dominantly present at the counter. Unlike when he did not even say anything to Henderson, who attempted to rape his wife, on the previous night, in order to protect himself and his pride Mann tries to persuade a macho guy who he misunderstands is the truck driver to stop disturbing him, and when he dismisses Mann as crazy, Mann starts a fist fight with him by smashing a hamburger out of his hand. As many viewers may expect, the man knocks down Mann and leaves the café in a much smaller van, not in the huge truck. A moment later, the oil tanker revs its engine as if to laugh at Mann and starts to drive away, when Mann, who is humiliated and angry at the truck driver, who was not in the café, begins to run after it on foot, only in vain. The whole incident at Chuck's Café reveals not only Mann's physical inferiority to working class men in the countryside but also his intellectual naiveté exploited by the truck driver's cunningness and cruelty.

IX. School Bus and Sally's Snakerama Station

Mann is stopped by a school bus driver sometime after he leaves Chuck's Café. The bus is stuck in the sands on the roadside at the entrance to a tunnel and the driver asks Mann to help him out. Here, Mann discloses another aspect of his powerlessness. Firstly, he yields to the driver's insistence and agrees to help him. Secondly, he cannot keep the school children under control; while he talks with the bus driver, a few of them sit on the hood of his car and will not get off though he tells them to. Thirdly, while he treads hard on the accelerator pedal and pushes the bus, kids in the backseats ridicule him by making funny faces at him. Then, disappointingly, he fails in the rescue operation because his sedan gets stuck, too, and, what is worse, he is met with the kids yelling at him, repeatedly saying, 'You can't do it!' rather than giving him a pat on the back for his efforts. Finally, the truck suddenly appears at the other end of the tunnel and deals a finishing blow to him. The truck turns on the headlights as if a beast woke up and opened its eyes to capture its prey, and approaches the bus. At sight of the truck in the distance, Mann falls into a panic, and to save the kids he tries to move them back into the bus. However, the kids are as out of control as ever and the bus driver

controverts him on the probability that they are safe as long as they stay on the roadside even though they are outside the bus. Giving up on them, Mann desperately bounces up and down on the hood to get his car's front bumper off the bus's rear to secure his own personal safety. Mann's self-rescue not only is ironic because he may possibly give a dent on the hood which he forbade the kids previously but also makes him look painfully silly faced with a matter of life and death. However, rather than setting on Mann or the children, the truck gently pushes the bus out of stuck (though it pushes Mann's car much harder to get him killed by a train on a crossing later). By this deceitful act of chivalry, the truck as a false white knight shows his overwhelming power, 'kindness' and 'reliability' in a grand manner, compared with Mann in his small car who hurries off with his tail between his legs, leaving an impression of himself as a weak, twitchy and miserable entity.

After the narrow escape at the railroad crossing, Mann stops at a service station, uniquely named Sally's Snakerama Station, with the truck parked ahead of the road. As the name indicates, it features snakes, big and small, and other wild animals such as lizards, tarantulas and even coyotes. It is indeed a weird place deep in the country beyond the scope of Mann's understanding. Mann calls the police in the telephone booth after he tells a middle-aged female attendant to check the radiator hose and fill the car's tank with gas. While he is waiting for the operator to get him connected to the local police, the truck revs the engine as if in a contest with rattling and hissing snakes and makes a big turn to the station. In this cut, Spielberg emphasizes the truck's strength and sturdiness by shooting from under with attention to its downside cylinder that rotates with virility. The truck rampages through the premise of Snakerama: it tears down the phone booth, blasting the extended horn as if a monster roared, with Mann barely escaping death, and smashes animal showcases into pieces. This bestial devastation is a rigid enforcement of the law of the survival of the fittest by the superior upon the inferior, that is, it is the truck that is the boss in the wilderness and other creatures are merely its subordinates and prey. As the result, Mann runs for life and leaves the filling station in his car without replacing the radiator hose, which represents his invariably inadequate masculinity and so do the fleeing small wild animals, while the rig carries out its virility in violence. Mann takes shelter in a blind spot beside a railroad from the highway and waits until his chaser goes past. Presently, Mann falls asleep, feeling safe and sound as well as relieved and exhausted in the hideaway, which is as silent as the grave, sinisterly located close to an auto waste dump. As Mann previously noticed a place that looked inauspicious like a cemetery when he passed the billboard of Chuck's Café, now viewers find him sleeping comfortably with scrapped cars on the other side of the rail track that draws a fine line between the land of the living and that of the dead. Suddenly, a dark figure shows up behind Mann's car and wakes him up in surprise with a long honk. Mann (and also viewers) thinks that the truck is back and attacking him from behind again, but soon realizes that only a freight train is passing by and that he is still alive. Away from the borderline between life and death, Mann goes back onto the highway, which is, as it were, a dangerous game trail that runs along the track and where the predacious rig hunts around

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though Mann still remains on the side of the living. However, as Mann goes farther on, a sinister sense of death comes closer to him, especially in Matheson's short story. When Mann's car moves along the mammoth side of the truck and glanced at the cab, he saw the name KELLER painted on its door, but he mistakes it for KILLER, which shows more clearly than ever the relationship between the truck as the wannabe murderer and Mann as the most potential victim.³⁰ Even in flora, Mann sees a bad omen.

His car began to pass a field of flowers; lilacs, Mann saw, white and purple stretching out in endless rows. There was a small shack near the highway, the words FIELD FRESH FLOWERS painted on it. A brown-cardboard square was propped against the shack, the word FUNERALS printed crudely on it. Mann saw himself, abruptly, lying in a casket, painted like some grotesque mannequin. The overpowering smell of flowers seemed to fill his nostrils. Ruth and the children sitting in the first row, heads bowed. All his relatives—³¹

Contrary to its optical beauty, the glimpse of the flower field ironically inspires Mann to envisage his own burial service: himself as dead as a doornail in the coffin with his family around him. This abominable visualization of his funeral implies that his life would be extremely in danger.

X. The Duel between Mann and the Truck

Mann gets ambushed by the stalking truck again, and after they increase and decrease the distance between themselves and Mann asks passers-by in vain to call the police for him, the chase starts again. Finding no way out, Mann makes up his mind to face the challenge from the bullying trucker; he equips himself with his eyeglasses and buckles up for an upcoming ruthless battle as Gary Cooper confronts four outlaws after he asks around for deputy sheriffs and people in town give him the cold shoulder in *High Noon* (1952) as Spielberg compares *Duel* to the classic western.³² Mann's forced combative spirit expresses itself in his words such as 'Now let's see if you catch me!' and 'You can't beat me on the grade!' though his tone of voice sounds and his face shows a lurking anxiety. In fact, his resolve wavers and he nearly stops to ask for help when he mistakes a pesticide company's car for a police patrol car, but he has no other choice but to go on running away from the truck. The intensity of the race is very well photographed in terms of visual effects. Spielberg shot the truck from a low angle with the focus on the grinding wheels to emphasize the high speed of the pursuer while frontal close-ups of the truck convey the increasing momentum that it gains. Spielberg used these shots alternately and repeatedly and succeeded in visualizing the sense of rapidity. The scene where Mann's sedan and the truck pass a freight train makes the chase look really fast, too. In addition, such reckless driving as running down dust balls,

fishtailing and skidding into wooden fences builds up tension and impending crisis. Physical and mental damage on Mann correlates closely with that on his car; after he fails in making a sharp turn at the foot of a hill and has a cut in his mouth which starts to bleed, a cloud of smoke comes out of the rear end with a hissing sound. This mechanical deficiency at the critical moment is caused by the aforementioned worn-out radiator hose, which alludes metaphorically to his inadequate masculinity, and makes Mann literally fight a much harder uphill battle. On his way up the hill, Mann's car loses momentum and slows down while the truck, which fell behind pulling a heavy trailer, regains pace little by little. From this moment till they go downhill, Mann is more than ever in despair. In close-ups from a low angle and from the front, Mann weakly utters entreaty such as 'Oh my God,' 'Please' and 'Faster.' Mann becomes further disheartened as his car loses power, emitting more and more smoke, and the pursuer comes closer and closer; with his eyes and nostrils wide open and showing his teeth with the blood dried, Mann's feeble voice grows into a desperate scream: 'Come on... Come on, let's go! COME ON!!'

Over the hilltop and downhill, Mann regains impetus and reaches a plateau, where he has a showdown with the truck. Mann smashes his car into the truck head-on, with himself jumping out of it. His car explodes in the crash and flames and dark smoke blind the truck driver and the two vehicle fall off the cliff. In this last scene, there is a big difference between Matheson's original work and Spielberg's adaptation. In Matheson's, the truck and trailer blow up in a big way as is expected.

The storage tank on the truck exploded first, the violence of its detonation causing Mann to stagger back and sit down clumsily on the dirt. A second explosion roared below, its shock wave buffeting across him hotly, making his ears hurt. His glazed eyes saw a fiery column shoot up toward the sky in front of him, then another.³³

On the other hand, in the telefilm, the truck unexpectedly does not explode; instead, giving a big roar like a monster, it precipitates itself over the cliff and falls apart at the bottom. Executives at Universal were angry with the unexploded rig because they thought that the final scene would lack in impact without explosion. However, Spielberg would make the rig killed as a gigantic creature, not as a machine. As a matter of fact, when the dust settles, the corpse of the truck lies in a long sprawl like a large beast, with an electric fan still revolving, as if it were taking its last breath, and dark reddish oil leaking from a tube like blood dripping from a vein. Mann looks down on the dead truck from the cliff, leaping about with joy. Clearly, Mann on the top is the winner while the truck in the bottom is the loser, which resembles David's victory over Goliath in the Old Testament as his name also indicates. Mann's conquer over the truck is symbolic of his regained potency as a man and of the triumph of the civilized over the uncivilized.

XI. Postproduction and Premiere

After Spielberg edited and dubbed the film with the staff on a very tight schedule, Universal held a premiere screening not only for their executives but also for industry, critical and media invitees before it was aired on ABC. The studio did another screening for students from Claremont College. On November 13, 1971, *Duel* was broadcast on ABC Movie of the Weekend. Spielberg watched it on TV, sharing the exciting experience with millions of people he did not know. After the premiere on TV, newspapers and magazines praised *Duel* for its high quality as a movie for television; *Variety* regarded it as 'finest so far of the ABC Movies of the Weekend' and belonging 'on the classic shelf reserved for top suspenseors,' Gannett News Service called *Duel* 'the best 90 minutes of suspense yet brought to television,' *The Chicago Daily News* referred to it as 'the best TV movie of the year, and possibly the best such TV film yet created,' and *The Los Angeles Times* labeled as *Duel* the 'best TV movie of 1971' and 'a classic of pure cinema.' The mass media proved right about their high evaluation of *Duel*. It was nominated for Best Movie Made for TV at the Golden Globes on February 9, 1972, and won Outstanding Achievement in Film Sound Editing and was nominated for Outstanding Achievement in Cinematography in the Emmy Awards on May 6, 1972.³⁴

As the result of the great success of *Duel* on TV in the United States, in spring, 1972, Universal had Eckstein and Spielberg expand its running time from 74 minutes to 90 for a theatrical release in Europe. Spielberg shot three additional sequences with Dennis Weaver for three days, from April 23 to 25: the payphone conversation between Mann and his wife at the first gas station, the rescue operation of the school bus and Mann's crisis at the railroad crossing. As discussed in the previous section of this paper, these new scenes are very significant in thinking about Mann's masculinity and potency.³⁵

The extended version of *Duel* was released through Cinema International Corporation at selected theaters not inside but outside London with the horror *Asylum*, starring Peter Cushing, to know how it would be received in the UK, in late October, 1972. *Duel* was success there, too, and subsequently expanded to West End in London on November 2, 1972. After its successful reception in the UK, *Duel* was released all over the world, including France, Finland, Austria, Germany, Spain, Serbia, Israel, Brazil, Japan and Australia. Spielberg and Dennis Weaver traveled in Europe to promote *Duel*. *Duel* was screened at film festivals such as the 12th International Festival of Television in Monte Carlo in March, 1973, and the 23rd Berlin International Film Festival in July, 1973. The film was awarded the Cariddi D'Oro for Spielberg as the director and the Best Opera Prima at Taormina Film Festival in Italy, and won the Silver Spotlight at the Frankfurt Local Motion Picture Editors and Reviewers Awards. In Europe, where the countries were not as rich as the United States, and socialism held political and economic clout, viewers and critics paid more attention to the potential class conflict between Mann as an educated, urbane, middle-class man and uncultured truck drivers and farmers in the countryside. Since Spielberg was not conscious of political aspects that *Duel* might take on, he fell into miscommunication with media reporters on what they

claimed the class struggle, which is an important issue more verbally expressed in Matheson's original work.³⁶

Conclusion

Initially, Spielberg's *Duel* was a modest project for broadcast on television with a modest movie star, but it became Spielberg's first major success featuring Matheson's last short story brilliantly, which led him to make a name for himself as a motion picture director, and Dennis Weaver made a great hit in his role. Though the theatrical release of *Duel* in the US in 1983 failed, many people in the world have watched it on TV, videotape, DVD, Blu-ray, the Internet and other media for more than four decades. Even now Spielberg watches it occasionally for himself just to remind himself of his audacity and enthusiasm in his young days. *Duel* is truly an economical piece of work for television shot on tight schedule and budget, but it looks into the characters' psychology and social and personal issues deeply rooted in American society such as gender roles, class struggles, urban-rural disparities and the environment. In the early 1970s, Spielberg skillfully blended these key elements into an entertaining telefilm and posed them in a very graphical fashion.

Notes

- 1 Steven Awalt, *Steven Spielberg and Duel: the Making of a Film Career* (Lanham, Maryland: Rowan & Littlefield, 2014), 18-21.
- 2 Awalt, 15-18.
- 3 Awalt, 21.
- 4 Awalt, 168-173.
- 5 Arch Oboler, 'What the Devil,' *Lights Out Everybody*, NBC, October 6, 1942. <https://www.youtube.com/watch?v=Asj5i4FFyrc>.
- 6 William N. Robson, 'Snow on 66,' *Suspense*, CBS Radio, July 15, 1962. https://www.youtube.com/watch?v=NxrVjq8oSiv&index=4&list=PL1f2_uLXgb2dO60sByKRJIInfRi2XRHs6.
- 7 Awalt, 173.
- 8 Awalt, 43-51.
- 9 Awalt, 55-58; Dennis Weaver, *All the World's a Stage* (Charlottesville, Virginia: Hampton Roads, 2001), 117-119; Ian Freer, 'Up close and Personal,' *Empire: the Directors Collection: Steven Spielberg: The Life. The Films. The Amazing Stories*. (London: Empire, 1999), 16-17; Dennis Weaver: Archive Interview, Part 4, *Archive of American Television*. <http://emmytvlegends.org/interviews/people/dennis-weaver#>.
- 10 Awalt, 57-58.

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11 Awalt, 59-61.

12 Gregory A. Waller, 'Made-for-Television Horror Films,' Gregory A. Waller ed., *American Horrors: Essays on the Modern American Horror Film* (Urbana & Chicago: University of Illinois Press, 1987), 149.

13 Richard Matheson, 'Duel,' Stanley Wiater ed., *Richard Matheson: Collected Stories* Vol. 3 (Colorado Springs: Gauntlet Press, 2005), 323.

14 Matheson, 326.

15 Matheson, 324.

16 Matheson, 322. Unlike in Spielberg's film adaptation, as a family man, Mann appears to have a good relationship with his wife and children as he thinks comfortably of them in Matheson's original story, though at least he has their photo posted in his car in the teleplay.

17. Warren Buckland, *Directed by Steven Spielberg: Poetics of the Contemporary Hollywood Blockbuster* (New York & London: Continuum, 2006), 75.

18 Christopher Hauke, "Let's go back to finding out who we are": Men, Unheimlich and returning home in the films of Steven Spielberg,' Christopher Hauke and Ian Alister eds., *Jung & Film: Post-Jungian Takes on the Moving Image* (East Sussex: Brunner-Routledge, 2001), 153.

19 Matheson, 327.

20 Matheson, 327.

21 Awalt, 147-150.

22 Awalt, 147.

23 Awalt, 155.

24 Awalt, 159.

25 Awalt, 160.

26 Awalt, 156-158.

27 Matheson, 329.

28 Matheson, 329-330.

29 Nigel Morris, *The Cinema of Steven Spielberg: Empire of Light: Directors' Cut* (New York: A Wallflower Press Book, 2007), 27.

30 Matheson, 337.

31 Matheson, 338.

32 Steven Spielberg, 'An Introduction to Richard Matheson's "Duel",' *Zoetrope: All-Story*, spring, 2004, Vol.8, No.1 (San Francisco: The Family Coppola, 2004).
http://www.all-story.com/issues.cgi?action=show_story&story_id=227.

33 Matheson, 344.

34 Awalt, 161-166.

35 Awalt, 175-178.

36 Awalt, 179-187.