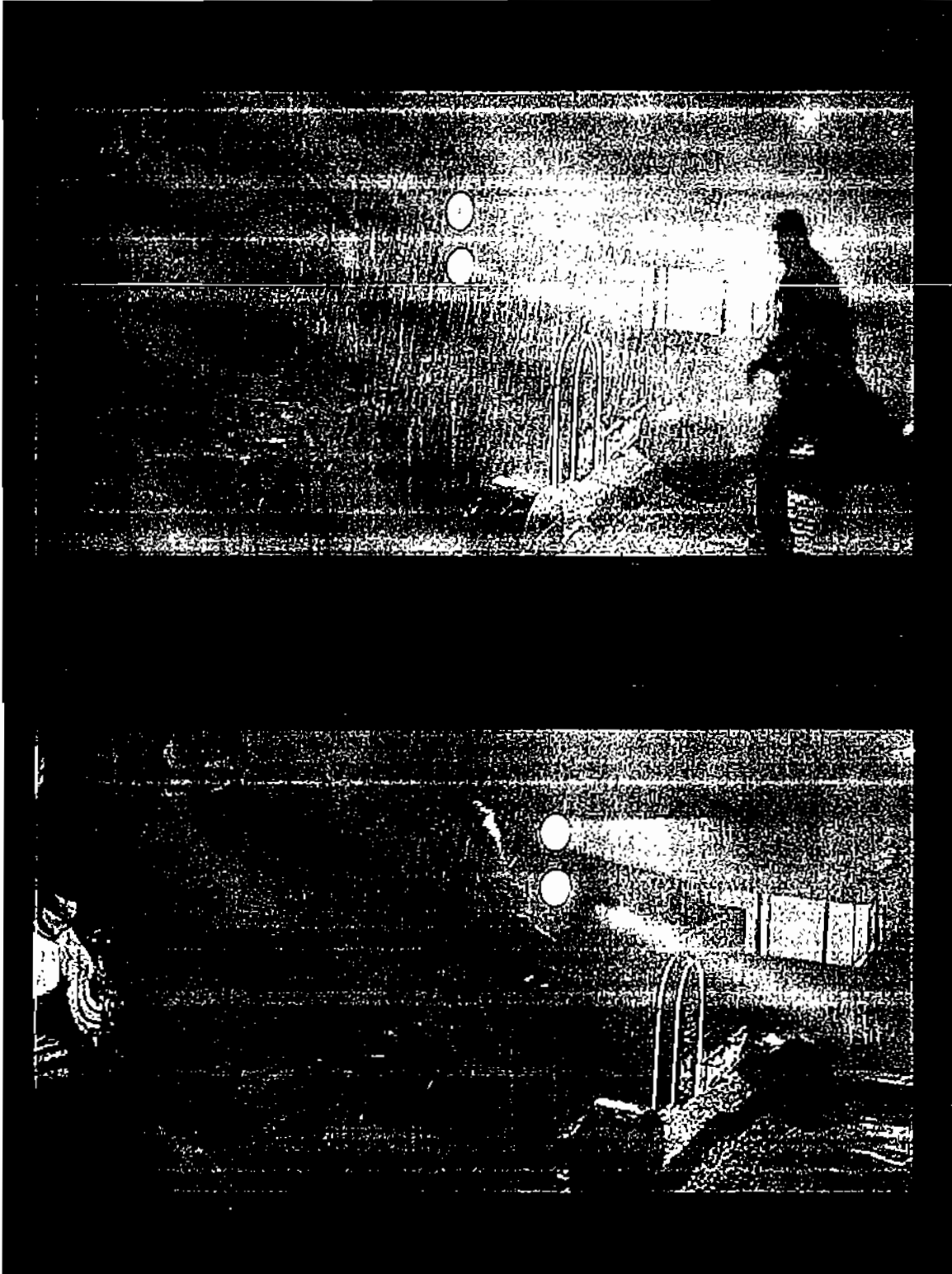


Blade Runner
The
Directors Cut

Directed By
Ridley Scott

Analysis By
Jeffrey Alan Givens

Shot 1



SHOT 1

Start Frame: 1:43:56

End Frame: 1:43:58

Aspect Ratio: 2.35:1

Duration: .02 Sec.

Shot Size: LS

use 17th courier

Sound: The only sounds in this shot are of Deckard jumping off one roof with a large grunt, and the hold over of some kind of synthesized musical note that is full of strength making Deckard's jump all the more heroic and masculine.

Grid: Deckard jumps from right to left, across G4, G5, and G6. The lights in the frame are located in G2/G3 and beam across the shot. The void that Deckard is jumping across stretches from lower G7 to upper G3.

Contrast Dominates: The shot is relatively dark throughout, with a few bright, glowing neon light that's gives some skewed directional lighting. They are skewed because the lights actually follow Deckard as he jumps over the rooftops. Deckard just happens to jump in sync with these pulsating city lights. Its odd but it gives Deckard a nice silhouette as he jumps. As for fill light there is very little. The shot is not all together dark, but not very light either just kind of murky, dark grey. The dominating light is Deckard and his following neon lights.

Character Movement: Our hero Deckard is trying to escape from the clutches of Roy, the enemy android. Deckard runs from left to right across the slippery rooftop before making a suicidal jump over the vast abyss and hitting the side of the opposing rooftop with a dull thud.

Character Proxemics: Deckard is running from Roy who is in the previous shot but not in this shot. It is only following Deckard as he runs and jumps over the void. Roy is following off-screen to the far right.

Camera Movement: There is a slight pan that follows Deckard as he jumps over the void.

Camera Angles: The camera is relatively eye level with Deckard. The shot is filmed from just to the side and behind Deckard. We see his profile as he runs and his back to us as he jumps. Overall, a smooth, and delicate shot with little kinetic energy. Most of the energy is expressed through the sounds and character movement. This gives Deckard a very subtlety/defiant stance against the audiences P.O.V making his jump more risky. Its odd how this shot was filmed because it is not using much scope to really overplay how high up Deckard is jumping. This is probably because one of the next shots is a reveal as to how high Deckard is. Scott probably filmed it so tight to make Deckard's actions feel more spur of the moment and undecided. It is only after he has jumped he realizes how high up he is.

Lens: We are wide angle for this shot to make Deckard's jump appear to be farther away. If telephoto was used, his jump would appear entirely to flat and there would be little movement along the "z" axis.

Depth of Field: Most of this shot is in focus. What is not in focus is washed out by the little light that is in this shot. This is probably so the audience is only interested in Deckard's jump and not the electrifying surroundings.

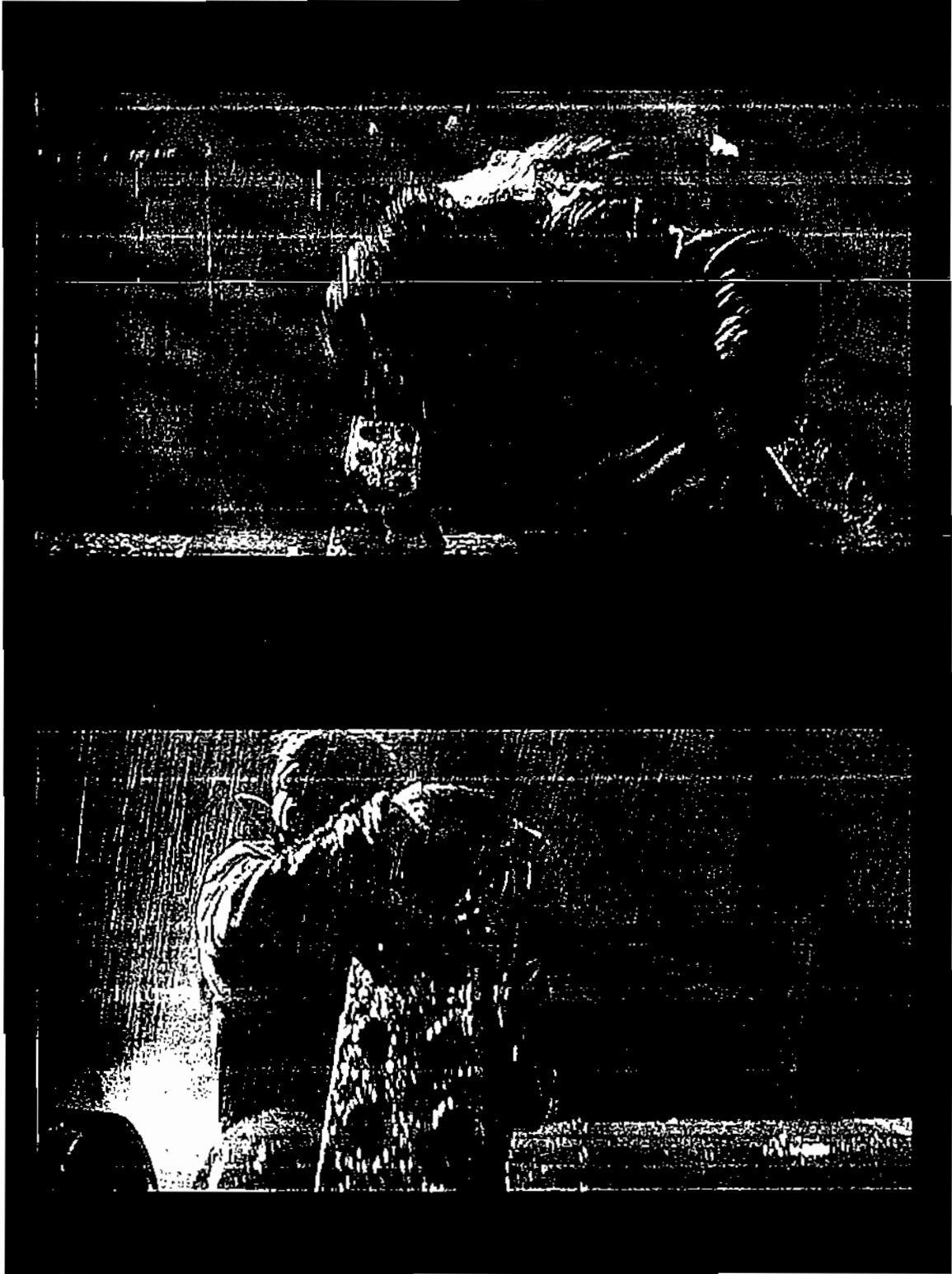
Lighting: As I said earlier, the lighting is very low key. The shot is at night, in the rain, and in a heavily polluted city. Not much is very illuminated, except for the moving lights on Deckard and the pools of light that reflect off the pools of water that have collected on the rooftops. There is a distant building with lights in behind the windows also but this does little for lighting the whole shot.

Color Usage: The shot is light almost entirely in blue neon light, because it is lit with this light too. There are rusty browns on the rooftop Deckard is jumping to get to, and some grey from the rooftop he is jumping from but not much else. This "Twilight" blue gives the scene a very dream like quality. It is not a color often directionally light with.

Screen Graphics/Composition: Our eyes follow Deckard because he is lit with the moving lights in the shot over a chasm that leads up to his body and away from it. The shot is weighted with nothing but large dark light on the left side of the frame and a small patch of blue neon light on the right side of the frame. Its dynamic if for the soul purpose of being not entirely too distinct but not entirely too unenergetic. This shot is really setting up later shots.

Editing Style. We cut straight in on Deckard as he runs a couple of strides and leaps over the abyss. He falls short and hits the side of the building for a brief second before we cut to the next shot. Overall, not a very long shot but good editing choices. Deckard is seen previously running from Roy and in the begging of this shot he is just running into frame before jumping. The editor also decided to cut away right when Deckard hits the other roof which is a good choice because we want to see the characters emotions as he doesn't quite make the other side. The way this

Slot 2



shot is framed we would never be able to see his facial expressions.

Time: The shot is slightly slowed down to make Deckard's jump appear longer and farther. Otherwise this shot is very linear to the former and latter shots.

Subtext: This shot was designed to reveal Deckard's actions with a bit of flair whilst trying to be modest at how high up this jump is. The shot does not want to reveal too much about the distance down to the ground. The director is saving that realization for later. This shot is quickly in and quickly out establishing Deckard's jump and nothing more.

SHOT 2

Start Frame: 01:43:58

End Frame: 01:44: 14

Aspect Ratio: 2.35:1

Duration: 16 sec

Shot size: MS

Sounds: The shot begins with the sound of Deckard's body hitting the side of the building and his grunts as he desperately tries to grab hold of the metal spokes jutting out of the side. Deckard is mostly the only noise you hear in this shot with the exception of the frighteningly visceral chords being synthesized by Vangelis. The overall feelings are abrupt, visceral and freighted peaks of sound.

Grid: Deckard is framed in the middle of this shot, in G5. While the metal spokes he is grabbing for are in G4/G5 and G6.

Contrast Dominants: Like the scene before it, the shot is relatively dark with only the circling flash of blue neon lights to illuminate it every so often. This action is similar in usage to that of a bolt of lightning used in other films to fully illuminate before drowning out all light again. Not to say that you can't see all around Deckard. You can see everything fine, it's just not well light. It is not the light that guides your eye in this scene. It's the movement.

Character Movement: Deckard is cut to right as he hits the side of this building he has just jumped to. You can see his expression of fear and anguish at not making the jump. He slowly starts to slide down the building before scrambling to catch hold of the metal spokes. His actions are frantic and scared. He is the only thing moving in this shot other than the off-screen lights so our eyes want to follow him.

Character Proxemics: Roy and Deckard are not often framed in the same shot. It is so the case with this shot. In fact you can't even see where Roy is in this shot even though he was last seen chasing Deckard directly behind him. This is because the shot is framed to keep Roy and the ledge Deckard just jumped from out and only focus on Deckard himself.

Camera Movement: The entire shot is one long slow dolly that closes in on Deckard and gives the impression that we are peeking over the edge. This also directs the audience's eye into Deckard himself, without warping or distorting like a zoom would. The camera acts just like a little curious boy peeking over a cliff, only we are peeking at Deckard and we never really make it over the lip of the edge. We cut away right before.

Camera Angles: The camera is very up front and in face eyes in this scene. There are no twisted angles. This is so the audience

can get a perfect glimpse of Deckard's Reactions at not making the jump. The camera is slightly cocked down but not enough to appear like a high angle shot, however the shot is neither eye level either, its somewhere in between.

Lens: This is shot with a normal 50mm lens. There is no great depth nor compressed space.

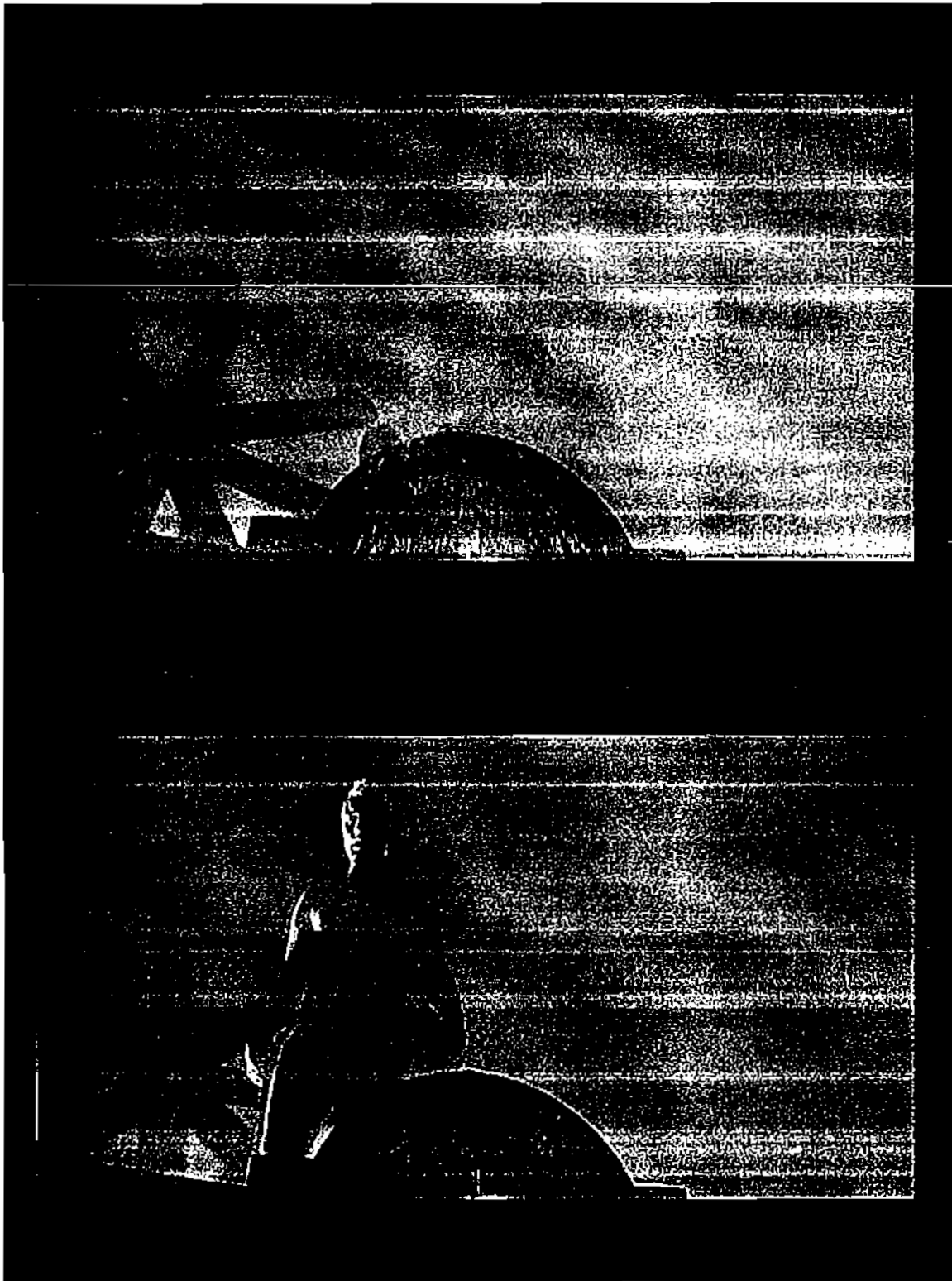
Depth of Field: Deckard and the roof he clings to are in focus but the building he just jumped from is out of focus. Deckard and the roof are the only things in focus because they are all that is important to the scene right now. Is Deckard Okay? What happened?

Lighting: Very low key lighting with brief almost strobe like flashes of harsh directional neon lights. The scene is still at night and the rain appears to be heavier in the shot making the lights really glisten when flashed toward the camera.

Color Usage: Nothing much has changed from the previous shot. There are still heavy amounts of blue light however the rusty brown has now taken precedence of colors because the camera is positioned on that building now.

Screen Graphics/Composition: There is a heavy amount of geometric patterns in this shot. It almost looks to be framed exactly with the thirds rule. There is the opposite roof top in the top third, Deckard and his spoke in the middle third and the other roof in the bottom third. Deckard is also directly in the middle of the shot. This shot is clearly focused only on him and his emotions. Again, this shot is dynamic because of the movement, lighting and emotions, not because of the framing.

Sheet



Editing style: This is one of the longest shot⁷ in this sequence of fifteen shots. It allows the audience to catch a breath because their hero just barely escaped his jump alive. It is also very long to really allow Harrison Ford show a lot of emotions as he almost dies.

Time: The time is not manipulated in any way for this shot. It is simply one of the longer shots in this chase thus far.

Subtext: This shot is mainly devoted to Deckard as a character and his emotional response to not making the jump like he expected. The slow dolly up to Deckard does make the audience a little more participatory in the shot, making it feel like your right there with Deckard, trying to save his life by slowly scooting up to him at the edge of the drop off. Look how precarious Deckard's situation is now.

SHOT 3

Start Frame: 01:44:14

End Frame: 01:44:23

Aspect Ration: 2.35:1

Duration: 9 Sec.

Shot Size: LS

Sound: This shot has only the sounds of trickling water and the ringing of what sounds like synthesized church bells on the soundtrack. It is otherwise devoid of human noises or any other direct sound all together.

Gird: Roy peaks his head out from over the ledge of the roof Deckard just jumped from in G3 while the rooftop fans are located on either side of him in G2, and G3. The roofs edge is all along G7, G8, and G9.

Contrast Dominants: This shot is rich in Contrast. Roy is heavily backlight peering over the edge of the roof, however the lighting is changing all the time so (once) second he is backlight and the other he is front lit. The edge over which he is peering is also incredibly dark. There is little light on it, it just looks like a big black mass. This lighting makes Roy appear and then dissipate in with the spinning fans or the roof he stands upon. Is he a Man or is he a walking gargoyle on the building?

Character Movement: The movement in this scene is very slow, and very ominous. Almost dreamlike. Roy simply peers over the roof. His head gradually bending over the edge of the roof, and his body following. Roy moves directly towards the camera. Very offensive, and direct. Yet we are not quite frightened of him anymore. There is something in his movements that is slow and melancholy, almost sad, but still powerful.

Character Proxemics: Roy is now peering at Deckard from across the abyss. From across the roof he just jumped across. They are closer yet still not in the same shot.

Camera Movement: The camera remains stationary in this shot, completely still unlike the past two shots. This shot is very slow and very soothing. It breaks up the kinetic action that we have just seen and slows the story for a nice static and poetic moment.

Camera Angles: This shot is incredibly low angle. Incredibly. Its so far down that Roy just appears monstrous in the shot. His torso is towering over everything else. Also his body is tilted into an odd angle. This almost seems like a P.O.V from Deckard as he is hanging on the Rooftop below Roy. Almost like Deckard just looked up to see Roy peering over the ledge, crazy and ready to

pounce on him, however this is not a true P.O.V shot because Deckard has absolutely know way of looking at Roy at this point. He is much to devoted at saving his own like by hanging on dearly to his metal spoke.

Lens: We are highly telephoto in this shot. The foreground ledge and background spinning fan are all pressed into Roy. There is little depth around him. Its almost like the fan is coming out of him, giving him helicopter wings. It also makes Roy look much bigger then he might normally be in the shot. He fills up the frame.

Depth of Field: We are very shallow focus in this shot. The fan behind Roy is very out of focus, as is the swirling key around him. The ledge and Roy himself are the only things in focus in this shot, and Roy is barley in focus. The ledge he stands on is about the only thing truly in focus. Roy's body is so big and travels so far up and back in this low angle shot that his head almost comes out of focus.

Lighting: The lighting is incredible in this shot. The blue neon twilight just beams out of the smoky, and polluted atmosphere. The light, is also behind the spinning fans on the rooftop, shopping up the light into a slight strobe effect. Its still generally low key, but this shot had more light in it then its proceeding shots. This chopping, fogy light gives the shot a very nightmarish and dreamlike quality.

Color usage: The colors have not changed at all from the other shots, however the neon blue is very intense in this scene and is not constantly moving in and out of the shot this time. The blue light stays where it is, its just strobed by the fan instead of spinning around. This lights the scene more but still not a lot. The characters are still generally backlit.

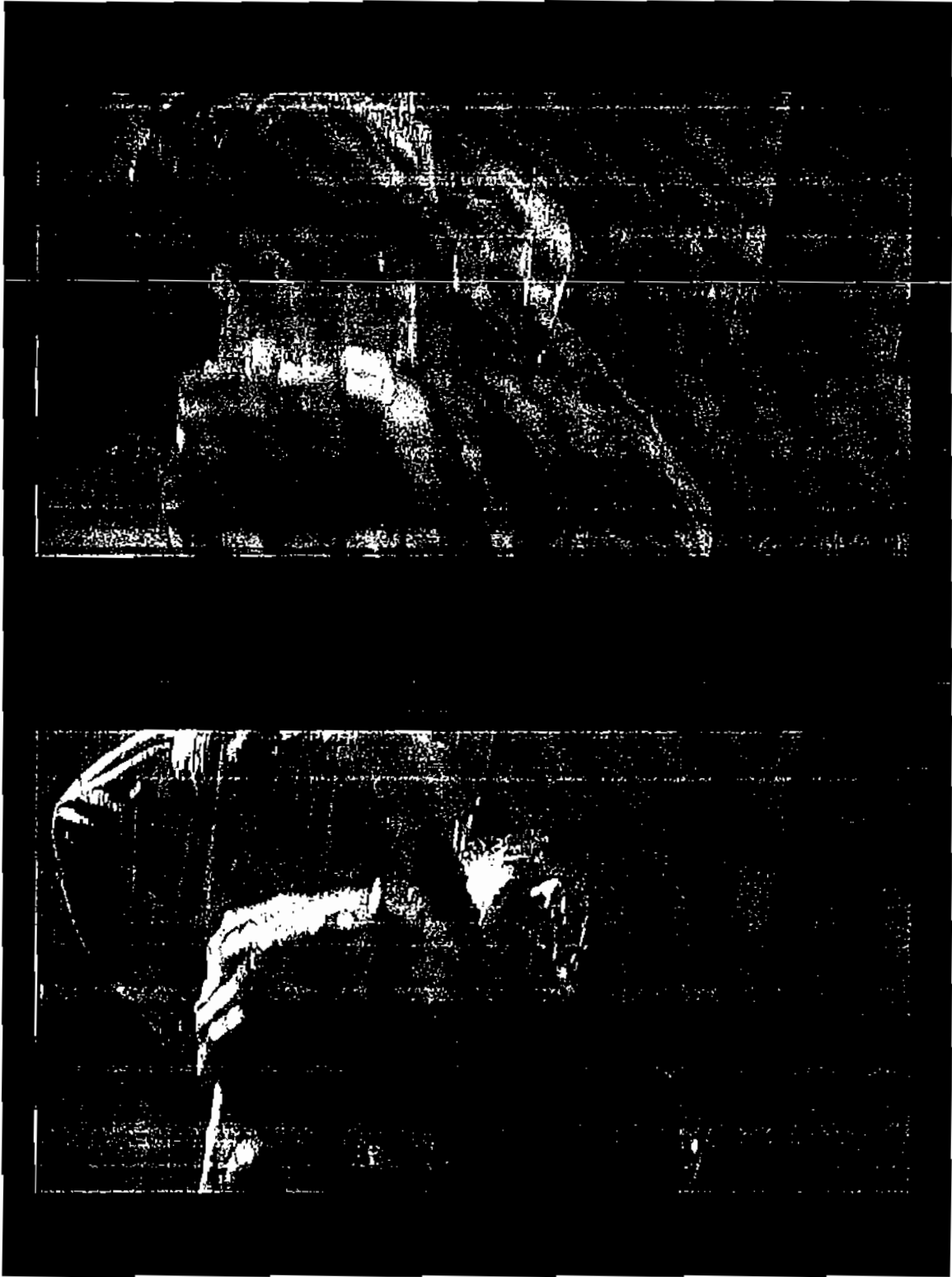
Screen Graphics/Composition: This shot is not balanced at all. The big round ledge is directly in the middle of the shot, however Roy and the spinning fan are all packed together on the left hand side of the frame with nothing but blue smoke on the right. This unbalanced composition makes your head and eyes tilt slightly to the left. Its that unbalanced. Overall the shot is very simple with only three objects to watch in the shot, but its still incredibly dynamic. There are not many shots this low angle and this strategically sparse. Its impossible to be un^{der} affected by this shot.

Editing style: again this shot is longer then most of the other action shots before this scene. Its not as long as the proceeding shot, but not very short either. Its really setting up Roy's jump to come, and allowing the audience to become situated with Roy's proxemics to Deckard.

Time: This shot is slow but in real time. There is not deletion of time or choices to slow the entire action down in post. It simply plays for real.

Subtext: This shot has a lot of subtext. Roy is the android bad guy after all, and he had just been chasing Deckard up to this point. Deckard jumps and this is Roy's reaction to the jump. His face is very unemotional and yet he still seems amazed at what Deckard did, even though he is far superior in strength. This is also the introduction to Roy's flight. Not only does Roy have the symbolic fans wings spinning behind his back in this shot, he is also carrying a white dove, that was picked up from no^{ow} where. This means Ridley Scott is sacrificing continuity for meaning. Roy carrying the white dove in his hands is clearly a representation of his mental status. Roy needs to escape. To fly away. He needs to purify his soul at this point and what better

Shot 11



way then to carry a symbol of innocent^os and peace. Roy has been acting like an animal^s all the way up to this point in the movie, but an animal would have eaten that dove, ^{now} Roy carefully hold^s it in the palm of his hand. He is ready to be liberated.

SHOT 4 - (Repeat)

Start Frame: 01:44:23

End Frame: 01:44:25

Aspect Ratio: 2.35:1

Duration: 2 sec.

Shot Size: MS

Sound: (See shot 2)

Grid: Deckard is now as we had seen him before we cut away to shot 3. We are very close in on his hands and arms hanging over the metal spoke. He now is framed directly in the middle and take up G1, G2, G4, G5, G7, and G8.

Contrast Dominates: (See shot 2)

Character movement: (See shot 2)

Character Proxemics: (See shot 2)

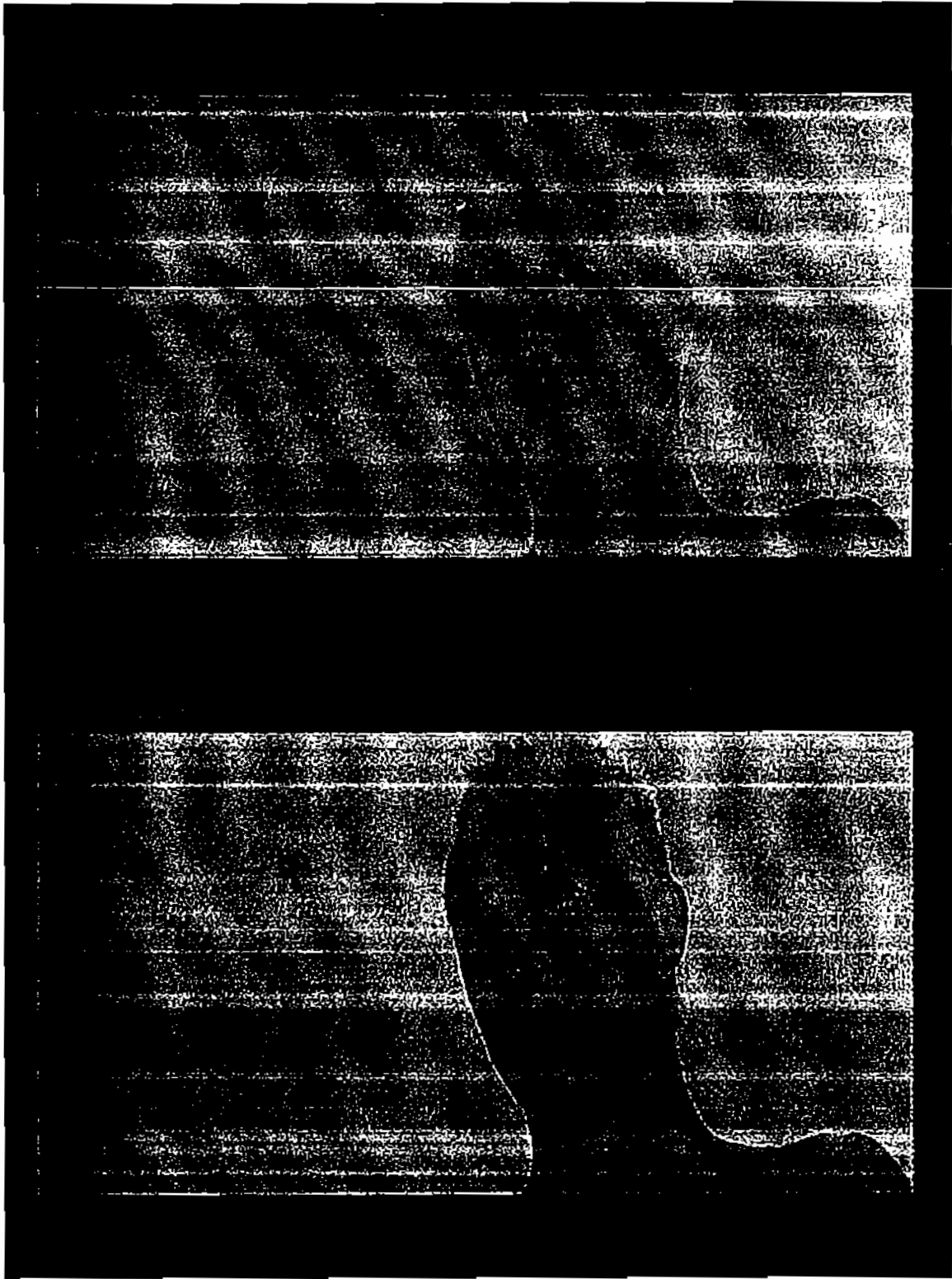
Camera Movement: The shot is not pushing in towards Deckard anymore. Its has already reached him.

Camera Angles: (See shot 2)

Lens: (See Shot 2)

Depth of Field: (See shot 2)

Shot 3



Lighting: (See shot 2)

Color usage: (See shot 2)

Screen Graphics/Composition: (See shot 2)

Editing style: This shot is repeated so that the audience can still see the Deckard is struggling and that his predicament is getting worse all the time.

Time: (See shot 2)

Subtext: Again, this shot is important to be added after the 9 sec shot of Roy so that the audience know what is happening to their hero Deckard every moment and to up the stakes. He is gradually slipping farther down the metal.

SHOT 5

Start Frame: 01:44:25

End Frame: 01:44:26

Aspect Ration: 2.35:1

Duration: 1 sec.

Shot Size: CU

Sound: Only the synthesized bells and pouring rain still.

Grid: Roy's face is in G2, G5, and G8, with slight variations. His head is not entirely in the middle of the shot, but pretty close.

Contrast Dominates. Roy's face is dark, being filled with only a small amount of fill light so that we can still see his expression however the directional light is still directly behind

his head giving him a sort of aura in this shot. The sky above his head is very dark and moody. The strongest light coming from the frame is the light directly behind Roy's head and shoulder. This light guides (are) eye up into his eyes.

Character Movement: Roy stands completely still, looking down at Deckard.

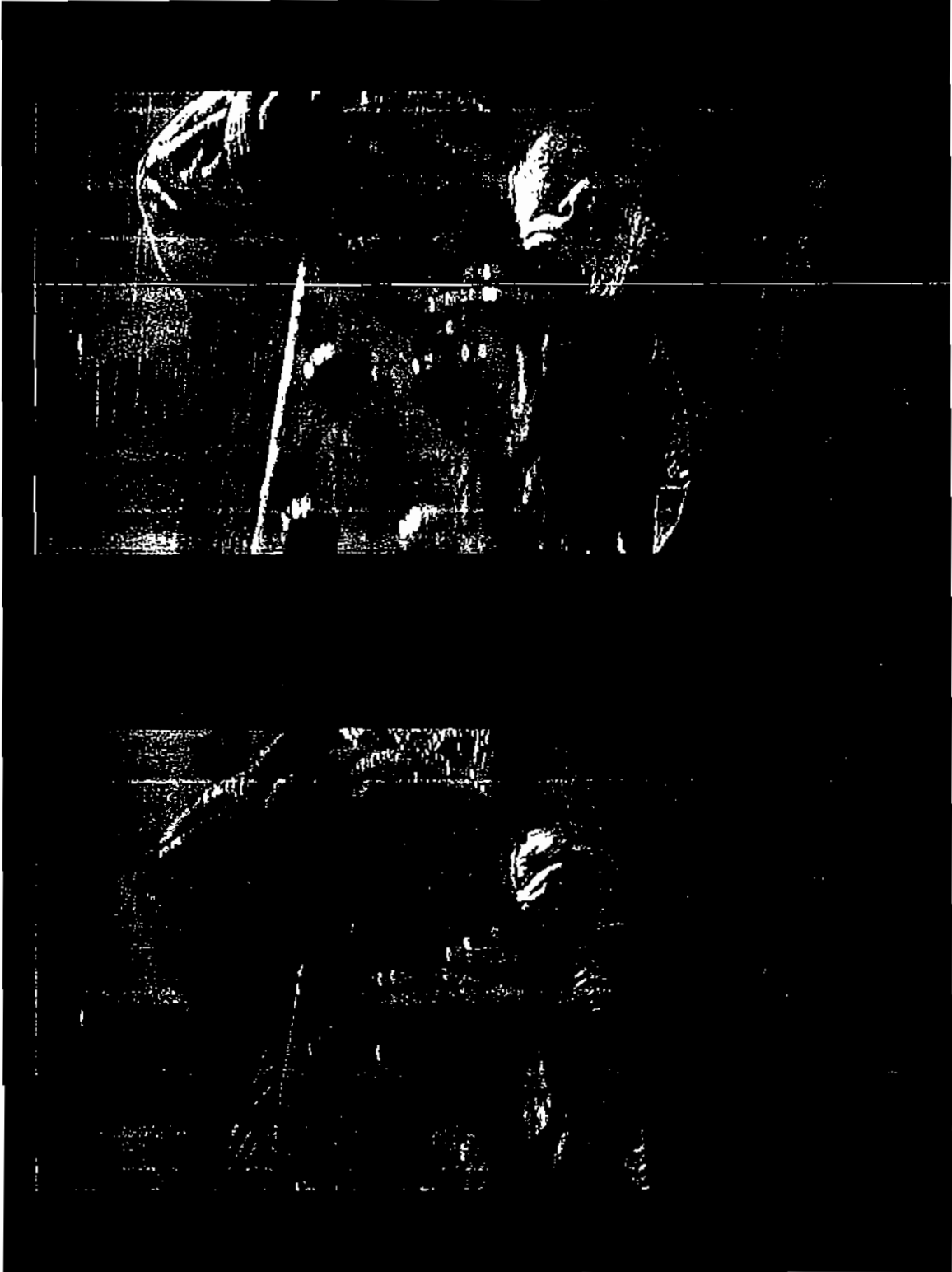
Camera Angle: This shot is still extremely low angle making Roy's head tower over us. Everything about him is monumental and epic. His body, his head. We don't even have to see his face well to know exactly what he is thinking and feeling and his importance to the story.

Lens: I believe we are still in telephoto but it is hard to tell because there is nothing but dark, smoky sky behind him. However it most likely so because this shot is coming after the long telephoto shot and it would be logical to simply zoom in after that first shot to capture this shot.

Lighting: The harsh neon lights behind Roy and the soft, very dark fill light on his face are the only lights in this scene. The hard light is beaming off of Roy's head and shoulders giving him this glowing aura that really makes him stick out of the dark night sky. Without this "aura" light Roy would wash in against the sky above him and would be less dynamic and more difficult to see.

Color Usage: Only the blue behind Roy and the dark fleshy tone of Roy's skin. The choice to light this scene blue is becoming more and more important. This blue not only is a symbol of the ponderous capitalism of the city choking on its own technology but gives this scene a epic, fairy tale like quality. I feel it is important to note that Ridley Scott used this same blue to light

Silas



the unicorns at night in the movie "Legend" which he filmed right after this movie.

Screen Graphics/Composition: This shot is probably the least busy of all the shots thus far. It is incredibly simple, with no movement of the character, or even camera, little light and almost no sound. Its very striking and dynamic because we have not seen a uncluttered frame in this movie yet. Roy really has nothing but open sky in this shot.

Editing Style: This shot is quick, very quick. It really only to cut in on Roy's face so that we can see his emotions.

Time: Real time, with no deletion.

Subtext: Even though this scene is quick and sparse I feel it has a lot of subtext. Roy was just seen holding a white dove looking over a ledge. And we just saw Deckard jump over this same ledge. Well Roy is chasing after Deckard and Roy is also much stronger than Deckard. Now Roy is framed with nothing but the sky in this shot. Something we see very little of in this whole movie. Is Roy going to fly over this ledge? You bet he is! Is Roy going to liberate himself from his overwhelming emotions? Go see the movie!

SHOT 6 - (Repeat)

Start Frame: 01:44:26

End Frame: 01:44:28

Aspect Ration: 2.35:1

Duration: 2 sec.

Shot Size: MS

Sound: (See shot 2)

Gird: (See shot 4)

Contrast Dominates: (See shot 2)

Character Movement: It looks like Deckard is slipping even further down the metal rod he clings to. The director is really pushing him to fall.

Character Proxemics: (See shot 2)

Camera Movement: (See shot 4)

Camera Angle: (See shot 2)

Lens Used: (See shot 2)

Depth of field: (See shot 2)

Lighting: (See shot 2)

Color Usage: (See shot 2)

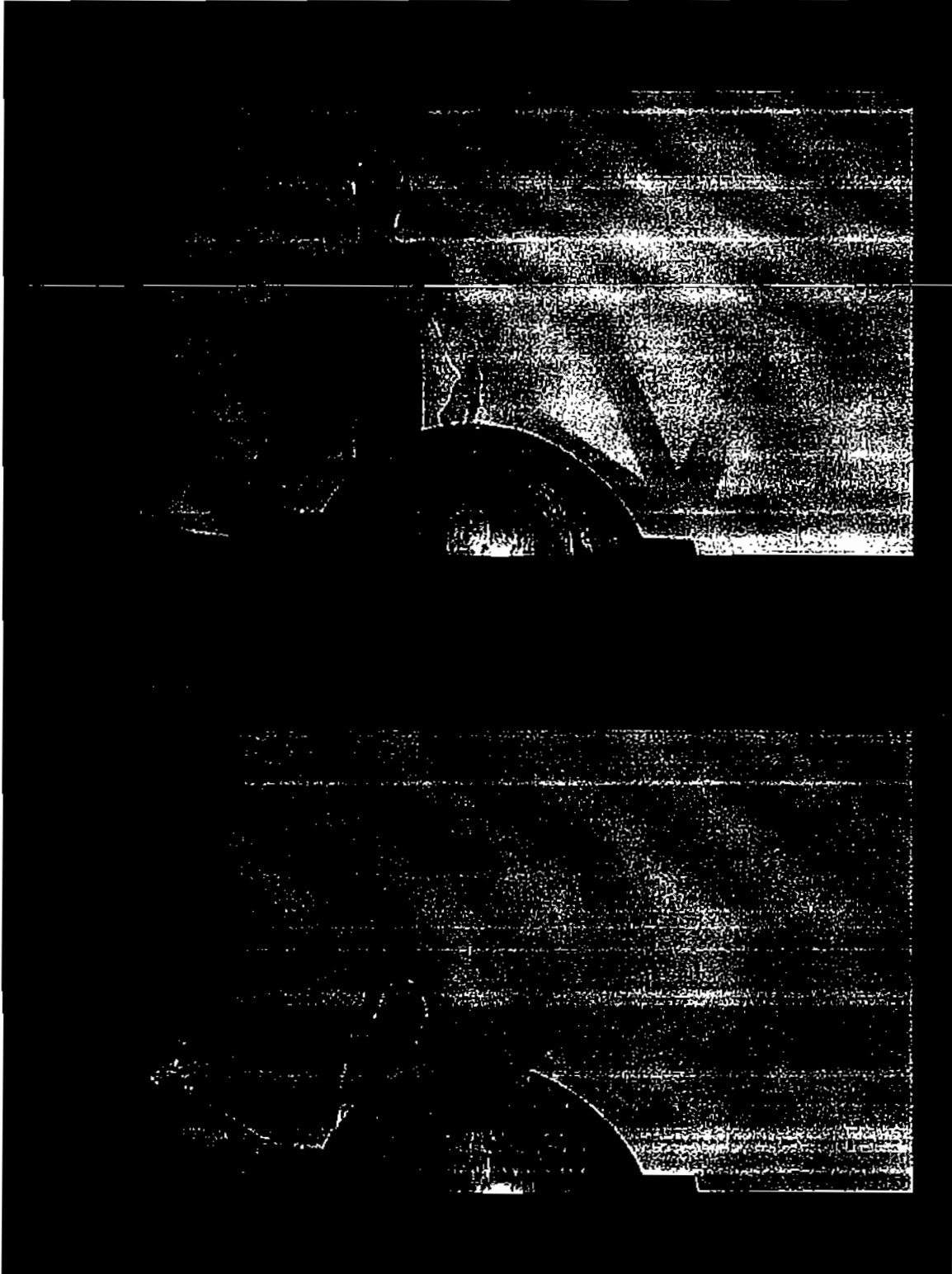
Screen Graphics/Composition: (See shot 2)

Editing style: This shot is another quick cut to Deckard to show how bad he is doing hanging off the edge of a 100 story building.

Time: (See shot 2)

Subtext: Deckard is increasingly becoming weaker. You can hear it in his groans of anguish. He a lot father down the metal spoke he was clinging to so dearly. It almost only his hands that are

Shot



visible in this shot. His hands will come to play a little bit later.

SHOT 7 - (Repeat)

Start Frame: 01:44:28

End Frame: 01:44:31

Aspect Ratio: 2.35:1

Duration 3 sec

Size: LS

Sound: (See shot 3)

Grid: (See shot 3)

Contrast Dominates: This shot is bizarre. It is seemingly the same as shot 3 but upon closer examination it looks complexly different. Its framed the same, but Roy is now in darker then before with sharp wisps of back light beaming out from behind him. This was in shot 3 but not nearly as strong. Plus the fan that was on the left side of the screen is now completely washed out from all the smoke and the fan on the right side is visible now. This might be from the change in the way the smoke is moving around the set. Either way the shot is almost stronger now then it was before.

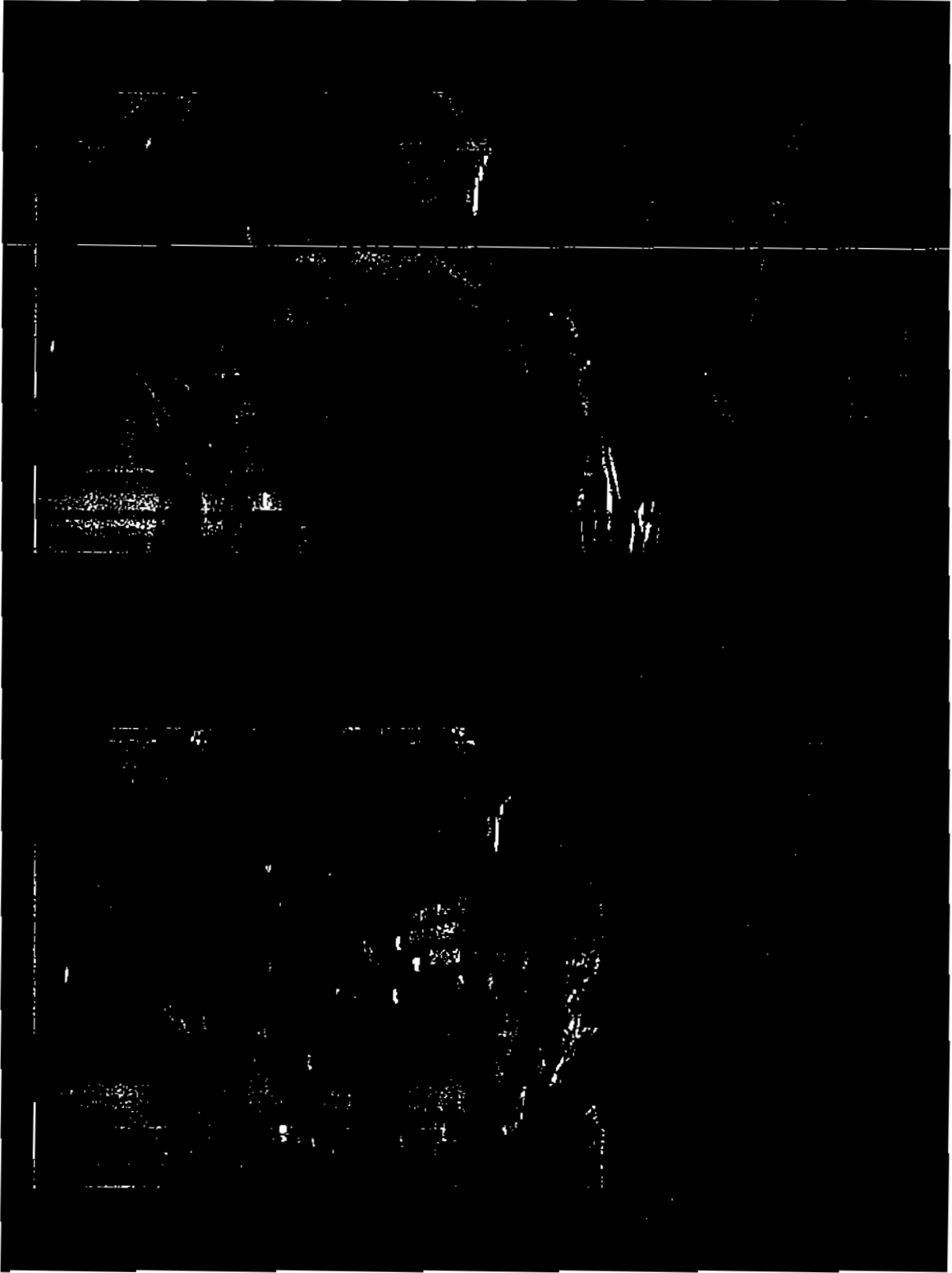
Character Movement: Roy now stands atop the ledge looking down and then turns to walk away. You are unsure as to what Roy is about to do for a brief second. He walks away as if defeated.

Camera Angle: (See shot 3)

Depth of Field: (See shot 3)

Lighting: Like I said earlier, the lighting is slightly changed in this shot. There is little fill light left on Roy and he is

Silence



mostly just a silhouette with harsh neon lights behind him. He looks more frightening this way. It is possible Ridley changed the lighting for this scene or that the lighting changed on its own. I believe the lighting was changed though to make the shot look similar and yet different while they finish^{ed} up the last of the repeating shots.

Color Usage: The blues and grey are a lot darker and more rich in this shot. Much more striking and scary.

Editing Style: This shot might have been another take or the last part of the previous shot 3. Either way it is important to the story because it shows Roy walk away from the ledge. The next shot is of him standing away from the ledge ready to jump. We needed to see Roy walk away from the ledge for continuity sake.

Time: (See shot 3)

Subtext: (See shot 3)

SHOT 8 - (Repeat)

Start Frame: 01:44:31

End Frame: 01:44:35

Aspect Ratio: 2.35:1

Duration: 4 sec.

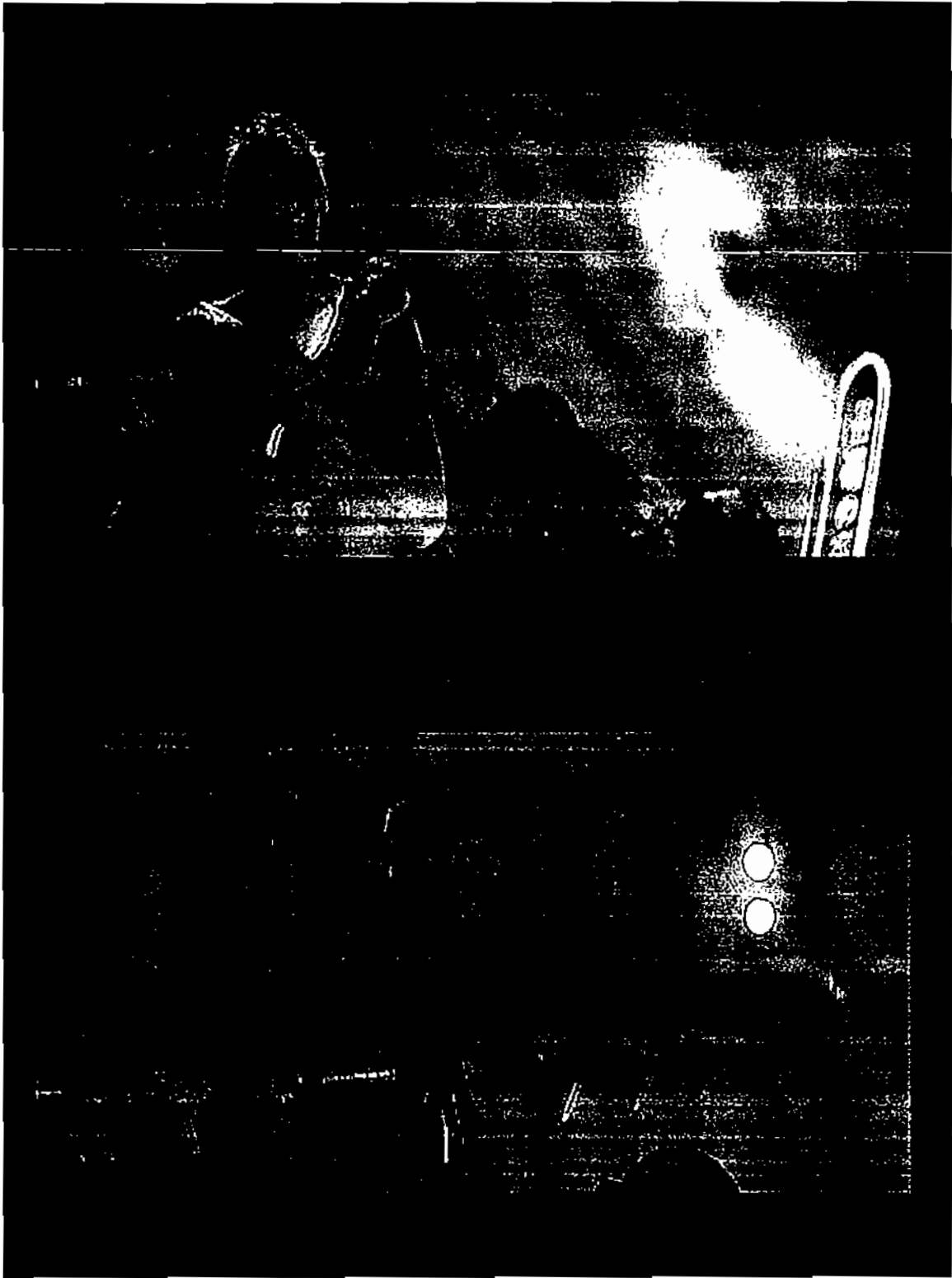
Shot size: MS

Sound: (See shot 2)

Contrast Dominates: (See shot 2)

Character Movement: Deckard is now simply hanging by his two hands. Looking down frightened. He is slipping away.

Short



Character Proxemics: (See shot 2)

Camera Movement: (See shot 4)

Camera Angle: (See shot 2)

Lens: (See shot 2)

Depth of Field: (See shot 2)

Lighting: (See shot 2)

Color Usage: (See shot 2)

Screen Graphics/Composition: (See shot 2)

Editing Style: The editor is still toying with the fact that Deckard could fall at any minute.

Time: (See shot 2)

Subtext: By cutting back to Deckard hanging again only just after we see Roy walk away makes it feel like Roy is just going to leave him to fall to his death. Roy is after all on a vendetta to kill Deckard, why would he not leave him to die?

SHOT 9

Start Frame: 1:44:35

End Frame: 1:44:46

Aspect Ration: 2.35:1

Duration: 11 sec.

Shot Size: MS to LS

Sound: The sounds like the other shots in this scene are still very muted. The ringing, pulsating bells on the soundtrack make this scene feel more biblical and epic. They almost give the sense of spirituality. While the rain constantly pouring down gives a nice feeling of decay, like the sky is falling down on these characters. There is a nice drum roll in this scene when Roy finally decides to make the jump. It gives the action a weird acrobatic/circus feel to it. Very fitting for Roy's undeniably odd behavior in this scene.

Grid: Roy starts out in G1, G4, and G7. He standing with his back against the rooftop abyss. Face towards the camera as he ponders whether or not to make the jump. His arms are across his body like a dead mans in a coffin. Roy makes the decision to jump and does so with relative ease, staying within the left hand side of the screen. Those same rotating blue lights are now back in the right hand side of the screen.

Contrast Dominates: The rotating blue lights are the only visible light sources in this scene again. Roy has a nice soft fill light around him and the dove in his hands across his chest has a nice blue light across it. The shot is dark, but not as dark as the other shots before it. Like all the shots in this sequence they are dark but not so dark that you cant see everything you want to see. Really good lighting! What's great about this frame is how well balanced the big dark Roy is on the right side of the screen and the two small bright blue lights are on the left hand side.

Character Movement: Roy is at first stationary, contemplation smoothers his face. His hands are across his chest in a bizarre illusion to death, and the white dove is held carefully in his hands. Roy then turns his back to run and jump over the chasm with a flicker of his eye. His movement is methodical but not

fast or slow. No attempt to stylize his actions are made yet its still powerful just to see him run and jump.

Character Proxemics: Deckard is out of this shot at first, his body is hidden behind Roy's. However when Roy runs and then jumps we can see Deckard hanging from the opposite Rooftop. Roy jumps right over his head.

Camera Movement: The camera is first stationary but then follows Roy as he runs and jumps over the void. This dolly is slow and does not keep up with Roy's running. This movement is just to push our eyes into the leap as if we are about to make the leap of faith with Roy himself, but right as we are about to jump over ourselves we cut away.

Camera Angles: The framing is completely eye level in this shot. We are directly focused on Roy and nothing else and the camera stays eye level through the dolly. Roy is no longer a monster, he is just a man at this point. He is making the decision to jump and save Deckard's life.

Lens: This shot is in using a wide angle lens. This gives the shot more scope on the sides to balance it and more depth behind for the jump.

Depth of Field: We are in shallow focus for this shot. Roy and his dove are in focus will the rest is kind of out of focus. Ridley wants your eye to watch Roy and not the background lights and architecture.

Lighting: The lighting in this shot is really good. Roy is well lit by a nice fill light and the occasional flashing neon lights that pass by and the other rotating neon light in the shot once again follows a character as he jumps over the roof. I think what

is really remarkable about the lighting in this shot is how dark Roy is and yet we can still see every facial expression he makes.

Color Usage: Roy fill up much more of the frame in this shot. The neon blue is still there but its Roy's almost nude flesh tone that makes up the shot. Roy is after all becoming more human in this moment, we don't want him to be the color of the building or some electronic blue light.

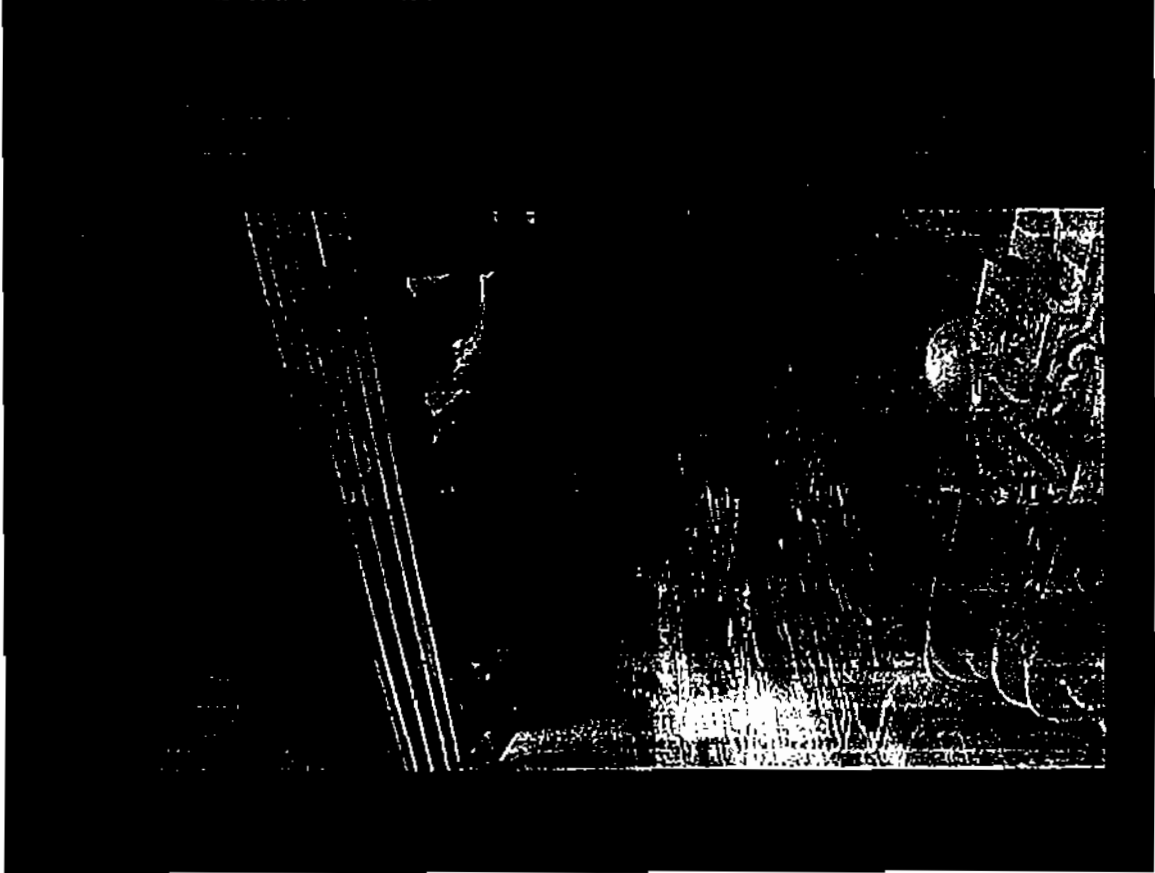
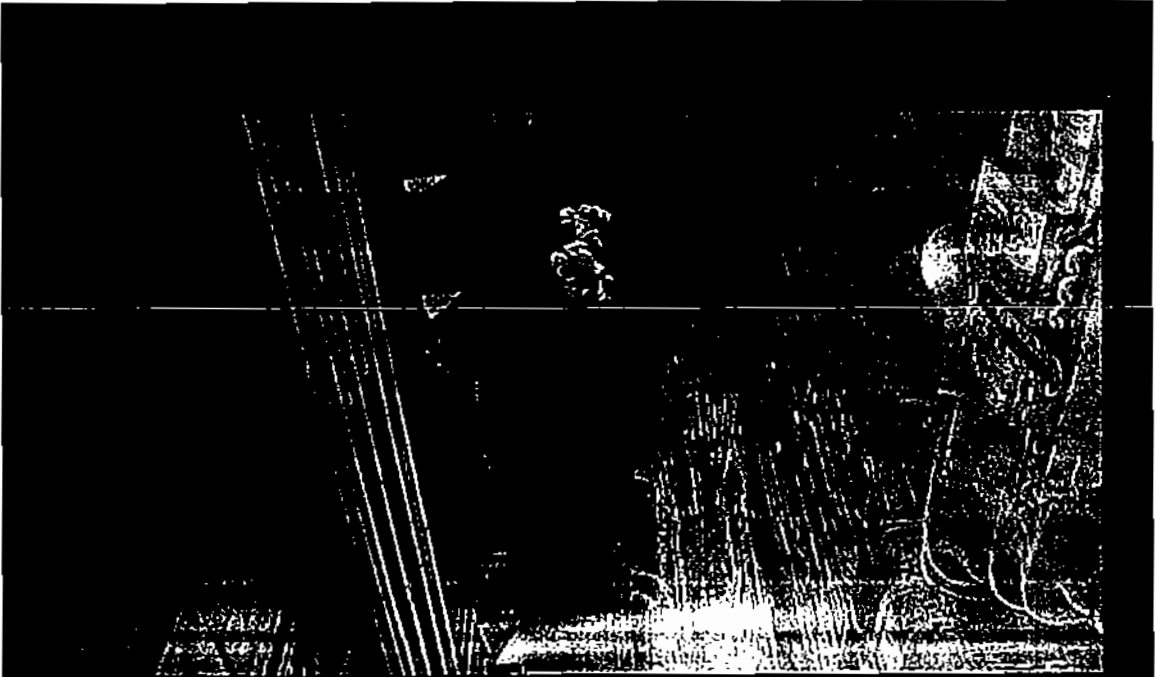
Screen Graphics/Composition: Like I said earlier, Roy is being balanced in the frame with the bright blue neon lights. He is also making a choice in this scene. To die like a human or to die like a machine. Ridley is balancing the frame with the decision. We have flesh on one side and electronics on the other. Roy makes his decision and stays on the right side of the frame, the flesh side. He will jump and save Deckard's life, a very human thing to do.

Editing Style: We stay on Roy nice and long in this shot to make his decision more pertinent. This is another longer scene placed between a bunch of shorter ones.

Time: There is a slight bit of time deletion between this shot and its proceeding shots. The last time we saw Roy he was leaving the ledge and then we cut to Deckard hanging for 2 seconds before cutting back to Roy who is now like 20 ft away from the ledge. A slight deletion but not very noticeable.

Subtext: The meaning behind this scene is the build up to the climax. Actually it could be said this shot is the climax of the film. Roy's choice as to how he is going to live the rest of his life. The whole movie he has been in search of life. Well now all of his friends are gone, he killed his own father (maker) and he will never getting a longer running program. Roy has nothing to

Shot



live for. He now realizes that the only way to live on is through the memories and thoughts of another. Roy later gives a speech about memories.

SHOT 10

Start Frame: 1:44:46

End Frame: 1:44:47

Aspect Ration: 2.35:1

Duration: 1 sec.

Shot Size: LS

Sound: The proceeding drum roll from the last shot.

Grid: Roy's jump over the void is caught in mid flight through G4, and G5.

Contrast Dominates: This shot is slightly brighter than the proceeding shots. This is possibly because it has a lot of matte work done to it. The background sky and building are matte paintings and not as rich a black and blue as the real colors. The building is also less grey and more sandy brown because of the way it was lit.

Character Movement: Roy is scene from underneath as he jumps over the void. He was shot this way to show just how powerful a man he is to jump that far.

Character Proxemics. Roy jumps right over Deckard's head. He is clearly a far superior man than Deckard is.

Camera Movement: The camera is completely stationary for this shot. This is only to illustrate how far Roy is jumping.

Camera Angle: We are incredibly low angle. Are view is like that of a person on the ground watching this person jump over the buildings. It also stretches the distance he jumps a bit, making it look more dramatically big than the past shot of Deckard jumping.

Lens: A nice wide angle lens was used. This makes the building seem farther apart and taller.

Depth of Field: We are in deep focus with the building in focus, Roy in focus and the background city all in focus. It almost looks like a painting. This makes the shot look very grand and spectacular.

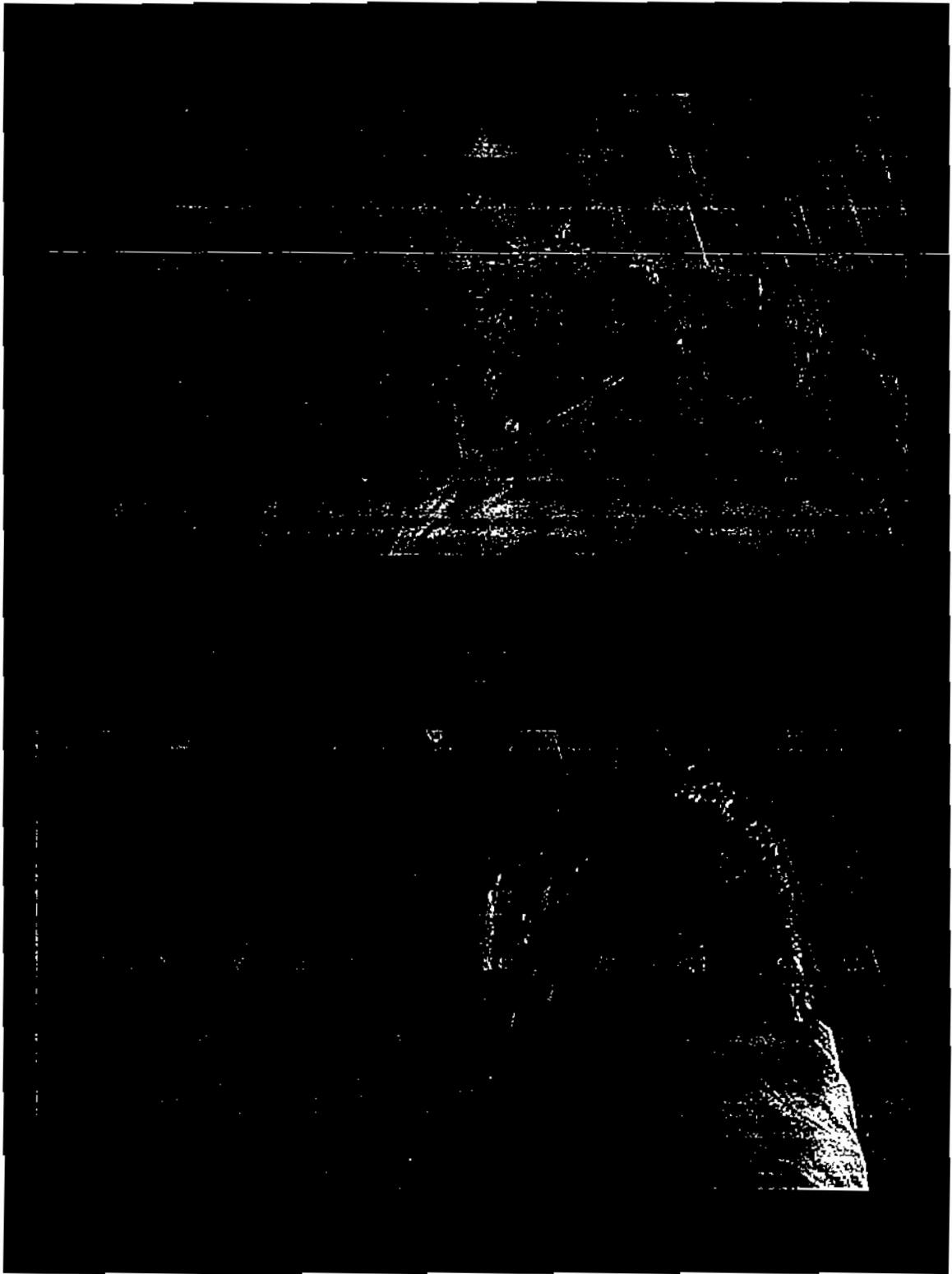
Lighting: The lighting is still low key, but this shot is much brighter than the other shots. (See note on Contrast)

Color Usage: Much more earth tones in this shot. This might have to do with Roy's choice to be more compassionately human or because the buildings shot from this angle have more of that color. You can also see more blues beaming off of the towering city building in the background.

Screen Graphics/Composition: We watch Roy as he leaps simply because he is the only moving object in the shot. Are eyes are lead up to him because the framing is like that of a tunnel, two narrow side guiding are eye up to Roy in the opening at the top.

Editing Style: This is the shortest shot in the sequence, its only a brief second and when cut together with the next shot works seamlessly to illustrate how far the jump is for Roy.

Spencer



Time: There is no time deletion or expansion in this shot, Roy is exactly where it should be in relation to the former and latter shots.

Subtext: Roy has wings by definition of this shot. He look like an angel jumping over to save Deckard with the mystic blue lights behind him. Roy is indeed acting very mystical, hell, he must be a magician pulling that white dove out of nowhere.

SHOT 11

Start Frame: 1:44:47

End Frame: 1:44:50

Aspect Ratio: 2.35:1

Duration: 3 sec.

Shot Size: MS

Sound: The loud bang of Roy as he hits the other rooftop. The soundtrack gives a cymbal crash with it that resonates as we focus in on Deckard hanging for his life.

Grid: Deckard hangs on the far right hand side of the screen in G3, G6, and G7. Roy has just landed on the left hand side in G1, G4, and G7.

Contrast Dominates: This shot is very foggy. Roy has just landed and you have seen his body disappear into the fog. He is behind there somewhere. Deckard is the most lit and he is in the foreground moving a lot. Our eyes focus on him the most.

Character Movement: After Roy quickly lands and disappears into the mist Deckard is the only one left moving in the shot. He is wiggling like a worm on a hook, trapped from falling to his death or by the seemingly insane Roy.

Character Proxemics: Roy jumps directly over Deckard's head before disappearing. We have almost seen Deckard and Roy in the same shot, but not for long.

Camera Movement: The camera is fairly stationary in this shot. Not a lot of movement. It is fixed on the graphics for the screen because it is establishing an unbalanced section for Roy to stick his head out of later.

Camera Angle: This is a low Angle of Deckard, almost an over the shoulder. It could be argued this is a P.O.V shot from Deckard's eyes of Roy's landing in front of him. Like I said earlier, this is establishing something to come.

Lens: A telephoto lens is being utilized here to make Roy's landing in front of Deckard very fast and blurred because it is out of focus. It looks like Roy lands very fast and disappears very fast.

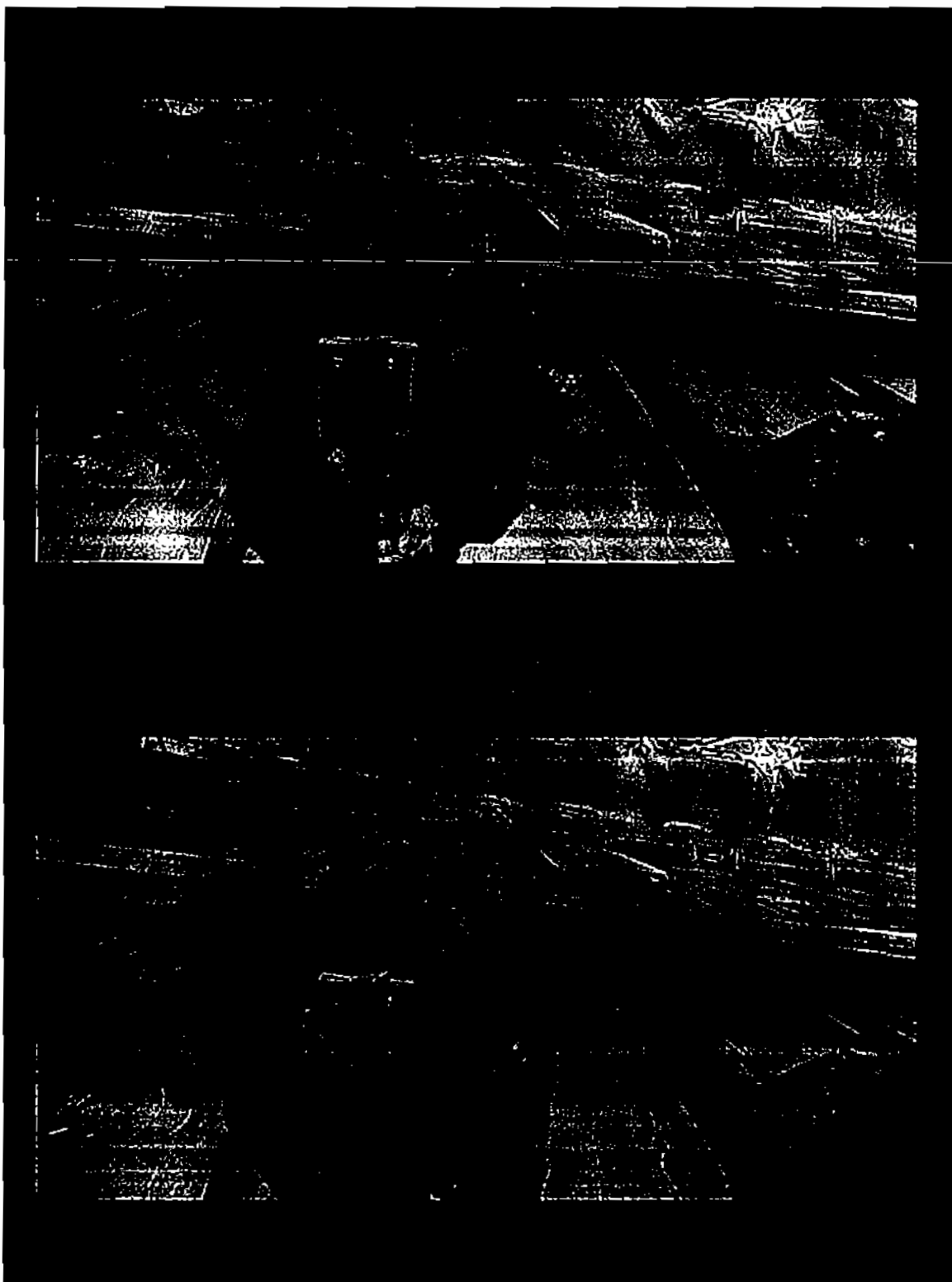
Depth of Field: We are in Shallow focus, only letting worm like Deckard be completely visible. When Roy jumps over him he looks like a blurred ghost or something very mysterious.

Lighting: Deckard's back is what is facing the camera and it is the best lit. His face has a fill light on it and the smoke on the roof is lit rather well. Ridley is trying to guide your eye to the smoke.

Color Usage: Just blue and grey in this shot.

Screen Graphics/Composition: Deckard is placed at such an angle that it look like an over the shoulder shot, or that we are hanging on to him for support. This shot ^(iv) heavily unbalanced

Shot 12



and grossly tight. The audience wants to reach up into the fog for help up.

Editing Style: This shot is relatively pretty slow, it's trying to hold on the swirling fog to create mystery.

Time: The time is in real time.

Subtext: Roy had made the decision jump over to Deckard but what is he going to do when he gets there. The audience is kept asking this question. This shot is unbalanced because Ridley wants us to be unsure what is going to happen next.

SHOT 12

Start Frame: 1:44:50

End Frame: 1:44:53

Aspect Ratio: 2.35:1

Duration: 3 sec.

Sound: Just the rain and the soundtrack still. Plus a little of Deckard's cries of Anguish again.

Grid: This is an over the head shot of Deckard, looking all the way down to the street below. Finally we see how far down he is hanging. He hangs in G2, G5, and G8

Contrast Dominates: The Street down below is fully lit and you can see lots of lights and such. Deckard is still dark to balance the frame and to stay consistent with the proceeding shots.

Character Movement: Just Deckard wiggling on a hook.

Character Proxemics: Roy is not in this shot, this is strictly a shot about how high Deckard is over the ground.

Camera Movement: The camera is still for this shot. This shot is more like a painting with the special affects background and such.

Camera Angle: Over the head shot looking down. Its an odd shot that works really well.

Lens: A big wide angle lens is used to really, really accentuate the "z" axis.

Depth of Field: The street down below is really far down. Deckard will have a long way to fall.

Lighting: The street is the brightest object in this shot. Lots of blue neon light below, stretching down the alleyway.

Color Usage: The blue is pretty brilliant in this scene. It the most of it in any shot because we are seeing a lot farther distance then just looking at the characters.

Screen Graphics/Composition: Deckard now really look like a worm on a hook just dangling over the ledge. The shot is balanced because of the bright lights below and Deckard being really dark.

Editing Style: This cut is pretty fast considering they have been holding off from showing the distance to the ground for some time now. I think this shot should be a little longer, its really beautiful.

Time: Real time.

Subtext: We finally are allowed to see the distance to the bottom. Ridley has been saving this shot sense Deckard jumped and now that Roy has jumped and Deckard is about to fall he throws it in there. This is good filmmaking, he does not instantly gratify like a lot of modern filmmakers, and he is waiting for the exact moment to plug in his plot points.

Sofrey
This is an excellent analysis.
You hit on all the essential points
that Scott was hoping to achieve. You
need some proof reading and a final
graph and summary. But you have
a clear command of the material.

GOOD WORK!

A-

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