

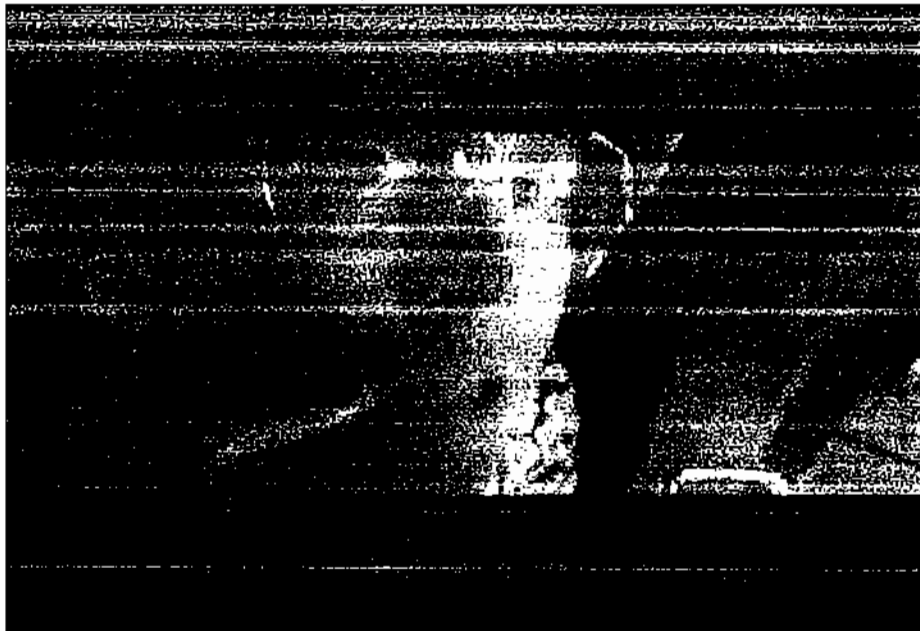
Fear and Loathing in Las Vegas

Director: Terry Gilliam

Starring:

Johnny Depp as Raoul Duke
Benicio Del Toro as Dr. Gonzo

Analysis of "The Check-In Line" Scene



Brad Mundt

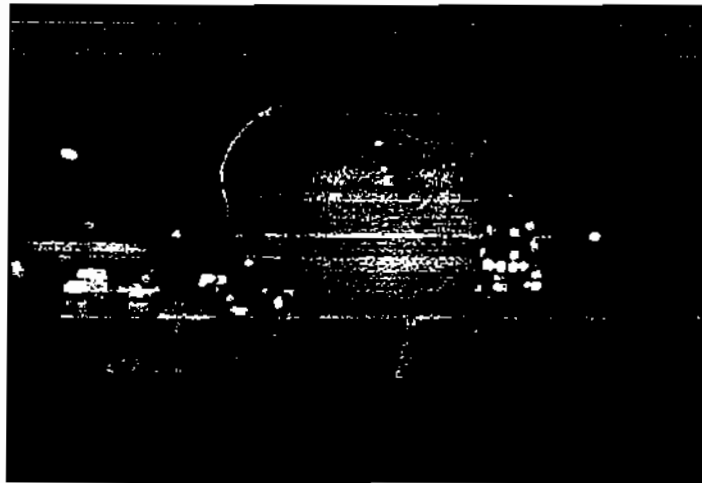
FVT 150: Development of Film Expression

December 6, 2004

Shot 1 Start Frame:



Shot 1 End Frame:



Aspect Ratio: 2.35.1

Duration: 12.06 sec

Shot Size: Two characters begin this shot. The hotel guest character in front is a Full Close-up shot while the other main character; Dr. Gonzo, behind is a Close-up Shot. The front character moves forward out of frame to reveal the main character in an Extreme Close-up shot.

Sound: Sounds are of a real casino as near a hotel lobby. Sounds include slot machine ringing, coins spilling from machines, crowd chatter, 1970's style Las Vegas hotel music - Englebert Humperdink singing "She's a Lady", security announcement being heard over intercom system for locating a car owner.

Grid: In the beginning of the shot:

G1, G4 & G7 = Primarily dark background

G2, G5 & G8 = Dr. Gonzo's (character in back) face appears in the background, while half of the hotel guest character's face appears in the foreground

G3, G6 & G9 = Other half of the hotel guest character's face in the foreground with rest as dark background

As the shot progresses, these two characters move out of the frame as Raoul Duke moves into the shot:

G1, G4, G7 & G3 = Primarily dark background

G2, G5 & G8 = Raoul Duke's character is shown.

G6 & G9 = View of characters typewriter.

Contrast Dominant(s): The characters' faces have high contrast lighting against a dark background. There are mainly 1 or 2 areas of lightness - primarily faces and neck with slight upper body. The dialogue starts when Raoul Duke enters the frame,

therefore the lighting focuses on his face to show his emotional features and physical attributes. These are revealed highly with the light. This dominant light effect is very effective in capturing audience attention. There seems nowhere else to look.

Character Movement: In the beginning of the shot, 2 characters are present, the front character just standing still while a main character approaches from his rear and stands directly behind him. It is as if 2 people approached you and stood directly in front of you. Then these two move forward towards us and out of the frame as if walking by us. Enter the main character, Raoul, as he enters from behind toward us into a dominant position where the audience's eyes only focus on his face.

Character Proxemics: All the characters are facing the camera with public movement in dark background behind them. When Raoul enters the frame, he is extremely close to us whereas he is far from everyone else in the background. This character doesn't want people to notice him. He is hiding the fact that he is on drugs and wants to appear as normal and inconspicuous as possible. He is trying to blend in with the other casino and hotel guests in the background, however, he is having an inner dialogue with himself revealed only the viewer that he is extremely paranoid and he does not want to be caught.

Camera Movement: This is basically a still shot with nothing special taking place with the camera, just the entrance of characters. The characters themselves are animated. Raoul's entrance is the primary focus of this shot. When he enters, even though it is a still shot, his extreme paranoia is emotional/felt by the viewer because of his inner dialogue and extreme sweating which glistens in the light.

Camera Angle: This shot is at general eye level to be in line with the characters faces. I believe the director purposely chooses this close-up perspective specifically to portray Raoul's extreme paranoia, which is shown on his face. The shot works because, as a viewer, you feel the fear as you see his sweat pouring down his face.

Lens Used: My lens experience is very limited at this time, however, my best assumption at the lens used here would be a telephoto lens where it appears the character walks right up to the camera. The background becomes dark and fuzzy and the facial features are highly visible. The pores in the skin with sweat streaming out are in focus.

Depth of Field: The depth of field is deep on the main character because in this particular shot, we see his deep reactions to what is taking affect within his mind in conjunction with his surroundings. The background depth of field is somewhat shallow to keep the casino background

unimportant. I think the director does this to enhance his drug-induced state so the audience can feel the emotional conflict within the character. The viewer is lead to believe this man is completely "freaked out" just walking into a hotel lobby. This has become an insurmountable hurdle just to check in to a hotel.

yes

Lighting: There is bright general illumination on the characters faces inside a hotel/casino lobby. Bright neon lights are used in the background, but do not detract from the characters' faces. Day or night is not important. The faces are illuminated brightly to reveal their emotion and reaction in order to allow the viewer to look at what is going on in the character's mind.

Color Usage: Colors are very important throughout this entire movie and are well depicted in each scene. A red cast with various ambers, oranges and yellows is predominantly used in this shot. This reddish tint is disturbing to the viewer, but creeps in slowly. The viewer is unaware exactly why they feel uncomfortable. I believe the director deliberately used this technique to give a sense of hallucination and the confusing way a drug user sees and hears his environment. Red is a color that is natural to humans and means "warning."

↳ it comes forward in the frame

Screen Graphics/Composition: In this shot of Raoul, our eyes are generally directed on his face, primarily his glasses. They

represent a distinct line around his eyes with small light reflections visible. His glasses are yellow tinted and his eyes are heavy and dark in contrast to his brightly lit facial features. Our eyes focus on the sweat glistening on his face. Our eyes stay riveted to his face throughout this shot. The same is true for the 2 characters just before Raoul enters. The viewer stays focused on the faces due to the high illumination.

Editing Style: This shot is an A-roll shot of the main characters first entering the hotel. The focus is primarily on their first impressions of the check-in procedure. The editing rhythm follows Raoul's dialogue. I think the graphics and composition do effect the duration of this shot.

Time: In relation to the preceding and following shots, time is real. There is no alternate or dream time here yet. Most of this film takes place in a dream like state of mind utilizing flash backs, distortions in reality and inner thought mechanics narrated by the main character, Raoul, of the film.

Subtext: As a whole, this film gives many signals to the audience. The director allows the audience to "feel" what being on drugs is like. The bizarre reality distortions portrayed by the director intentionally makes the audience feel mindless, claustrophobic, nauseous and overall, very uncomfortable.

Shot 2 Start Frame:



Shot 2 End Frame:



Aspect Ratio: 2.35.1

Duration: 5.11 sec

Shot Size: This is a wide shot showing many characters on the screen at the same time. A group of people including the 2 main characters are standing in line and approaching the hotel front desk to check-in.

Sound: Main character dialogue is predominantly heard as he speaks to his inner self with background noises of hotel lobby with people checking in. Muted voices, light music, slight paper shuffling and extremely muted casino noises are in the background.

Grid: In the beginning of the shot:

G1 = extra talking on pay phone in lobby

G2 = hotel clerk, brightly lit, including Gonzo's upper body

G3, G6 & G9 = full shot extra standing at front hotel desk "checking in," signing papers

G4 = Duke's head

G5 & G8 = character in previous shot making hand gestures toward Gonzo because Gonzo cut in line ahead of him.

As the shot progresses, extras are moving toward front desk, away from us.

G5 & G8 = Raoul moves from previous grid position to now where he is the centered and main focus of the shot

G1 & G4 = extra still talking on pay phone in lobby

G2 = hotel clerk, brightly lit, including Gonzo's upper body, whom has now cut in from of 2 people

G3, G6 & G9 = full shot extra standing at front hotel desk completing his "check in."

Contrast Dominant(s): Raoul Duke's hat is brightly lit and becomes the main focus. A hotel clerk is also brightly lit contrasting darkness around him. It is located just above Raoul's hat to draw attention to Raoul as he moves.

Character Movement: The hotel clerk in G2 is illuminated to draw attention to Gonzo moving to that space at the front desk directly in front of the highly illuminated clerk. As Gonzo stops movement at the front desk, then Raoul starts to move as he stands in line. The director makes the viewer subconsciously lose interest in one character's movement and then focuses on another. All is done in a few seconds.

Character Proxemics: The main characters are facing away from the audience. We see the main characters within a group of people moving forward at a hotel front desk. The surrounding characters relate to Gonzo's character because he keeps cutting in line and interacting with these extras. Raoul is left at the back of the line, however, closest to the viewer, and still attempting to act inconspicuous and blend in with the crowd. His personal movement is separate from all the public movement around him making the viewer's eye focus on him when he does start moving.

yes

Camera Movement: This is a still shot containing movement of the characters within the frame. No camera movement is noticed at all. No emotional involvement is necessary in this shot.

Camera Angle: Slightly high camera angle showing all characters in a given space, which is enough information the viewer needs to realize what the objective is. . .hotel check-in.

Lens Used: Wide angle shot showing a group of people in a given space.

Depth of Field: This depth of field is shot with deep focus where clearly the background is in focus, showing much detail. Many detailed movements are noticeable. The focus first follows Gonzo's character as he moves through the crowd cutting in line to get to the front desk. At this time, Raoul's character has little movement. When Gonzo's character stops movement when he reaches the front desk, then Raoul's movement takes place and becomes the main focus completely with the depth still being deep. The focus here becomes shallower with the background blending colors, although still quite focused.

Lighting: Lighting is downplayed in this shot, generally boring and dull to give that somber hotel check-in annoying feeling. The lighting tones are muted and not much high contrast is visible. There are pools of light and dark amongst the characters.

Color Usage: This shot looks brown and pale rose with some yellow areas as if looking through Raoul's own yellow tinted glasses. In general, it is not pleasant to view and it simulates a dull blend of colors not really sparking any interest.

good

Screen Graphics/Composition: The shot is very "linear" with most of the shot showing vertical lines. All the characters seem to be standing straight, carrying their linear belongs stiff and straight, there are straight furniture and wall lines with the exception of Raoul. He is more rounded looking with his round hat, soft sided bag, round pattern to his shirt, and his side to side swaying movement. In contrast to his print shirt, all the other characters are in solid colors, either black, gray or white with the pinkish brown overcasting. Although Gonzo has a printed shirt, it is muted as he moves in the background and appears solid.

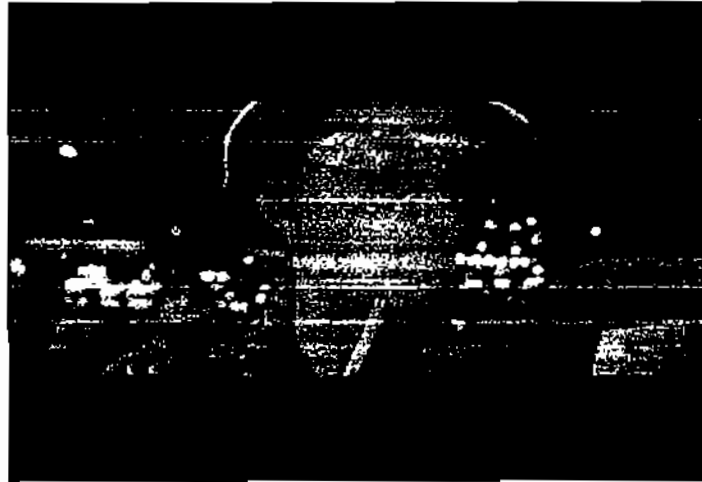
Editing Style: This shot is a B-roll shot inserted to place the main characters in the waiting line to check-in.

Time: Again, this is shot in real time as in the previous shot. There is no alternate or dream time here yet. We will see parts of this film in upcoming shots where a dream like state of mind is utilized with distortions in reality and inner thought mechanics narrated by the hallucinating main character of the film.

Subtext: Again as a whole, this film gives many signals to the audience. This shot intentionally makes the view remember their own personal "check-in" experience when traveling and how boring and uncomfortable it can be. This shot is a preparation scene to advance into upcoming shots where bizarre, reality distortions are portrayed heavily by the director.

*soft
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with shots
internal ...
with ...*

Shot 3 Start Frame:



Shot 3 End Frame:



Aspect Ratio: 2.35.1

Duration: 5.01 sec

Shot Size: This is a Medium Close-up shot of Raoul looking at his parking garage ticket telling himself to remain calm.

Sound: Sounds includes faint slot machine ringing, coins spilling from machines, crowd chatter, Roulette table game winner announcement being heard over crowd.

Grid: G1, G4, G7 & G3 = Primarily dark background, a little brighter than the previous shot

G2, G5 & G8 = Raoul Duke's character is shown.

G6 & G9 = View of characters typewriter.

Contrast Dominant(s): It is clear that the director wanted the viewer to look at Raoul's face in this shot. It is mainly dark all around him so the viewer's eyes can focus directly on Raoul's face.

Character Movement: The only crucial movement in this shot is Raoul's facial expressions. The movements are nearly as identical to the inner dialogue of dukes mind. The sweat is still clearly visible. The filmmakers did a good job of syncing the voice-over with Johnny Depp's body language.

Character Proxemics: Again the character is facing us. He is extremely close to us while he is far from everyone else in the background. Again he doesn't want people to notice him. He is hiding the fact that he is on drugs and wants to appear as normal and inconspicuous as possible. He tells himself to be

calm and be cool, further proving the fact that he doesn't want to draw attention to himself.

Camera Movement: Again the director uses a still shot with little to no camera movement. The character movements are what take place and the audience may begin to think that Raoul has his emotions under control. Reassuring this thought is the voice over that takes place within this shot.

Camera Angle: Basically the same as the first shot in this film sequence with the camera angle being at general eye level in line with the character's face. Shot at a close up perspective explicitly to portray Raoul's extreme paranoia in his current surroundings.

Lens Used: I believe a telephoto lens is utilized to get a close up of the character's face without actually being right in front of his face with the camera.

Depth of Field: Deep focus is used here again to keep the main character clear in the foreground while the depth of field becomes shallow in the background. The casino background seems somewhat fuzzy.

Lighting: There is bright general illumination on the character's face with fuzzy bright neon casino lights in the background, which do not detract from the character's face. Day or night is not important. The face again, I think, is illuminated brightly to reveal the emotional conflicts and

reactions taking place in order to allow the viewer into the character's mind.

Color Usage: A deep red-orange cast with tints of brown are predominantly used in this shot, somewhat similar to the first shot. The use of "red" lighting heightens the fear of the character.

Screen Graphics/Composition: In this shot, our eyes are generally centered on Raoul's face. His facial features are more predominant and his eyes are nervous and heavy. Sweat is still glistening on his face. Our eyes stay riveted to his face throughout this shot as he moves his head from side to side as if looking to see who is watching him.

Editing Style: This shot is an A-roll shot focused on the main character. It zooms in and focuses on his anxiety while standing in the "check-in line."

Time: Again, this is shot in real time as in the previous two shots. There is no alternate, dream time or distortions here.

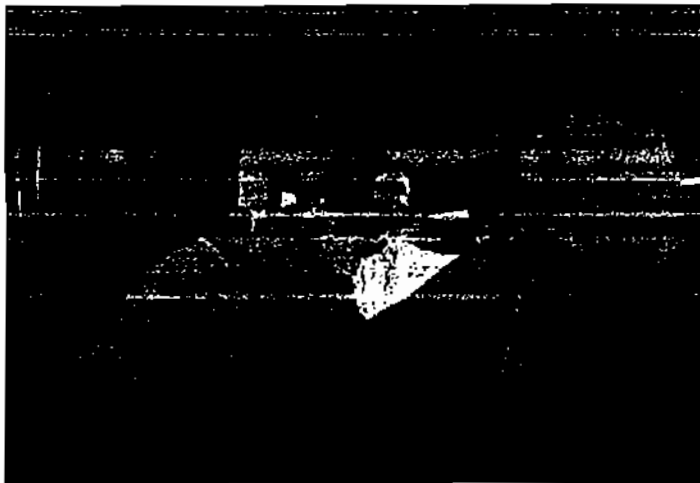
Subtext: This shot re-enhances Raoul's high anxiety as he checks in to a hotel. Again as a whole, this film gives many signals to the audience. This shot furthers the audience's preparation for "something's going to happen" in upcoming shots where bizarre reality distortions are portrayed heavily by the director.

good

Shot 4 Start Frame:



Shot 4 End Frame:



Aspect Ratio: 2.35.1

Duration: 2.02 sec

Shot Size: This is a Medium shot portraying just a glimpse of what the main character is seeing from his distorted mind.

Sound: Sound is very distorted and blurred out giving the affect that a drug is beginning to take a hold of Raoul. Gonzo yells something at a woman that you cannot understand. I think

the director purposely made it so you couldn't understand what he is saying. Only the sound of Raoul's own voice is clear. . . he can hear his own words, which the audience hears too, but no one else. His words are somewhat slurred.

Grid: At the beginning of the shot:

G1 & G9 = dark background

G4, G7, G3 & G6 = half body shots

G2, G5 & G8 = encompass Gonzo's upper body as well as the other half bodies of accompanying characters.

As the shot progresses:

G1 = dark background

G2, G5 & G8 = Gonzo's upper body has moved forward toward us and is larger in the center of the screen

G3, G6 & G9 = Characters body has moved forward toward us and is larger

Contrast Dominant(s): Directly in the center of the screen is a bright light that surrounds the characters. It directs your attention towards the action revolving around the light, which is very short, but very crucial to what is about to happen.

Character Movement: Since we are getting a first glimpse of what Raoul is seeing, the shot is very warped. Only half of the bodily movements in the characters are taking place. Movements appear very jagged, like at half speed. Gonzo appears to be

yelling uncontrollably (which the audience cannot audibly understand) at a woman who was in line before he was. We saw in a previous shot that he would cut in front of a couple of people. This is the aftermath of that sequence taken from Raoul's point of view.

Character Proxemics: While the main character, Raoul, is not actually in this shot, we are seeing an event-taking place from his perspective. The other main character, Gonzo, however, is in this shot. They start out by facing away from us then as the shot moves forward; you begin seeing the character change positions. There is a social distance from others in this shot, a rather aggressive one for that matter. The main character is facing sideways, but to the camera he is aggressively conversing with the woman whose back is to us.

Camera Movement: The camera moves in, then out, then in, then out on the characters to give the impression that the main character looking at what is taking place is swaying forward and backward or having distorted vision.

Camera Angle: Camera is at a slight upward angle making characters seem taller as it focuses in and out. Raoul is much shorter than his counterpart, therefore the exaggerated camera shot.

Lens Used: I think a normal lens was used here with movement of the camera and editing techniques utilized to distort the view instead of a lens.

Depth of Field: From a technical side, the depth of field is deep with everything in focus. However, the camera movement and editing techniques make this shot appear unfocused to give a higher affect of looking at the scene through a distorted drug-induced mind.

Lighting: There is a bright light in the center of the screen made by a desk lamp by the hotel clerk. There are pools of light and dark in the characters and background. There is a bright stage light from somewhere out of the shot that portrays accentuated bright spots on Gonzo's nose and forehead. As the shot progresses, a green and purple splash of light appear rapidly which causes eye distraction.

Color Usage: Generally this shot is still with muted reds, oranges, browns and black with a bright yellow light for the desk lamp illuminated in the center. Red still dominates the screen and I think the director used the purple and green light flashes as a technique to mark psychedelic affects of drugs taking place within the Raoul's mind.

Screen Graphics/Composition: This shot shows heavy distortion in character movements and camera movements. Although this shot is very short, it is complex because of the editing techniques.

Editing Style: This is a B-roll shot. The editor ^{new} exactly what he was doing with this shot. He wanted the audience to get a feel for what Raoul is experiencing through his eyes. He edited in such a way, included drowning the sound out, to show that only half of the actual information viewed by Raoul was being received in his drugged brain. As a result, the audience sees chopped frames with subdued sounds that were not meant to be understood.

Time: Time is slowed down and deleted in some parts to cause a chopped frame affect. The argument between the characters is very subdued and barely audible.

Subtext: The film as a whole relates more to this shot than any other shot previously. It was quick and very confusing, yet left the audience with a glimpse of something to come with the use of the purple and green light flashes.

Shot 5 Start Frame:



Shot 5 End Frame:



Aspect Ratio: 2.35.1

Duration: 3.22 sec

Shot Size: Refer to Shot 3.

Sound: Refer to Shot 3 - uses different dialogue. This shot is a continuation of his growing fear and trying to calm himself.

Grid: Refer to Shot 3.

Contrast Dominant(s): Refer to Shot 3.

Character Movement: Refer to Shot 3.

Character Proxemics: Refer to Shot 3.

Camera Movement: Refer to Shot 3; Movement slightly different as he moves his head to look at another area of the front desk

Camera Angle: Refer to Shot 3.

Lens Used: Refer to Shot 3.

Depth of Field: Refer to Shot 3.

Lighting: Refer to Shot 3.

These could be made different from shot 3

Color Usage: Refer to Shot 3.

Screen Graphics/Composition: Refer to Shot 3.

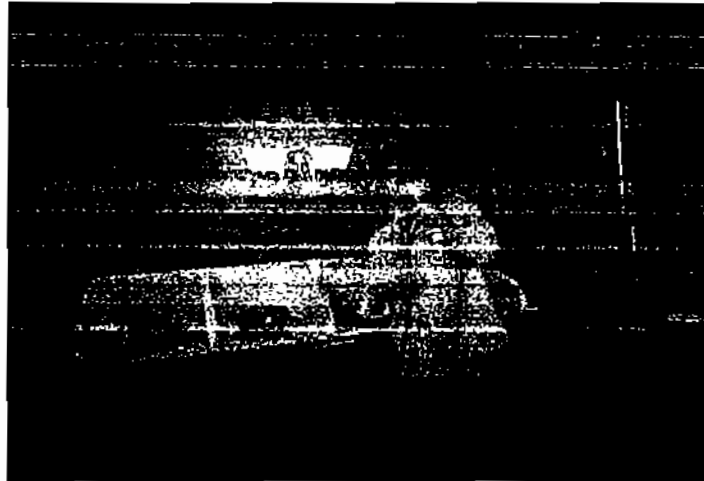
Editing Style: Refer to Shot 3.

Time: Refer to Shot 3.

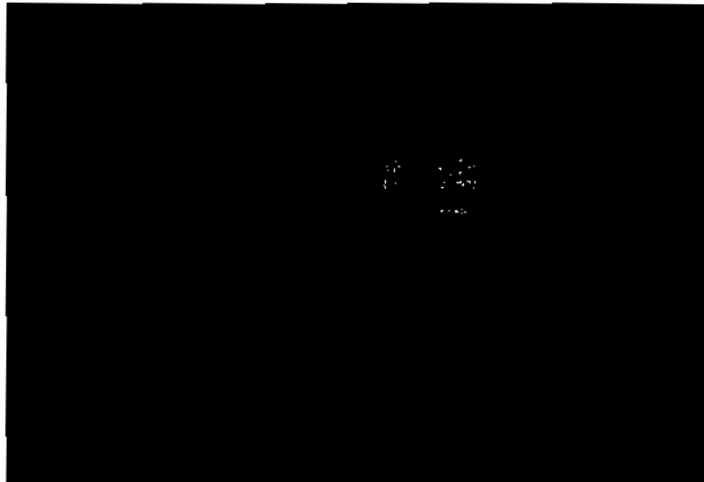
Subtext: This shot is not much different from shot 3 in most aspects. Raoul is still standing in the check-in line struggling to look normal and blend in.

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the... with lead from
side to side*

Shot 6 Start Frame:



Shot 6 End Frame:



Aspect Ratio: 2.35.1

Duration: 6.05 sec

Shot Size: This is a Medium shot. There is one character in the middle of the screen on a public telephone.

Sound: Character talking on phone, background chatter, slightly distorted casino noises, announcer in distance (undecipherable), then an eerie, hollow whooshing sound begins to arise.

Grid: In the beginning of the shot:

G1, G4 &, G7 = wall, counter and telephone

G2, G5 & G8 = character on telephone

G3, G6 & G9 = dark wood wall background

As the shot progresses:

G1, G3, G4 & G6 = dark wood wall background

G5, G7, G8 & G9 = carpet beginning to move slightly

G2 = characters legs from knee down standing on carpet

Contrast Dominant(s): As the shot tilts down, you notice that the brightest object on screen is the character himself and the colors in the carpet have a lot of contrast. The reds in the carpet contrast the dark greens and off whites.

Character Movement: While the person in this shot does not move, the carpet begins to. The carpet itself starts to become a character because of it movement. It starts to become "alive" in

Raoul's mind as a result of the acid that he took in the scene prior to this one. The carpet is shifting, moving, changing before his eyes. The green vines start to move about in a very organic fashion as if they were real vines growing from the ground. The white flowers also move very smoothly, some of them tend to move underneath the wall and on to the other side.

Character Proxemics: The character is facing the camera.

Actually the camera represents Raoul Duke's eyes because the man on the telephone actually makes a friendly gesture towards Raoul. The floor relates to Raoul as a reaction from the acid that he took earlier. Although it is not bothering him physically, it is severely bothering him mentally. He is not focusing on what the person on the telephone is saying; yet he is actually focusing on what the carpet is doing which is causing him a growing problem that lies inside his mentality.

Camera Movement: There is a tilting of the camera taking place in this shot, generally in a slow pace to slowly reveal the surprise that awaits the audience. The camera first is focused primarily on the man on the telephone and tilts downward to his lower legs and the carpet.

Camera Angle: The camera begins at an eye level angle, then tilts downward to reveal the bizarre actions of the carpet. The director chooses this as Raoul's point of view to reveal is

visual distortions with the carpet to show the audience that he is hallucinating.

Lens Used: I think this is a normal lens that focuses on the special effects of the floor.

Depth of Field: The Depth of Field is deep and all at one level. There essentially is no distant background or background movement present to be focused on. This is a pretty simple shot.

Lighting: The character is illuminated in the center of the screen with the bright wall lights just to the left of his head. As the camera tilts down, his pant legs remain light colored, however lose dominance as the carpet begins to come alive and the moving vines and flowers pick up the light and become brighter and are now the dominant feature of the shot.

Color Usage: There, of course, is a red cast to the scene. The characters light colored suit is cast with red and the background is predominantly brown. As the camera tilts down to the carpet, which is a deep red color, green and white is added in the vines and flowers. When movement begins with the carpet, the red background part of the carpet remains still while the contrasting green and white vines and flowers sway.

Screen Graphics/Composition: The moving carpet is a computer generated special effect in the shot. The animators did a tremendous job making the animation organic and fluid. Our eyes

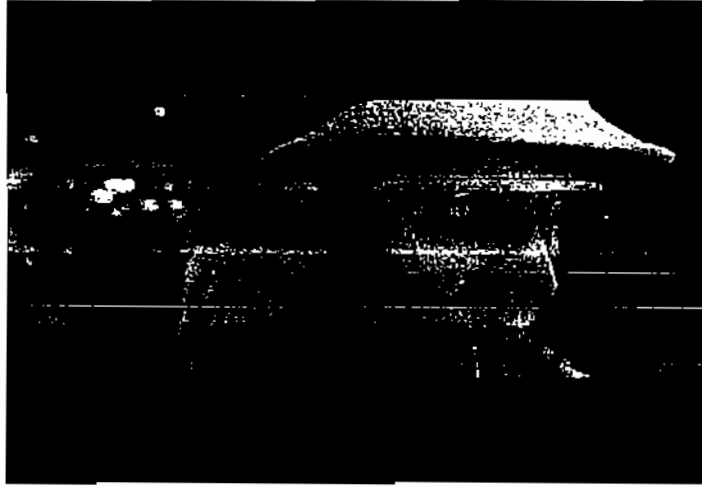
begin with the brightest object on the screen that initially is the man on the telephone. Then as the camera tilts down, your eyes follow the man's legs not realizing that the carpet is already moving until the camera stops and focuses on it. The viewer's subconscious does not expect a carpet to move, and therefore there is a split second delay in how the viewer looks at the carpet before realizing it is moving.

Editing Style: This is a B-roll shot, however, very supporting of the previous and next shot. It supports that fact that Raoul is indeed on acid and hallucinating. This is edited so the untrained normal eye does not realize that the carpet is moving until it has actually viewed it for a second or two. Then it becomes an amazing discovery, and then the knowledge is evident that it represents in Raoul's hallucination.

Time: This shot starts in real time, but turns to dream time as the camera tilts down to the floor.

Subtext: This shot seems to amplify that fact throughout most of this movie the viewer looks at the shot as if in real time, however dream time is taking place simultaneously through Raoul's eyes. We don't always see what he is seeing and the two states of real and dream-like are interwoven and can become confusing.

Shot 7 Start Frame:



Shot 7 End Frame:



Aspect Ratio: 2.35.1

Duration: 2.05 sec

Shot Size: Refer to Shot 3 & 5.

Sound: Basically the same as the shot before the previous one. Character talking on phone, background chatter, slightly distorted casino noises, eerie, hollow whooshing sound is now slightly more intense

Grid: Refer to Shot 3 & 5.

Contrast Dominant(s): Refer to Shot 3 & 5.

Character Movement: Similar to the hot before the previous one, but now the viewer can see his reaction to the moving carpet in his eyes. He almost seems off-balance, completely "out of it" now.

Character Proxemics: Refer to Shot 3 & 5.

Camera Movement: Refer to Shot 3 & 5.

Camera Angle: Refer to Shot 3 & 5.

Lens Used: Refer to Shot 3 & 5.

Depth of Field: Refer to Shot 3 & 5.

Lighting: Refer to Shot 3 & 5.

Color Usage: Refer to Shot 3 & 5.

Screen Graphics/Composition Refer to Shot 3 & 5.

Editing Style: Refer to Shot 3 & 5.

Time: Refer to Shot 3 & 5.

Subtext: Although the shot does not differ very much from the other similar shots, the viewer still can understand the effect of what Raoul is feeling. The viewer feels more and more what is going through his mind. In my opinion, the director has done a terrific job in creating an atmosphere where the viewer actually can understand what the main character of the film is going through while on drugs.

Shot 8 Start Frame:



Shot 8 End Frame:



Aspect Ratio: 2.35.1

Duration: 3.18 sec

Shot Size: I think this would be considered a Medium Close shot, even though you only see the man's legs, the main focal point is the movement of the carpet.

Sound: Character talking on the phone, background chatter, slightly distorted casino noises, eerie, hollow whooshing sound is now even more intense.

Grid: G1, G3, G4 & G6 = dark wood wall background
G5, G7, G8 & G9 = carpet moving (coming alive)
G2 = characters legs from knee down standing on carpet

Contrast Dominant(s): The colors in the carpet have a lot of contrast. The reds in the carpet contrast the dark greens and off whites. When the vines start to move up the man's legs, it is really noticeable because of the contrast between the man's solid white pants and the dark green vines.

Character Movement: Again the carpet itself becomes a character by becoming alive. The man acts like he doesn't notice, because he knows that it is not really happening. Now the carpet begins to move up the character's legs like it is attempting to kill him. The motion is very silky smooth. They are not 3-D vines, but very flat; personally I think it made a better effect to be flat.

Character Proxemics: Refer to shot 6. The floor still relates to Raoul as a reaction from the acid that he took earlier. It continues to bother him mentally as he increases focus on what the carpet is doing which is adding to his problem inside his mind.

Camera Movement: This is a still shot with the camera focused on the floor and its movement.

Camera Angle: The camera is tilted downward toward the floor similar to end of shot 6 and remains there for this entire shot.

Lens Used: The same as at the end of shot 6.

Depth of Field: The same as at the end of shot 6.

Lighting: The same as at the end of shot 6.

Color Usage: Refer to shot 6. There, of course, is still a red cast to the scene. The characters light colored pant legs is cast with red as well. The carpet is a deep red color with green and white in the vines and flowers.

Screen Graphics/Composition Refer to shot 6. The moving carpet is a computer-generated special effect in the shot and becomes more enhanced and intense in this shot as the vines grow up the man's pant legs.

Editing Style: This is a B-roll shot and still plays a supporting roll to the previous and next shot. It further supports that fact that Raoul is indeed on acid and hallucinating.

Time: It continues the dream time that began at the end of shot 6 and continues throughout this shot. It represents Raoul's hallucination.

Subtext: This shot is a continuation of the previous shots, where the audience is experiencing his vision becoming worse and

worse. This shot proves his hallucinating state by showing the vines starting to get out of control.

Shot 9 Start Frame:



Shot 9 End Frame:



Aspect Ratio: 2.35.1

Duration: 3.06 sec

Shot Size: Refer to Shot 3, 5 & 7

Sound: Character still talking on the phone but faded, background chatter is faded, slightly distorted casino noises, eerie, hollow whooshing sound is still present. It appears that surrounding sounds are now being translated in Raoul's head and are fuzzier.

Grid: Refer to Shot 3, 5 & 7.

Contrast Dominant(s): Refer to Shot 3, 5 & 7.

Character Movement: Although thoroughly paranoid to actually "check-in" at the end of the frame, he now looks up and realizes that it is his turn.

Character Proxemics: Refer to Shot 3, 5 & 7.

Camera Movement: Refer to Shot 3, 5 & 7.

Camera Angle: Refer to Shot 3, 5 & 7.

Lens Used: Refer to Shot 3, 5 & 7.

Depth of Field: Refer to Shot 3, 5 & 7.

Lighting: Refer to Shot 3, 5 & 7.

Color Usage: Refer to Shot 3, 5 & 7.

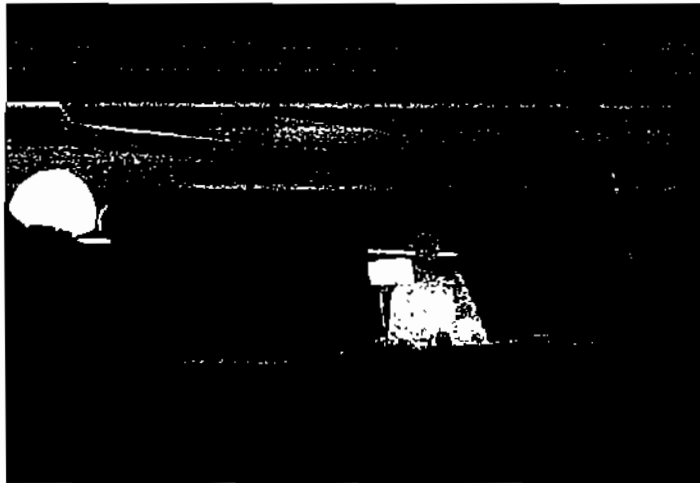
Screen Graphics/Composition: Raoul's glasses seem to be more dominant in this shot than in 3, 5 and 7. In the beginning of the shot, he is looking downward as if totally afraid to be the next one to approach the front desk. At the end of the shot, the glass frame encircles one eye, which becomes the focal point of that frame.

Editing Style: Refer to Shot 3, 5 & 7.

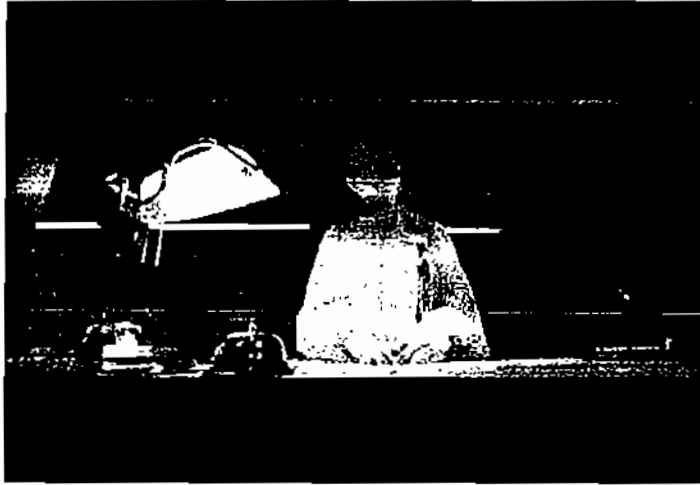
Time: Refer to Shot 3, 5 & 7.

Subtext: The dialogue in this short shot is simple, yet very important. Raoul's says, "Ignore this terrible drug." In my opinion, the director used this dialogue in this specific shot to establish Raoul's current state of mind in preparation for the upcoming scene, which is the actual "check-in" procedure. With sweat still very evident on his face, and the look in his eye, the audience likely doubts his abilities to safely get through the "check-in" without getting caught.

Shot 10 Start Frame:



Shot 10 End Frame:



Aspect Ratio: 2.35.1

Duration: 3.29 sec

Shot Size: This is a Medium Close shot, however it begins at a distance and moves in on the character.

Sound: Eerie whooshing sound with evil piano music, character dialogue to himself, extremely muted casino noises.

Grid: In the beginning of the shot:

G1, G2, G3, G6, G7 & G9 = dark wood wall background

G4 = light fixture

G5, G8 & partial G9 = front desk clerk and desk lamp

As the shot progresses:

G1, G4 & G7 = desk lamp

G2, G5 & G8 = front desk clerk

G3, G6 & G9 = dark wood wall background

Contrast Dominant(s): This shot has an obvious centered point of focus with light against dark. The desk clerk and the desk lamp are both illuminated in bright light. The viewer's eyes are directed toward the brightest spot on the screen, which is the desk clerk. She appears almost like a glowing apparition.

Character Movement: There is little character movement, however with help from the camera angle, her statue-like figure gives an impression of a "Gate Keeper." She holds the key to his ultimate freedom, but he must get her approval to receive the key and pass.

Character Proxemics: The desk clerk character here is facing towards the camera, while the main character is the view we are looking through, which is his eyes. This has a social distance, but because of the viewer being inside Raoul's head, it feels almost intimate. Raoul's is still trying to hide his absolute fear to approach the desk clerk. His dialogue suggests the same.

Camera Movement: The camera is moving in towards the frame in a distinct swaying pattern, representing Raoul's unstable and unusual walking gait as well as his hallucinating state of mind. The camera movement suggests he is off balance.

Camera Angle: The angle is slightly tilted up giving the impression that the desk clerk is large and up on a pedestal as a high-ranking authority. Of course the audience knows she is

not, she is just a hotel desk clerk doing her job, but in the mind of Raoul, she is the "Almighty Gate Keeper" who he thinks controls his fate.

Lens Used: I am not familiar with the actual lens used here, but would like to know what it is. The clerk appears to be very far away, when she is really not. In my opinion, the director made a right decision to use this particular lens to show a strange affect, although I don't know what lens it is.

Depth of Field: She appears very far away, although she really isn't. Depth of Field is deep and as the camera moves in, becomes deeper with a focus on the character face. Everything is in focus, although the scene is simple. The audience could make the presumption that she is the next step in Raoul's journey towards checking in to this hotel.

Lighting: There is a very high key light centered on the desk clerk. There are dark pools of shadow behind her, yet faint splotches of light flicker on and off, to give a confused affect. Day or night is not an issue in this shot as with the others. The brightly illuminated desk clerk appears to the audience, through Raul's eyes, that she is a force to be reckoned with.

Color Usage: The red cast is not present in this shot. It is predominantly bright yellows, beige with brown and black in the background. The bright yellows are highly contrasting to the

only to come up against another one, the "clerk." This shot is intentional and works to show the audience that his brain is not working to its full potential due to the drugs he has taken prior to this scene. It was intentional to portray his visions at a slow, jagged pace to give the affect that his brain is not translating every his eyes are seeing.

In conclusion, my opinion of the analysis of this scene shows that it cannot be broken down shot by shot, but rather should be taken as a whole. This allows the viewer to reach a full understanding of the main character's dilemma as he progresses through the movie in a drug induced state of mind which produces many and varied obstacles. These obstacles would be a simple task to a normal functioning brain. The director makes us walk through every motion with this main character one step at a time experiencing his distorted views and sights through a convoluted imagination. The movie portrays an extraordinary view of ordinary daily life situations, which the director and editor have accomplished tremendously.

Brad's
This is an excellent analysis of what
an interesting film. You clearly express what
Billions is up to here, and I express it well
Please see my comments. (People of schizophrenia
would help) Excellent work
A/A-
I'll take a copy for the character