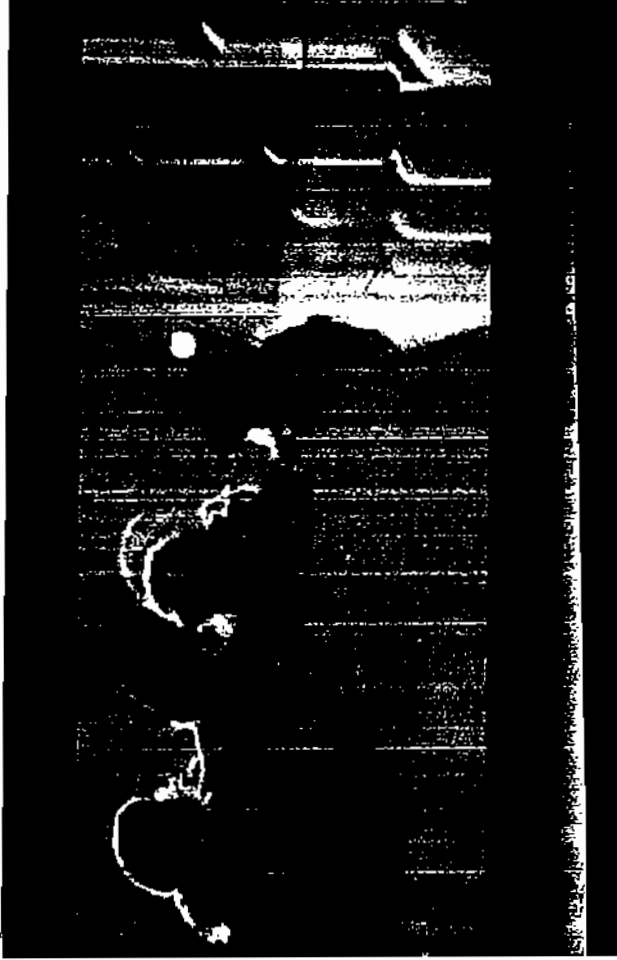


Confessions Of A Dangerous Mind- "The Skier Gets Pulled Unto The
Car"

Directed by George Clooney.

Scene Analysis by Steve Schmidt

Shot 1a



Shot 16

Viewer



Shot One

Aspect Ratio:

1.85.1

Duration:

6 seconds.

Shot Size:

Long.

Sound:

The only sounds in this shot is ambient noise of cars off in the distance and the hollow background sounds of a man skiing off in the distance, coming towards the camera. There is no music or dialogue.

Grid:

The skier character comes in from G2 (since G1 is obstructed by buildings), makes his way across diagonally to G6.

Contrast dominants:

The greatest point of light is coming down from the left side of the screen that shines down onto the mid sized sedan, which moves your eyes to the point of interest, which is the man coming down the street. The light is a helpful tool to guiding your eye, but it doesn't seem necessary. The character movement is much stronger and grabs your attention well enough that it could probably done without a light guiding your eyes to that part of the frame.

Character movement:

There is a skier coming down in from G2 (since G1 is obstructed by buildings), makes his way across diagonally to G6. He moves from a less dominant to a more dominant position while he is moving towards us. There is no apparent goal for this character.

Character Proxemics:

In this shot the main character would be the skier since he's the only one in it. He's facing towards the camera from a distance moving towards the audience. The evolution of this shot is that he comes closer to the camera.

Camera movement:

There is no camera movement in this shot.

Camera angle:

The camera angle used in this shot is mid level and probably used to establish the location which happens to be an empty, snow-covered city neighborhood. The camera is completely level with the ground.

Lens used:

I'm quite sure that a wide angle lens was used in this shot because of the perspective and the way the buildings are shown.

Depth of field:

This entire shot is in deep focus because everything in the shot is crisp and clear. There are no rack focuses and the depth doesn't follow the character since it was in deep focus from the first to last frame. This technique amplifies the deserted and abandoned surroundings.

Lighting:

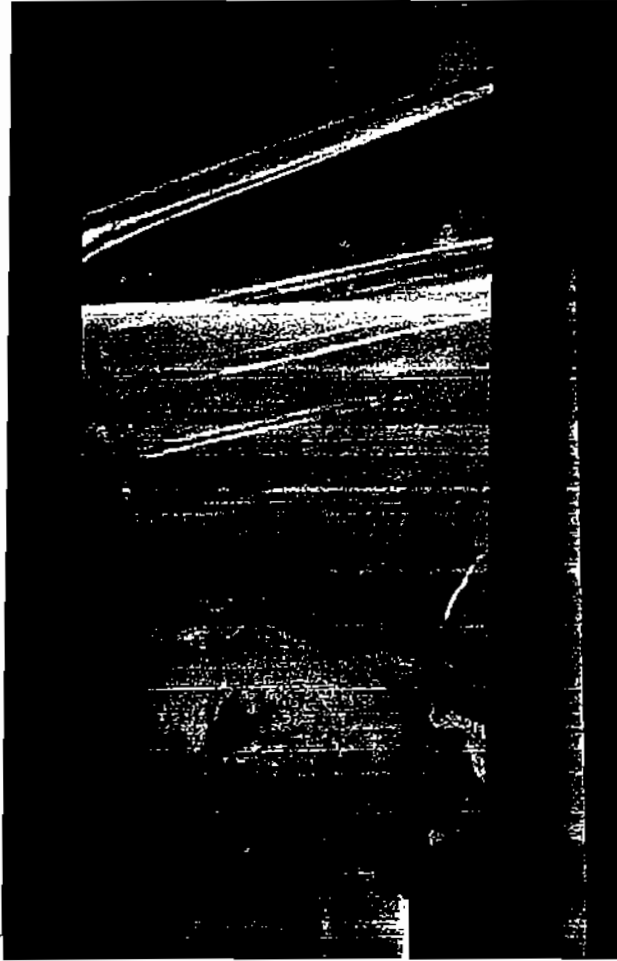
The lighting throughout this entire scene is high key since there aren't any strong shadows in any of the shots. There is some soft light coming in from the middle of the left side of the screen, and since it's from the left it gives the impression that it's taking place in the morning and gives the audience the sense that everyone is still asleep and that's why there is no one on the streets.

Color usage:

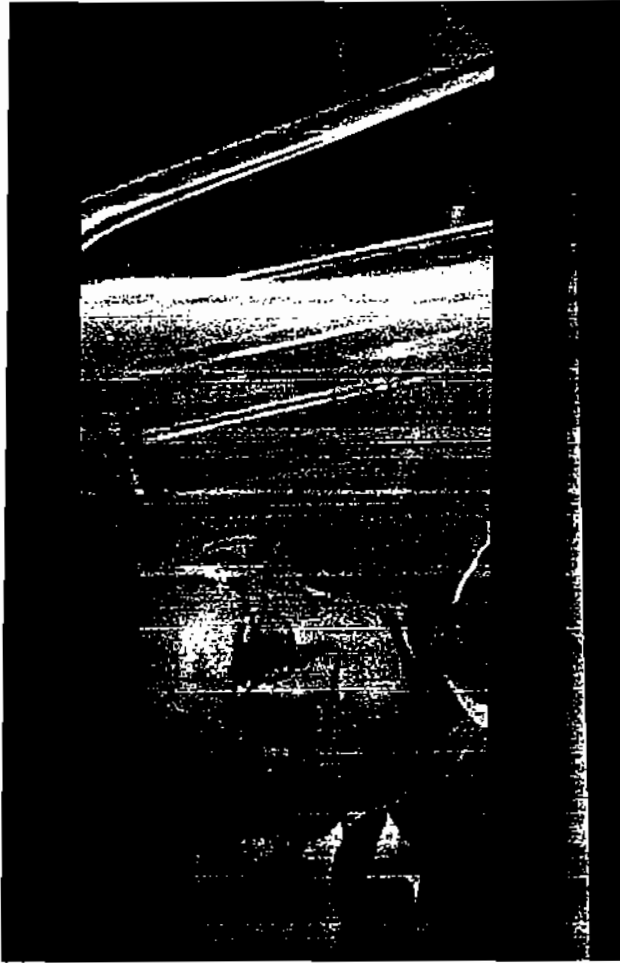
There is strong color contrast in this shot. The nearby cars are light shades of blue and yellow, while the streets are white and

Shot 2a

10/10/10



shot 26



the buildings are all gray. The cars are all in a line going down the street which automatically guides your eye to the end of the street where the line stops.

Screen graphics/Composition:

From first glance this shot looks very right heavy because of how close the camera is to the car on the right side of the frame, but as you study the frame more you notice that it equals out. There are only two cars on the right side of the street, while there are three on the left. So even though the first yellow car is so close and obvious, the other cars in the frame take some of that weight off and make the frame balanced.

Editing style:

There is a cross dissolve blending the last scene together with this one. This is definitely one of the longer shots throughout the whole scene and is A-Roll footage since it establishes the mood and setting. This is the shot where the skier first enters scene.

Time:

There was a cross fade needed in the beginning of this shot to show a lapse of time; night to morning.

Shot Two

Aspect Ratio:

1.85.1

Duration :

5 Seconds

Shot Size:

Full close up.

Sound:

The sounds in this shot are mostly of a man shifting in his car seat and removing his neck tie named Kieler. You can also hear the skier in the background making his way closer to the car that

Kieler is sitting in, as well as the same ambient noise that was happening in shot one. There is no music of dialogue in this shot.

Grid:

The character in this full close up shot is framed in G1, G4, and G7.

Contrast dominants:

The greatest point of light is coming in from the left shining against Kieler's bright face while his is surrounded by the blacks and dark grays of the interior of the car and his clothing. The difference from his clothes to his face direct your eye to his face.

Character movement:

The movement in this shot is Kieler removing his neck tie while he is sitting in his car seat.

Character proxemics:

The main character in this shot would be Kieler since he is the only one present in it. He's facing towards the camera and appears to be intimate with us. Since he's so close to the camera it forces the audience to take note of him and what he's doing.

Camera movement:

There is no camera movement in this shot.

Camera angle:

This is an eye level shot of Kieler sitting in his car. As stated in character proxemics, this angle forces the audience to take note of him and to see that he's in the same location as the skier. The camera is set level; there are no tilts.

Lens used:

A normal lens was used since the subject is so close to camera yet is in focus.

Depth of field:

This was filmed in a shallow focus since the audience can see his

face clearly but everything behind him is out of focus.

Lighting:

The lighting is basically the same as in shot one in the sense that the shot is in the morning, so there is soft light coming in from where the sun would be rising from (which in this shot is the right of the frame). This shot differs from the first because in this one Kieler is sitting in his car unlike the other where it was outside in a wider space. This causes a darker/stronger shadows.

Color usage:

In this shot there are lots of blacks and grays except for Kieler's fleshed-toned face which immediately guides your eyes to his.

Screen graphics/composition:

This shot is left heavy because that's where he is positioned. The windows of the car cause vertical leading lines. This helps the audience to focus in on Kieler's face.

Editing style:

There are straight cuts coming in and out of this shot. This is a medium length shot in this scene. This is A-Roll footage because it establishes Kieler's location and presence in the scene who was already in frame when the shot started.

Time:

This shot is in present tense with all of the other shots throughout the scene.

Shot 3

Aspect Ratio:

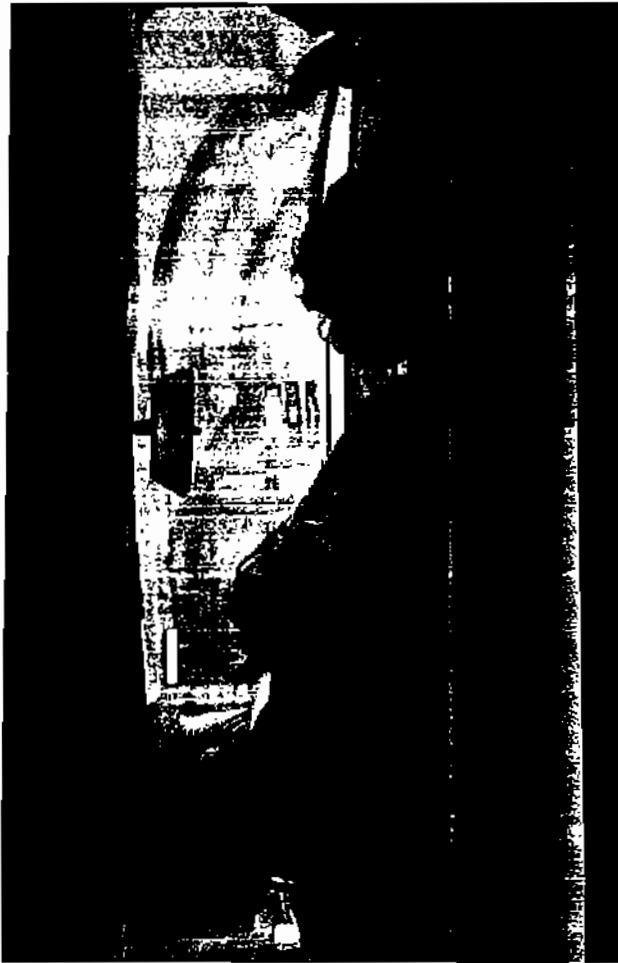
1.85.1.

Duration:

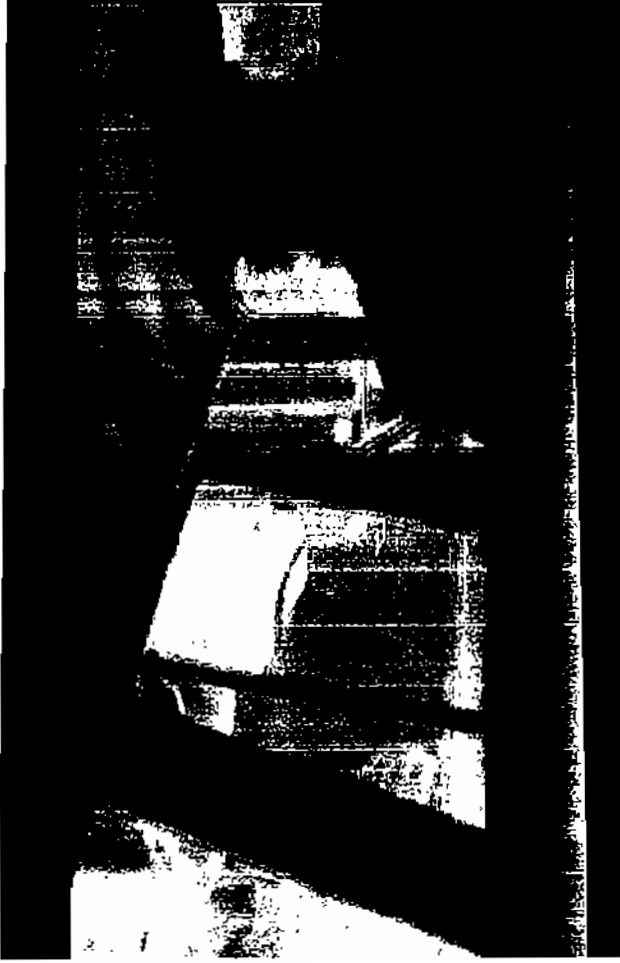
7 seconds.

Shot size:

Spot 35



Shot 36



Close shot.

Sound:

In the beginning of this shot, Kieler is still removing his tie so there are basically the same sounds as in shot 3. As soon as he gets the tie off, his whispers the name to the man sitting next to him, Chuck, twice to wake the sleeping Chuck up. As he's doing this, you hear him ruffling in the back seat of the car, pick up a camera, and hand it to Chuck (this was more than likely foley work). When Chuck gets the camera, Kieler says "take the camera." Chuck replies "all right." At that moment the skier finally skis his way into frame, and Chuck looks over and asks "who is this?" After that is said, Kieler swings open the door and the sound of the car door slamming into the skier is heard. The skier makes an "ah" noise, due to surprise and the fact that he just got hit by a car door.

Grid:

The two characters in this shot are equally framed in terms of the grid, with Kieler situated in G1, G4, and G7, while Chuck is placed in G3, G6, and G9. Later, the camera pans over to the left, moving the man to G2, G5, and G8. When the skier is revealed after the pan he is in G1, G4, and G7.

Contrast dominant:

The brightest point in this shot is the white snow covered street seen through the front window, while the darkest parts are the inside car. The movement in this shot is more eye-catching than the color.

Character Movement:

Kieler is still removing his tie and is whispering to Chuck. Chuck shifts in his seat. In the end of the shot Kieler opens the driver side door.

Character proxemics:

The camera is situated closely behind Kieler and Chuck inside the car and you can see the skier making his way closer to the car their sitting in. I think the director did this as to give the audience a voyeuristic perspective on their actions and make us feel as if we're going to be a part of what happens later on in the scene.

Camera movement:

The camera pans over to the left.

Camera angle:

This is an eye level shot with no tilts.

Lens used:

A normal lens was used since both of the subjects are fairly close to camera yet they are in focus.

Depth of field:

This shot is a little deeper focus than shot two, but it's still it's still pretty shallow.

Lighting:

Same as shot 2, but now the light is coming in from the left like in shot one.

Color usage:

Same as shot two since Chuck is wearing similar colors as Kieler.

Screen graphics/composition:

This shot is equally balanced because Kieler is on the left, Chuck in on the right, and the rearview mirror is placed in the center. The leading lines in this shot are the backs of the seats and the dashboard of the car. At the end of the shot the composition changes because the camera pans over to reveal the skier coming by the the left side of the car.

Editing style:

Same as shot two except at the end of the shot the skier enters from the left side of the frame.

shot 4a



Time:

Same as shot two

Shot 4**Aspect Ratio:**

1.85.1.

Duration:

1 second.

Shot size:

Full shot.

Sound:

In this insert shot all you hear is Kieler getting out of his car.

Grid:

The skier is framed in G2, G5, and G8. In the beginning of the shot, Kieler is in G6 and G9, but when he exits his car he moves into G2, G5, and G8 also.

Contrast dominants:

Same as shot one.

Character movement:

Kieler exits the car.

Character proxemics:

In this shot the skier and Kieler have their sides to camera.

Kieler forcefully grabs the skier and pulls him close to him.

Camera movement:

There is no camera movement in this shot.

Camera angle:

Same as shot one

Lens used:

Same as shot one

Depth of field:

They have the same angle as shot one, but this time the focused a



55

1.1.1.1

5B



little shallower because not everything in the background is clear.

Lighting:

Same as shot one

Color usage:

Same as shot one for the background, but now Kieler and the skier enter the frame bringing along with their colors. The skier is in a brownish jacket and Kieler is in a dark gray coat.

Screen graphics/composition:

Basically the same as shot one, but now Kieler and the skier are in the shot fighting thus making the shot more dynamic. Since both of the characters are in the middle it balances out the frame. The compositional evolution is that the skier starts out in the middle of the frame while Kieler is in ^{the} car. He gets out from the left side to join the skier in the middle, balancing the frame.

Editing style:

This is B-Roll footage and is a very fast cut.

Time:

Same as shot 3.

Shot 5

Aspect Ratio:

1.85.1

Duration:

1 second.

Shot size:

Medium close up.

Sound:

In this next insert shot, the sound you hear is Kieler grabbing the skier by his coat and slamming into the side of his car. When the skier hits the car, he makes an "uh" noise.

Grid:

At the beginning of this shot, the skier is in G1, G4 and G7 while Kieler is in G3, G6, and G9. But during the course of this shot, Kieler grabs the skier and swings him around and they replace positions.

Contrast dominants:

Same as shot five.

Character movement:

Kieler grabs the skier and slams him against the side of the car.

Camera proxemics:

Basically the same as shot 4, but the camera is closer and Kieler and the skier switched positions. This was to show that the skier was about to get his ass kicked by an angry Kieler. There is no one near them outside, but the characters in this shot are shockingly close to the camera.

Character movement:

There is no camera movement in this shot.

Camera angle:

Eye level shot which puts the audience right into the action, as if were happening right in front on of them.

Lens used:

Same lens as shot 4.

Depth of field:

Similar to shot 4, but a little more shallow.

Lighting:

Same as shot 4.

Color usage:

Same as shot 4.

Screen graphics/composition:

This evolves as Kieler grabs the skier (who was in front of Kieler in the middle of the frame) and swings him around so that he hits the left side of the car, thus moving Kieler to the left side of

Shot 6a



Shot 66



the frame, balancing it out.

Editing style:

This is another very quick B-Roll shot. The shot cuts in with both of the characters already in frame.

Time:

Same as shot 4.

Shot 6

Aspect Ratio:

1.85.1

Duration:

2 seconds.

Shot size:

Full close up.

Sound:

The car is rocking back in forth while Chuck is sitting in the car making a squeaking noise. Surprised, Chuck asks "what the..."

Grid:

Chuck's head goes from the line between G5 and G8 and moves vertically into the center of G5.

Contrast Dominants:

Same as shot two.

Character movement:

Chuck speaks and sits up in his seat.

Character proxemics:

Basically the same as shot 2, but this time the camera is on Chuck instead of Kieler.

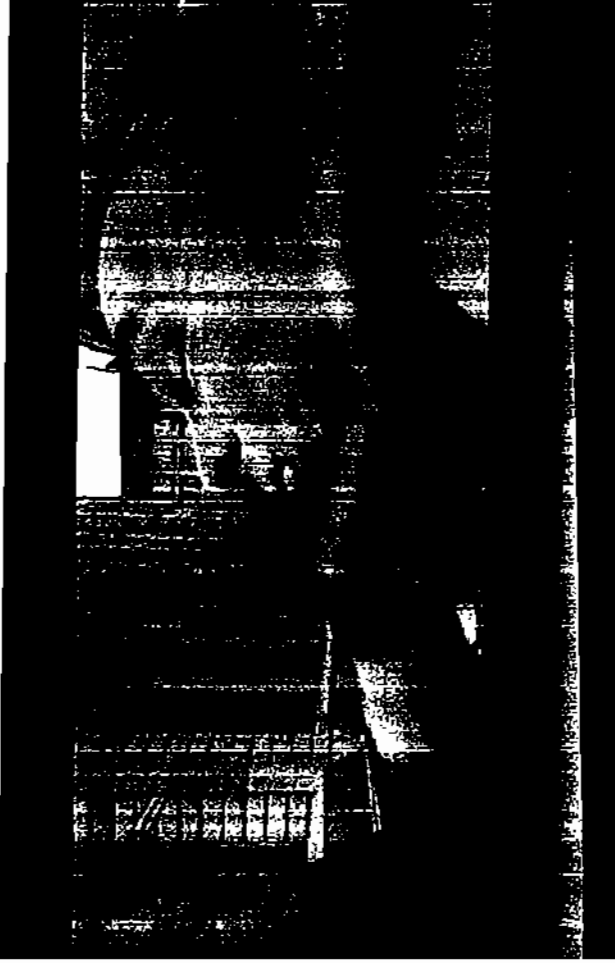
Camera movement:

There is no camera movement in this shot.

Camera angle:

This is an eye level shot of Chuck sitting in the left side of the car. You basically get the same effect as Kieler in shot 2. The

Shot 79





7b

camera is set level; there are no tilts.

Lens used:

Same as shot 2.

Depth of field:

Same as shot 2.

Lighting:

Same as shot 2.

Color usage:

Same as shot 2.

Screen graphics/composition:

This shot is right heavy because that's where he is positioned. The windows of the car cause vertical leading lines, while the windshield wipers cause vertical lines. This helps the audience to focus in on Chuck's face.

Editing style:

This is a quick B-Roll shot. The movement of Chuck sitting up in his seat is what effects the length of the shot. Chuck is already in the shot when the cut happens.

Time:

Same as shot 3.

Shot 7

Aspect Ratio:

1.85.1.

Duration:

2 seconds.

Shot size:

Medium close up.

Sound:

The sound in this shot is of Kieler pulling the skier into the back seat of his car.

Grid:

Kieler moves from G1, G4, and G7 into the car which is located at G6 and G9, dragging the skier in with him.

Contrast dominants:

Same as shot 5.

Character movement:

Kieler pulls the skier into the back seat of the car.

Character proxemics:

In the beginning of the shot the camera is really close (like in shot 6) but then Kieler pulls the skier back away from the camera and into the back seat of the car.

Camera movement:

There is no camera movement in this shot.

Camera angle:

Same as shot 5.

Lens used:

Same as shot 5.

Depth of field:

Same as shot 5.

Lighting:

Same as shot 5.

Color usage:

Same as shot 5.

Screen graphics/composition:

This shot starts where shot 5 ended

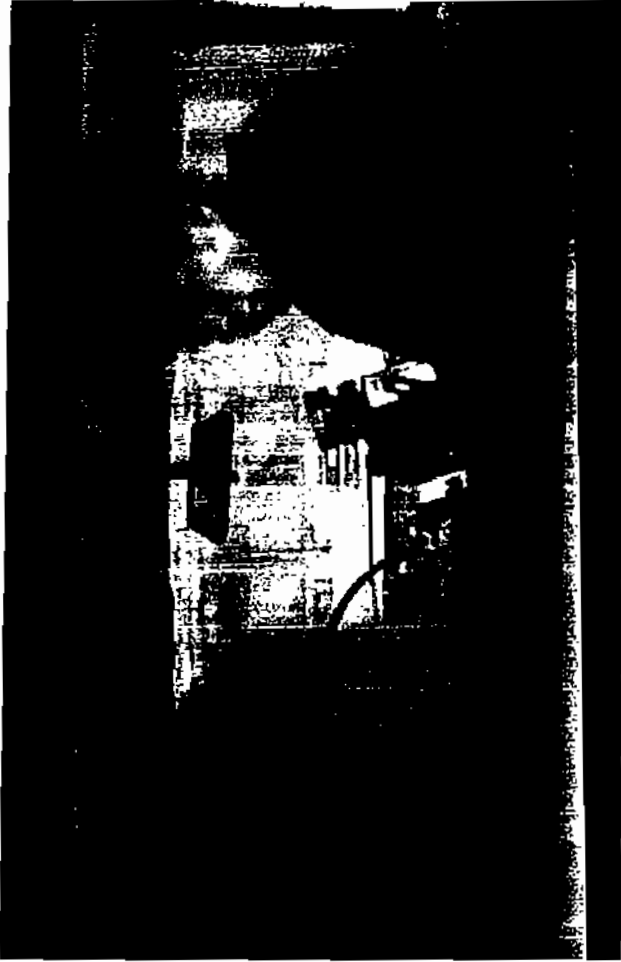
Editing style:

This is a quick B-Roll straight cut. Kieler and the skier exit frame at the end of the shot.

Time:

This shot is still running in real time, just like all the other shots.

slot BA



Shot 8b



Shot 8

Aspect Ratio:

1.85.1

Duration:

7 seconds.

Shot size:

Close shot.

Sound:

After Kieler pulls the skier into the car, the most dominant sound you hear is the skier struggling for his life and moving about inside the back seat of the car. After 5 seconds, he tells Chuck to take a picture. Chuck replies "take a what?"

Grid:

Chuck's head is located in G3, while Kieler's is located in the lower part of G6, and the skier's is in the lower part of G5.

Contrast dominants:

Same as shot three.

Character movement:

Kieler is laying on his back with the skier on top of him, strangling him from behind. Kieler starts directing Chuck to take a picture.

Character proxemics:

Similar to shot 3, but Kieler is now in the back seat instead of the front with a skier laying backwards on top of him. They are kind of hidden behind the back of the back seat.

Camera movement:

There is no camera movement in this shot.

Camera angle:

This is an eye level shot with no tilts.

Lens used:

A normal lens was used since both of the subjects are fairly close

Shot 9a



Shot 96



to camera yet they are in focus.

Depth of field:

This shot is a little deeper focus than shot two, but it's still it's still pretty shallow.

Lighting:

Same as shot 3.

Color usage:

Same as shot three, except now the skier is in the back of the car and he's wearing a brownish coat.

Screen graphics/composition:

After Kieler pulls the skier into the back of the car, their heads are equally framed with Kieler's on the right and the skier's on the left. However, Chuck's head is also on the right, making this shot right heavy.

Editing style:

Both Kieler and the skier enter the frame on this longer shot. Chuck hasn't changed position.

Time:

Same as shot 7.

Shot 9

Aspect Ratio:

1.85.1

Duration:

1 second.

Shot size:

Full close up.

Sound:

The sound in this shot is Kieler saying "take the picture."

Grid:

Kieler's head is located in-between G4 and G5 and the skier's head is in-between G5 and G6.

Contrast dominants:

Same as shot 2, except this time Kieler is in the back seat with a dying man on top of him.

Character movement:

Basically the same as shot 8, but this time Kieler is being more forceful in his delivery of his instructions.

Character proxemics:

This is like shot number eight, but the camera has switched from being in the back of the car filming forward to the shot now filming from front seat towards the back of the car. Kieler still has the skier laying on top of him. The camera is a tad bit closer which I think is meant to give the audience the first person perspective of Chuck.

Camera movement:

The camera doesn't move in this shot.

Camera angle:

This is a first person perspective (Chuck's). From this angle it gives us the feeling that Kieler is speaking directly to us.

Lens used:

Same as shot 2.

Depth of field:

Same as shot two

Lighting:

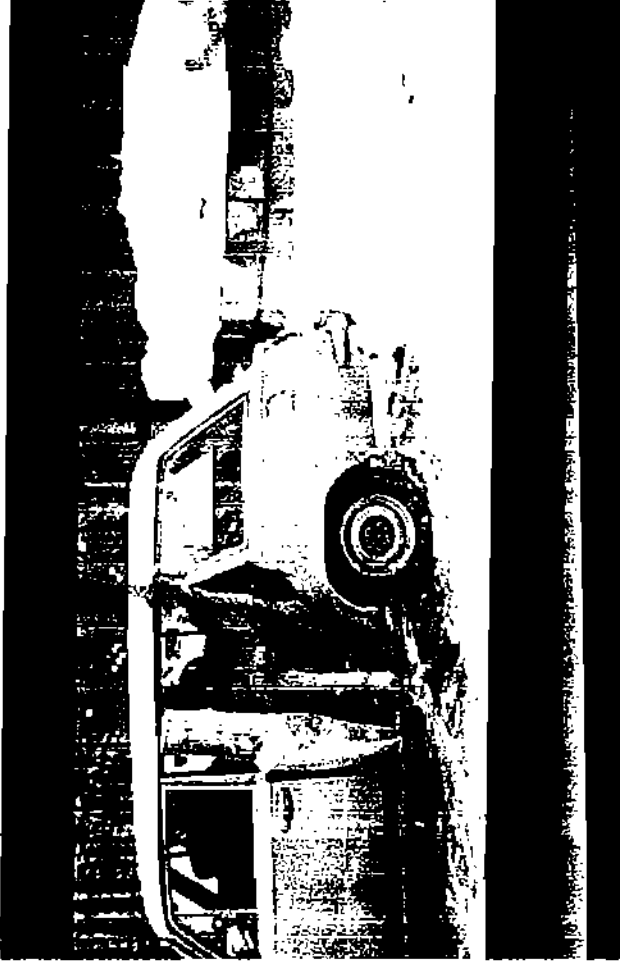
The lighting is similar to shot 2 but differs because instead of being in the front seat he's in the back, so it's a little darker. He's also on the left side of the frame and laying down with someone on top of him, so there is going to be more light coming down onto the left side of his face.

Color usage:

Same as shot 8.

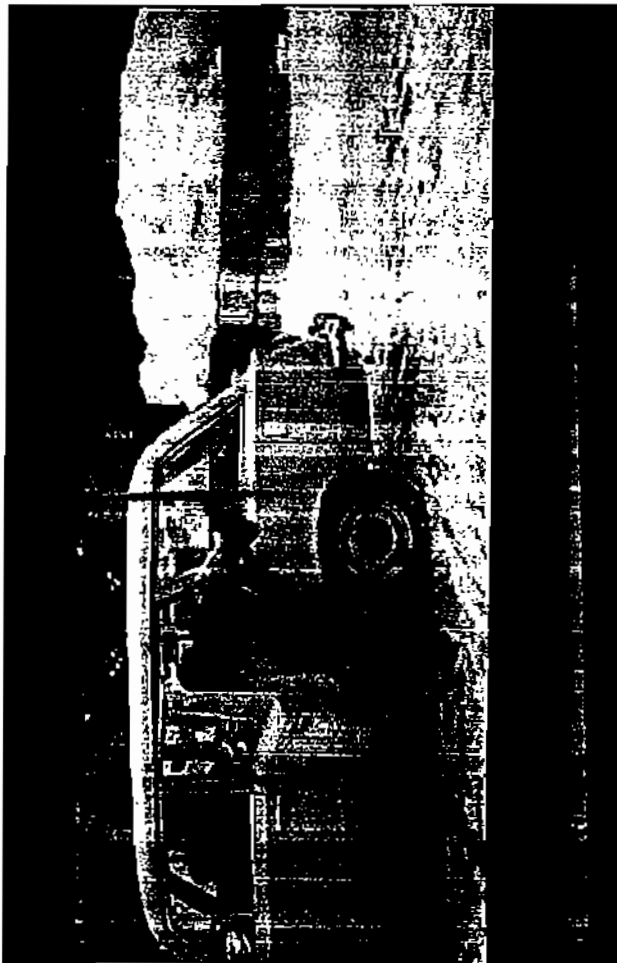
Screen graphics/composition:

Shot 10s



Shot 106

5-11-1947



Kieler's and the skier's are both in the middle of the frame. The leading lines are the frames of the windows in the back of the car.

Editing style:

This was a clean straight cut into this A-Roll clip. Both Kieler and the skier were in the frame when the shot come in. The graphics don't affect the cut.

Shot 10

Aspect Ratio:

1.85.1

Duration:

3 seconds.

Sound:

The sound in this shot is the skier's legs flapping around smacking the ground and the side of the car.

Grid:

The outside of the car is facing left mostly inside G4 and G5, with the skier panicking in G5.

Contrast dominants:

Same as shot one.

Character movement:

The movement in this shot is the skier's legs frantically flapping up and down and against the side of the car.

Character proxemics:

The camera is a couple meters back format, he left side of the car.

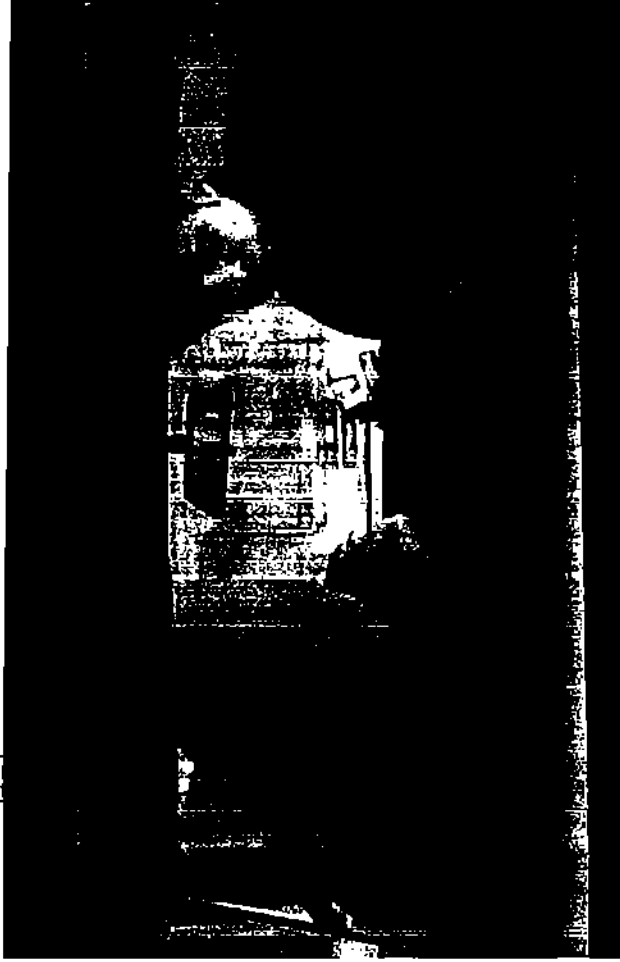
Camera movement:

There is no camera movement in this shot.

Camera angle:

This is an eye level. As you see the skier's legs flapping around, it gives the audience the feeling that this guy is in severe distress. There are no tilts in this shot.

Shot 115



Sheet 1/5



Lens used:

Same as shot 5.

Depth of field:

Same as shot 5.

Lighting:

Same as shot, but this time the camera is facing the whole left side of the car so the key light isn't as noticeable.

Color usage:

The main color you see is the yellow car against the white snow and the gray buildings.

Screen graphics/composition:

This shot is left heavy because that's where the car is placed. Because of the placement car, movement of the character, and color car, your eyes get directed to the action.

Editing style:

This is a straight cut. All of the characters were already in frame when the shot began.

Shot 11**Aspect Ratio**

1.85.1

Duration:

4 seconds.

Shot size:

Full close up.

Sound:

The skier is still struggling and knocking about in the inside of the car. Kieler says "take a picture, come on, take the picture."

Grid:

Same as shot 8.

Contrast dominants:



Same as shot 8.

Movement:

Same as shot nine.

Character proxemics:

Same as shot 8.

Camera movement:

There is no camera movement in this shot.

Camera angle:

Same as shot 8.

Lens used:

Same as shot 8.

Depth of field:

Same as shot 8.

Lighting:

Same as shot 8.

Color usage:

Same as shot 8.

Screen graphics/composition:

Same as shot 8.

Editing style:

Same as shot 8.

Shot 12

Aspect Ratio:

1.85.1

Duration:

2 seconds.

Shot size:

Wide close up.

Sound:

The sound in this clip is of Kieler removing his glasses.

Grid:

Shot 13a



slot 136



Same as shot 9.

Contrast dominants:

Same as shot 9

Character movement:

Kieler removes his glasses.

Character proxemics:

Same as shot 9.

Camera movement:

There is no camera movement in this shot.

Camera angle:

Same as shot 9.

Lens used:

Same as shot 9.

Depth of field:

Same as shot 9.

Lighting:

Same as shot 9.

Color usage:

Same as shot 9.

Screen graphics/composition:

Same as shot 9.

Shot 13

Aspect Ratio:

1.85.1

Duration:

2 seconds.

Shot size:

Medium close up.

Sound:

The sound is of Chuck picking up the camera and getting it ready to take a picture.

Grid:

Chuck's head is in-between G2 and G3.

Contrast dominants:

Same as shot eight.

Character movement:

Chuck raises the camera up to his face.

Character proxemics:

Chuck's face (which is masked by a camera) is very close to the audience facing towards the other's in scene, even though you can't see them in frame.

Camera movement:

There is no camera movement in this shot.

Depth of field:

This is a shallow depth of field shot since Chuck is in focus but the background off in the distance is not.

Lighting:

The light is coming from the right side of the frame, yet it's soft and low key. The biggest shadows are those on his coat.

Color usage:

Same as shot 6

Screen graphics/composition:

Chuck is framed in the middle of this simple shot. As Chuck raises the camera up to his face, our eyes follow. There is no real composition evolution this shot except for when he brings the camera up to his face.

Shot 14**Aspect Ratio:**

1.85.1

Duration:

4 seconds.

Shot size:

Shot 159



Wide close up.

Sound:

The sound in this clip is of Kieler saying "Danka shoen."

Grid:

Same as shot 10.

Contrast dominants:

Same as shot 11.

Character movement:

Kieler smiles and then speaks.

Character proxemics:

Same as shot 9.

Camera movement:

There is no camera movement in this shot.

Camera angle:

Same as shot 9.

Lens used:

Same as shot 9.

Depth of field:

Same as shot 9.

Lighting:

Same as shot 9.

Color usage:

Same as shot 9.

Screen graphics/composition:

Same as shot 9

Editing style:

Same as shot 9.

Shot 15

Aspect Ratio:

1.85.1

Duration:

7 seconds

Shot Size:

Medium shot.

Sound:

The only sounds in the shot involve a car and a skier who is being murdered; the streets where the shot take place are completely vacant. The skier's body is half way out of the stationary vehicle. His legs (attached to the skies) are floppy around frantically against the frozen street and against the side of the mid-size sedan while he is being strangled. The car is shifting back and forth making a squeaking sound. Suddenly, his entire body goes limp and there is complete silence for 2 seconds. There is no background music or voices.

Grid:

All of the movement happens on the left side of the frame, mainly in G1, G4, and G5. The main movement is the skier's legs, which move bottom to top about three times which is to the audience's left. Although he is slowly being murdered, the back end of the car is hiding his killer so that the audience can't see him. The character is in the same horizontal position in frame for the entire shot. The skier's goal for moving around so much is to try to break free, which in the end is worthless. He dies anyway.

Contrast dominants:

Same as shot one.

Character Proxemics:

The lower half of the character is laying horizontally across the frame. You cannot see the other character in the shot. The skier has his left side facing us. There is nobody else walking on the streets. The evolution over the course of this shot is that the man was that in the beginning of the shot he's alive as he's getting strangled, but by the end he suffocates and dies.

Camera Movement:

There is absolutely no camera movement in this shot. This helps give the audience a feeling that this guy is stuck in his situation and there is no way to get out of it. He's dead and there is no hope for escape.

Camera angle:

This is a midlevel camera angle. As stated in the above paragraph, this guy is helpless and is surely going to die.

Lens used:

Same as shot one.

Depth of field:

This was shot with a deep focus. Everything is clear and in focus. The character movement and placement of the car guide your eyes to action well enough so you wouldn't need to try any focusing techniques.

Lighting:

Same as shot one.

Color usage:

Same as shot one.

Screen graphics/composition:

This shot is very right heavy since that's where the car is parked. The leading lines are the lines of the brick on the buildings, the ski pole that's laying in the snow, the open car door, and the skier's legs. Our eyes move up and down along with the skier's legs as he's struggling to survive. This shot is extremely simplistic. There is no fancy camera movement or camera placement. It's just set up in the middle of the frame so you can see the half of the man that is free to flail.

Editing style:

This shot is one of the longer shots in the scene. This is the final shot, showing the end of the man's life and the end of the

scene. The characters were already in the frame when we cut to them.

Time:

This scene basically ran in real time; not a lot of time deletion, and this shot fits in with that format. It gives the audience a glimpse into the before, middle, and end of a murder since it was told in a present tense manner.

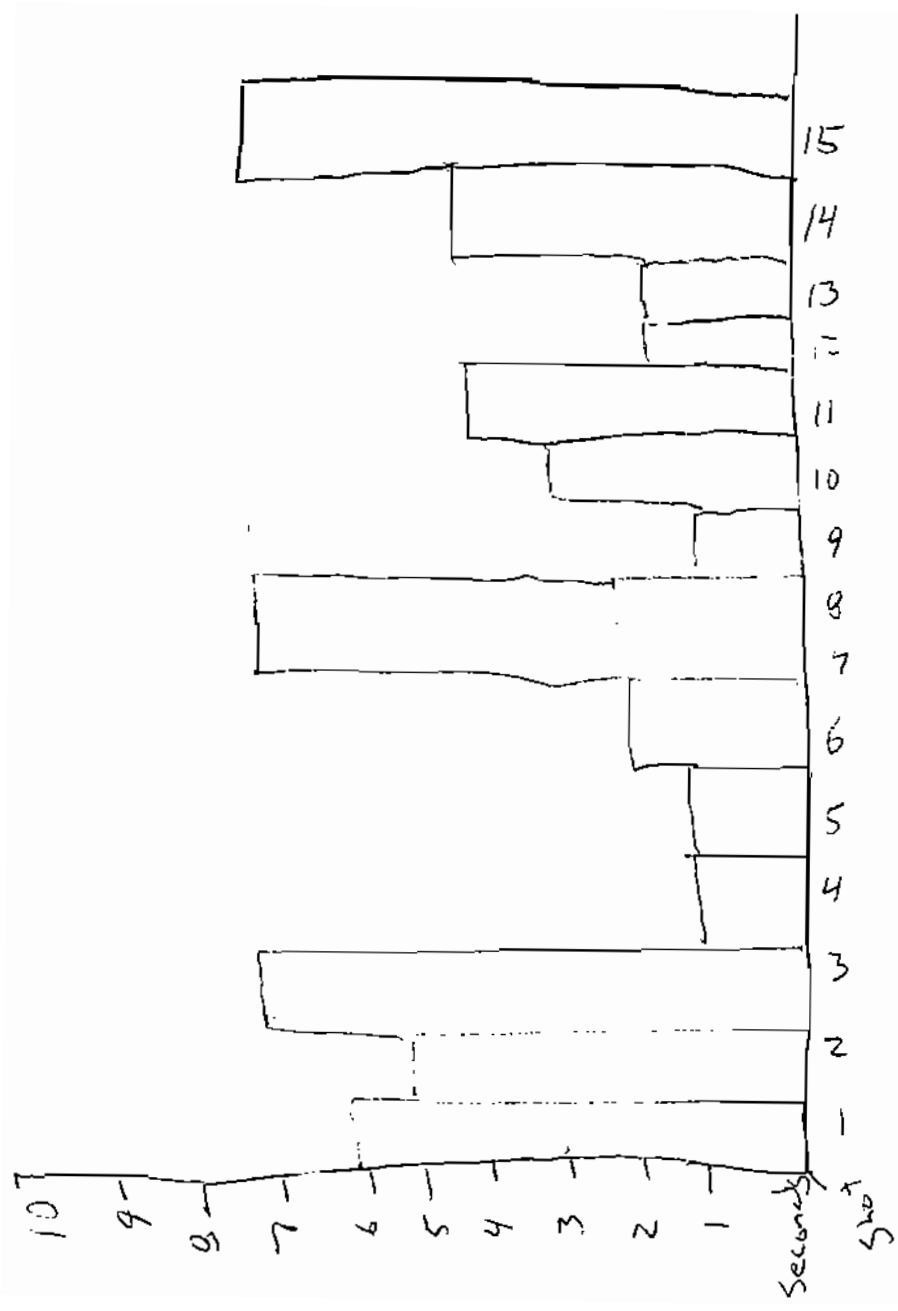
Final summary:

The reason why I picked this particular scene is because of the fact that it ^{is} a showcase a man getting strangled while he's wearing skis. As simple as that.

Doing this assignment has helped me realize why it really was a good scene. I had noticed that the car was stationary, but never really thought of why it was. I also didn't take the color contrasts/light contrasts into consideration, but from doing this one shot analysis, I understand how important those things actually are.

Stine: This is a good solid analysis of a somewhat abstract scene. It does seem that Cloney was trying for a washed out almost blank vista for this weird pulling you seem to have a solid command of all the abstract factors. Good work!

(A)
I'd like a copy for the audience, please



Bar Graph of Shot Lengths