

The Big Lebowski

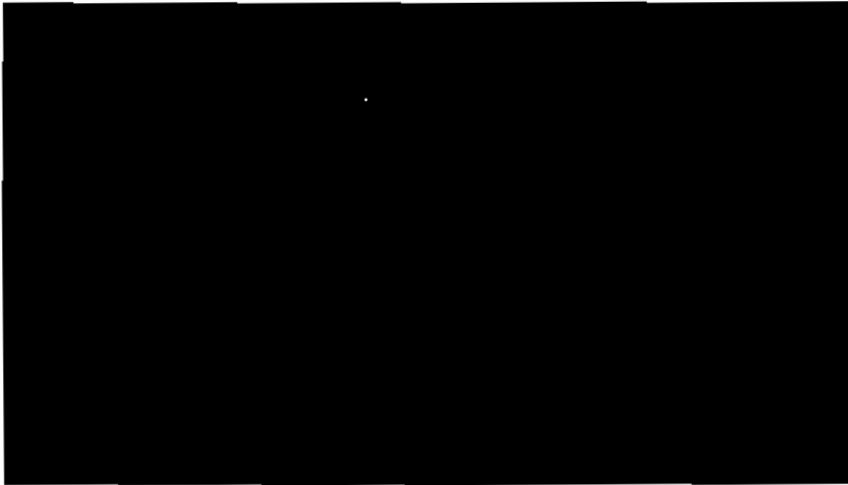
A film by Joel and Ethan Coen

Scene Analysis

Scene: Jesus enters the story

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Development of film expression
4-29-01

First frame



End Frame



Aspect Ratio: 1.85:1

Shot #: 1

Duration: 10 seconds 2 frames

Shot Size: extreme close-up

please use 19 point type

Sound:

The sound for this shot begins in the previous shot as an L-cut. It is the guitar intro to a Spanish version of hotel California which plays through most of the scene. The main light is in the left quadrants.

Screen Quadrants:

Because this is an extreme close-up there is not a lot of variation throughout the quadrants. Jesus' leg is center frame through the shot and the surrounding area is filled with the bowling lanes in the background.

Contrast Dominant:

There are two main points of highest light in this shot. The first is in the upper left quadrant where a clock or round sign is brightly reflecting against the mostly evenly lit shot. Soon after the clock comes into frame there is a brightly reflective surface below Jesus' shoe. Neither of these bright spots is a light source and they seem to be used merely to surround the action of the shot and create variety within the shot. The entire background is brighter than Jesus' leg which is duller and contrasting in color. Our attention is driven by camera movement but is certainly guided to the subject by the contrast of the surrounding brightness.

Character Movement:

Jesus' only movement in this shot is along the y axis. His hands move downward with the camera and then float higher as he pulls up his sock. It is minimal movement and is motivated only by character, not so much by shot composition.

Character Proxemics:

Jesus is the only character in this shot. However, he is at a very intimate distance from the audience, just his leg fills the entire frame. He is facing the left of the frame with the bowling lane straight ahead of us... this makes the audience associate him with bowling right off the bat.

Camera Movement:

The camera begins moving right away in the shot. It follows downward from Jesus' knee to his shoe and then lifts back up again matching the movement of his hands. Once the camera reaches the top of his shin the shot cuts. This camera movement is used to emphasize Jesus' motion as he pulls up his sock which gives us information about his character.

Camera Angle:

This introduction to Jesus is shot low angle which is useful because it leaves everything above our view seeming mysterious. This makes the audience want to know more and draws them into the scene. It also tells us something of Jesus' cockiness. It gives us the feeling that he is above us as well as the other characters.

Lens Used:

It is kind of hard to tell with this shot. The foreground is compact within the frame and the depth of field is very shallow which can indicate a telephoto lens. However, the background is not compressed at all on the z axis and the shot itself runs quite deeply into the distance. The background is wide open with a lot of distance and fall off so I believe it is more likely a wider angle lens.

Depth of Field:

The depth of field is very shallow. Everything beyond Jesus into the background is way out of focus which diverts our attention to him. It also separates him as being dynamic in the shot, as though he were all that mattered in the story right now.

Lighting:

The background is brightly yet evenly lit and Jesus is lit equally low key. Jesus' main light seems to be coming from the left of the frame and he is slightly backlit to separate him from the evenly lit background. The backlight also accentuates his leg's shape and brings out his contrast colored clothing. The light is soft and uniform wrapping gradually around the subject and evenly illuminating the background.

Color Usage:

The background is filled with a lot of brighter colors including yellows and whites, whereas Jesus is dressed in a dull purple which contrasts great with the background bringing our attention to him within the frame. It draws him away from the background expanding space and depth. This gives us insight into Jesus' individualist, cocky attitude.

Screen Graphics/Composition:

The shallow depth of field is what first makes Jesus' presence in the shot dynamic. Our eye drifts along the lines of the bowling lanes, the rear wall, and the ball return and each lead us straight to the subject. Contrast between Jesus and the rest of the frame makes him powerful and the camera following his movements makes us passengers on a ride he is controlling. Jesus' leg is very centered in the shot and we're at such an intimate proximity to him that it almost makes us uneasy. These are all ways that the shot gives Jesus "presence".

Editing Style:

This particular shot is the first in a quick cut sequence where we begin in a close-up of a part of Jesus and do not see an establishing shot of who he actually is for several more shots. The shot is not cut into continued action in the next so editing is quite noticeable, but the shot length and quick cuts create a rhythm which allows the audience to accept it.

Time:

The shot is done in slow motion which creates an expansion of time. This helps to give the audience an impression of how concentrated Jesus is on bowling as well as establishing his smug disposition.

Subtext:

The compositional elements of this shot are used to portray Jesus as a cocky and intimidating character as well as to make him seem mysterious. The audience feels compelled to find out who he is but they also feel somewhat weighted down by him from the low angle and the intimate distance. Our focus is drawn to him with the shallow depth of field and we concentrate on finding out his importance to the story. The real grabber the director used is the use of character movement motivating camera movement. This puts the audience at Jesus' whim.

First frame



End Frame



Aspect Ratio: 1.85:1

Shot #: 2

Duration: 9 seconds, 7frames

Shot Size: Close-up

Sound:

This shout continues the soft guitar driven intro of the Spanish version of Hotel California.

Screen Quadrants:

The entire frame is filled by the ball return with bowling balls in the bottom quadrants and Jesus' hands to enter right in the middle. There is more to observe in the left quadrants than in the right until Jesus enters frame.

Contrast Dominant:

The bright streaks of light through the chrome-like ball return contrast with the shadows and the less brilliant bowling balls. One bright reflective area is particular. Upon entering frame Jesus' hands with their blunt flesh-tones cause for a contrast and variety in color.

Character Movement:

The only movement within the shot is first Jesus' head moving into reflection on the chrome and then his hands actually entering frame left before right along the x axis.

Character Proxemics:

As in the previous shot Jesus is alone in the shot but intimately close to the audience.

Camera Movement:

The camera slowly dollies-in very subtly after Jesus' arms enter frame. It is slightly lowered as it dollies as well. This draws us closer to Jesus without yet revealing who he is.

Camera Angle:

The camera is obviously not positioned very high above the ground but the shot is seen from above the action. I believe the director chose to do this for the opportunity to hint at Jesus' identity through reflection in the chrome.

Lens Used:

The space seems shallow and compact but I'd attribute that to mere proximity between the ball return and the camera. I'd say a normal lens was used in order to get the shot nicely framed without the need for special depth adjustments. It's a very shallow shot.

Depth of Field:

Nearly all of the frame is in focus but it's such a tight close-up of the ball return that it doesn't necessarily mean the depth of field is very deep. Beyond the edges of the ball return the floor appears to be relatively out of focus so I figure it's not an especially deep depth of field. However, since this is such a shallow shot depth of field and focus have little to tell the audience.

Lighting:

The shot is actually not lit especially high key, I can tell because once Jesus enters his arms are not highly contrasted through lighting. However, the bright reflective streaks in the chrome and the contrasting edges of the bowling balls make it appear to be high key lighting initially. Despite this the light is actually very soft and it meshes evenly across Jesus.

you can have high key & soft

Color Usage:

Blue and red are dynamic colors in this shot. Though there is neither a true blue or a true red, these tints are a sort of scheme in this shot. The bowling balls consist of one raspberry red and two aqua blues which not only contrast nicely against the chrome and Jesus' skin but also match the gems in Jesus' rings. These are actually the dominant colors throughout much of the movie and I feel that they represent the Dude's laid back attitude.

Screen Graphics/Composition:

The composition is slightly weighted to the bottom of the frame because that's where most of the objects in the shot lie. The curved lines lead our eye to the top of the frame but I think are mainly used to divert our attention to the center. The high angle camera shot allows for Jesus' reflection near the brightest spot in the composition which is an effective tool for introducing him. Like in the previous shot our intimate proximity to Jesus gives him presence within the frame making him dynamic.

Editing Style:

This is another quick cut shot within the sequence and it, like the previous shot, editing is noticeable but doesn't stand out harshly. It is still a lead-in to an establishing shot to reveal Jesus.

Time:

This shot, as the previous one, is in slow motion and expands time. Time is used to build inquiry into Jesus' identity at this point.

Subtext:

The main purpose of this whole shot is to continue to tease the audience about Jesus' identity but still give us clues to his personality by making him seem dynamic and even giving us a hint as to his appearance through reflection. Part by part we are waiting to find out who he is. Also... by drawing attention to his hands we notice his strange bowling glove. We start to see that he's quite a unique guy.

First frame



End Frame



Aspect Ratio: 1.85:1

Shot #: 3

Duration: 8 seconds, 3 frames

Shot Size: full shot

Sound

Continuing the Spanish Hotel California

bowling noise in bg ?

Scene Quadrants:

All of the characters and most of the light sources in the shot are in the left quadrants. Jesus is not far from centered with the right two quadrants being mostly negative space.

Contrast dominant:

The brightest points in the shot occupy the left quadrants and once again the shot is very evenly lit. However, in this shot the bright spots seem to serve more purpose than in the previous two. There is a row of lights across the ceiling that guides our eye right to Jesus' head making him our main interest within the shot. There is very little dark in the shot which causes the brightness to be a milder attention grabber.

Character movement:

In the beginning of this shot we see only Jesus' body movements as he readies himself to bowl, he is beginning his preparation for the stride. However, for the first time in this scene we also see substantial movement on the x axis as a bowler in the foreground strides past Jesus quickly in the shot. This movement is a little distracting. It kind of comes out of nowhere, and being in the foreground it pulls attention away from Jesus, which is where other aspects of the shot are guiding us. It does make the shot seem more real however, as though we're watching this occur and though we're hidden, we have just been thrown into the middle of this scenario. A couple of bowlers in the background are making the same stride movement along the x axis. Jesus stays very focused despite all the surrounding movement so we know how serious he is about each roll.

Character Proxemics:

Jesus is facing the right side of the frame standing perpendicular to us. The motion of the other bowlers is left to right action, the way people scan or read. This left to right direction causes the viewer to associate Jesus as a protagonist in the story and facing the same way as the bowling lanes gives the frame continuity. Jesus is at a public distance from the other bowlers so we sort of single him out.

Camera movement:

The camera just doesn't feel like movin' this time. The still camera reiterates how focused Jesus is.

Camera Angle:

This is shot from about waste high relative to Jesus. This lower angle causes viewers to feel hidden like voyeurs, watching undetected from inside the action. It is a POV of the Dude, Walter, and Donny but that's not revealed yet to viewers. They see it as just an establishing shot.

Lens Used:

The lens they used was probably a wide-angle. This is judging from the way the perspective falls off into the distance. The shot is spacious and allows us to see from floor to ceiling and waaaay back into the distance. Nearly the entire frame is in focus all the way into the background. Not sharp focus... but not far off either. Wide-angle lenses would be required to do that at such a long distance.

Depth of Field:

The entire foreground is in sharp focus and the background never gets too far out of focus. The depth of field is deep to incorporate more of the action in the shot, it allows us to notice the movement of the bowlers in the background.

Lighting:

The light is not all that bright but most everything in the shot is illuminated. There are no real shadows where detail is lost. The windows in the upper-left quadrant are not even totally lacking detail. It is very evenly lit with soft, low-key lighting. The light wraps and coats the shot with the light source appearing to come from the right off of frame. It gives the shot a relaxed feeling which doesn't really cater to the mysteriousness theme we'd observed before.

Color Usage:

Most of the shot is composed of dull tans or oranges which don't really stand out. These bland colors Cause Jesus' flashy purple get-up to really stand out bringing our attention to him in the scene.

Screen Graphics/Composition:

This shot is filled with leading lines heading all the way back into the distance. Most of these lines pass by or even point right to Jesus as he's getting ready to bowl. The bowling lanes, the rows of lights and the pattern of ball returns all frame Jesus as the key in the shot. The shot feels weighted into the distance because the perspective angles lead from a large foreground to a pretty small background. Through his contrasting color, the leading lines and other aspects this shot does a good job of fingering Jesus as the focus within the frame.

Editing Style:

This cut-away is our establishing shot for the scene. We finally see Jesus in full and we see the environment the scene will take place in. It's interesting how the establishing shot is inserted between two extreme close-ups.

Time:

The shot is in slow motion to continue the theme of Jesus' deep concentration and timely preparation.

Subtext:

This shot is used to finally give us a release from our curiosity as to who Jesus is. It establishes his identity and where he is. The director obviously took measures to make

Jesus stand out in the shot and the entire scene for that matter. Because of this the audience knows Jesus will be of importance to the story.

First frame



End Frame



Aspect Ratio: 1.85:1

Shot #: 4

Duration: 4 seconds, 15 frames

Shot Size: Extreme Close-up

Sound:

Spanish hotel California continues

Screen Quadrants:

Jesus fills the left quadrants and his bowling ball is in the right quadrants. The brightest point in the shot is in the upper-right quadrant above the ball. Not much to be said for shot structure here because it's such a tight close-up.

Contrast Dominant:

This is a very low contrast shot. There really are no dark areas in it, just a few places which are more shadowy than others. The overhead lights in the background are the lightest area but still don't contrast anything else in the shot much. There is a bright area between Jesus and the ball which helps us to associate the two and shows how focused Jesus is on his ball.

Character Movement:

This shot has only one character and he only makes one subtle movement. He sticks out his tongue and licks the bowling ball. This shot is thrown in to reinforce how serious Jesus is about bowling as well as to begin to show the audience what a freak-show of a character he is. He's not normal... he's a petter-ass too!

Character Proxemics:

Jesus is still facing frame right and he is the only character in the shot. He is at a very intimate distance from the viewer in this shot which allows us to see Jesus close-up and brings us deeper into the feeling of "being there".

Camera Movement:

As in the previous shot, the camera doesn't move. The stillness reminds us of how hard he is concentrating.

Camera Angle:

This is shot from just below Jesus' eye level. This shot is a cut-in from a low-angle POV so it's shot at a slight upward tilt. This makes the viewer feel connected with him and continues to exhibit his deep focus and concentration. This shot is a cut-in from a low-angle POV so it's shot at a slight upward tilt.

Lens Used:

It's not easy to be sure. Jesus' surroundings in the shot are very much out of focus so it's hard to tell what kind of space-compression may be occurring. Judging by the narrow depth of field and the way foreground space fills the frame I'd suggest this was shot with either a normal lens or maybe slightly telephoto. Using a normal lens makes this a more believable POV cut-in. If we see it like the characters do we feel like part of the story.

Depth of Field:

This shot has very narrow depth of field and very shallow focus. Jesus' face is in focus but his hand being just two inches closer to the camera has begun to blur. The entire background is out of focus. This not only draws our attention in the shot directly to Jesus' face but it gives us a sense of how he is so concentrated it's like he's the only thing there... nothing else matters.

good

Lighting:

Again the lighting is low contrast, even across the frame and soft. If you look closely at the bowling ball you can see a reflection of the reflector board which was used to light him off screen to the right. This reflective diffusion is how they are able to make the lighting so soft and natural. The light has an unmotivated, public area look to it due to appearing so even.

yes

Color Usage:

The background is made up of one bland yellowish-gray color and the soft red bowling ball contrasts nicely, as does Jesus' shirt. This causes them to stand out as being important. The blacks of Jesus' hair and his glove contrast well against the brighter colors of the ball and Jesus' shirt. The contrast gives the shot unity.

Screen Graphics/Composition:

The frame is very full because it's a tight close-up and it's nicely balanced. The shot is simple, having only Jesus and his ball, but it's dynamic in how they fill the frame and steal our attention. All the different elements, focus, color, contrast, they all lead us straight to Jesus and his ball. The lights on the ceiling lead straight to the ball demonstrating Jesus' concentration on the ball.

Editing Style:

As previously mentioned this is a quick a roll shot of the POV in the previous shot. It allows the viewer to see what the three other characters are seeing but they get to see it more closely than the characters. This shot flows smoothly from the previous one continuing Jesus' positioning and movement flawlessly. Because of this the cut does not stand out as editing but more as evolution within the scene.

Time:

This shot too is in slow motion. Not only does this time expansion reiterate Jesus' concentration but it builds on the feeling that everyone in the story seems to take their time and be laid back.

Subtext:

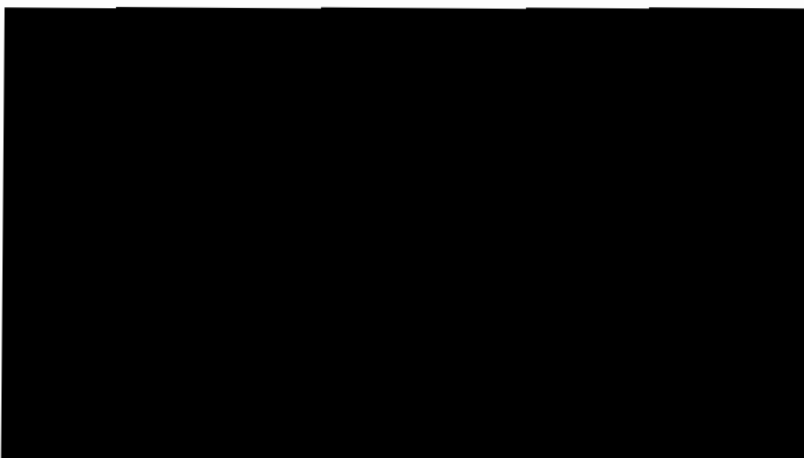
As I've said over and over again within this shot analysis the main theme of this shot is concentration. All of the elements single out Jesus as being very concentrated and not bothered by his surroundings. We also see a few elements used by the director to show us what a weirdo Jesus is. Just the deep concentration on a bowling ball and the fact that he's licking it are clues enough for us. A connection is made in this shot between the viewer and Jesus and we begin to concentrate with him, focusing on what he does as he's focusing on his ball.

good

First frame



End Frame



Aspect Ratio: 1.85:1

Shot #: 5

Duration: 3 seconds, 20 frames

Shot Size: Close-up

Sound:

Continuing still the Spanish Hotel California.

Screen Quadrants:

Everything in the frame is dead centered. Jesus' head and shoulders are smack in the middle of the shot from the top of the frame to the bottom. The bowling lanes occupy the left and right quadrants.

Contrast Dominant:

The brightest area in the shot is down the lanes a ways seen directly to the left and right of Jesus' dark black hair and hairnet. Though the hair seems to be properly lit too it stands out from the bright background because of its dark black color.

Character movement:

Jesus doesn't move in this shot. His stillness accentuates the preparatory mood of the shot.

Character Proxemics:

Jesus is alone in the shot and does not move or present himself relative to other characters. He is at an intimate distance from the audience and his placement directly in front of the lanes gives us a perspective of what he sees.

Camera Movement:

The camera begins to tilt down slightly in the last second of the shot but apparently the shot was cut short because the tilt seems pointless and brief.

Camera Angle:

The camera is placed at Jesus' eye level and with the camera directly behind him we get a perspective of what he sees at this point.

Lens Used:

Though the distance goes quite deep into the shot the space seems compressed along the z axis and the depth of field is very narrow. The background is compressed right up against Jesus' head. This was likely shot with a telephoto lens.

Depth of Field:

The depth of field is very narrow, only Jesus in focus in the shot which reiterates the concept of how intensely focused and prepared Jesus is at this moment.

Lighting:

The light is soft and low-key. The light bends smoothly around Jesus with the unmotivated source appearing to be directly behind Jesus and the camera. Everything in the frame is pretty much evenly illuminated with only one tiny shadow beneath Jesus' collar.

Color Usage:

Jesus' brightly colored shirt and dark black hair contrast nicely against the bland tans of the surrounding bowling lanes which pulls our attention to him and tells us that he is different as a character. Different from the other bowlers... (the Dude, Donny, and Walter perhaps?)

Screen Graphics/Composition:

The leading lines from the front of the lanes to the background guide us to Jesus while the focus, color and contrasts bring him directly out to our attention. This is a balanced shot making Jesus dynamic in the frame by the way he fills the screen and has our attention though he is perfectly still.

Editing Style:

This is a very short shot, only 3 seconds which sort of breaks off the rhythm of this scene though it is comprised of a bunch of quick cuts. It seems it was cut off early because the camera movement at the end seems to hold no purpose since it was cut-off.

Time:

Time doesn't play much role in this shot except to establish Jesus' lack of movement. That lack of movement over time tells us that his character is concentrated in control.

Subtext:

In this shot Jesus does nothing which is actually dynamic in itself. It gives the viewer the feeling that Jesus is very focused and very much in control. Jesus stands out in the shot to remind us that he is dynamic and different from the other.

— even his pony tail is aimed down the alley!

First frame



End Frame



Aspect Ratio: 1.85:1

Shot #: 6

Duration: 5 seconds, 6 frames

Shot Size: Close-up

Sound:

Continue Spanish Hotel California musical score.

Screen Quadrants:

Because this is a tight close-up Jesus and his ball fill almost all of the frame but as the camera moves his head is pushed from center to the left quadrants.

Contrast Dominant:

Differing in this shot from most Jesus is actually contrasting against the background by being more brightly lit than it is. The dark shadowy background surrounding Jesus leads our eye straight to his brighter face.

Character movement:

Jesus is moving toward the bowling lanes in this shot but actually moves directly toward the camera on the z axis. He is finally beginning his stride at this point and it is almost like a release for the viewer since we have been watching him in preparation for so many shots.

Character Proxemics:

In this shot proxemics are not so much the focus, he is the only one in the shot despite a few blurry figures in the distance. He is intimately close to the viewer which establishes his as dynamic and in this shot even intimidating the way he is so close and moves even closer.

Camera Movement:

The camera movement is very unique. As the camera tilts down from Jesus' head to his chest it is also panning right to reveal his name upon his shirt. The result is a diagonal tilt which is useful in identifying Jesus' name.

Camera angle:

This shot begins at eye level and the viewer is able to see the concentration in Jesus' eyes as he is ready to stride and bowl.

Lens Used:

The lens used is likely telephoto because of the shallow depth of field and the way Jesus' movement toward the camera on the z axis, despite his close proximity to the camera, is not all that prominent. The background space is compressed against the foreground as well.

Depth of Field:

The depth of field is narrow which brings our focus to Jesus in the foreground and accentuates his deep concentration and focus.

Lighting:

The shot is lit with soft, low-key light that wraps around Jesus with smooth transitions from light to shadow. The background is dark with Jesus more illuminated

which makes him stand out as a prominent character as well as a powerful one. It re-emphasizes how Jesus is different from the others.

Color Usage:

Again Jesus' nice purple shirt stands out prominently against the dark background. His red ball and flesh-colors draw him to attention as well. This color contrast against the bowling alley causes a distance along the z axis to separate Jesus and gives viewers information on how he is different and stands out from the other bowlers.

Screen Graphics/ Composition:

The contrast, depth of field and colors are used in this shot to make Jesus seem different. They draw our focus to him while making him seem odd compared to the rest of the frame. The shot is weighted to the left as the camera begins to move yet it is still simple and short. The shot is dynamic because Jesus is right there in our face as the viewer and coming ever closer as he bowls.

Editing Style:

In this shot the emphasis continues to be mise en scene. It's a continuing flow of quick cuts to show Jesus' preparation and stride.

Time:

This shot is in slow motion expanding time which further demonstrates Jesus' deep concentration. It is establishing Jesus as a character who is independent and focused.

Subtext:

In this shot the director uses focus and contrast to continue bringing Jesus to attention and making him dynamic. Jesus is established as different through his color and the use of time and he is displayed as very concentrated and focused through the shallow depth of field and the expansion of time.

First frame



End Frame



Aspect Ratio: 1.85:1

Shot #: 7

Duration: 4 seconds, 2 frames

Shot Size: Full shot-Close-up.

Sound:

Continue Spanish Hotel California score. Sound of bowling ball striking the floor and rolling occurs toward the end of the shot.

Screed Quadrants:

Jesus occupies the left quadrants for most of the shot then ends up relatively centered.

Contrast Dominant:

This is a very low contrast shot. There are a few small bright spots where lights are present but they do not contrast much. Everything is pretty evenly lit with Jesus just a little darker than the background.

Character Movement:

As Jesus moves right along the x axis the other bowlers in the background are all moving left along the x axis. This establishes that Jesus is more focused and careful to take more time and that he is different from the other bowlers.

Character Proxemics:

Jesus and the background bowlers are facing different directions as they are moving which separates Jesus from them and makes him stand out mentally to the viewer. Jesus is at a public distance from them and a social distance from the viewer as we watch him finally stride, but at the end of the shot the background characters are gone and we're at an intimate distance from him. This symbolizes the culmination of stride... that he's finally thrown the ball.

good

Camera Movement:

The camera makes a simultaneous truck right, tilt down, and zoom in to follow the action of Jesus' stride and draw the viewers gradually closer and closer to him. This makes viewers feel like a part of the action.

Camera Angle:

Though the shot begins higher than it ends up the entire shot is low angle. At this shot we continue our break from the POVs but this shot does begin very close to a POV of the Dude, Walter, and Donny. We see this from below which makes Jesus seem even more intimidating to them.

Lens Used:

It looks like a normal lens was used. The perspective fall-off appears pretty close to what the human eye would see and the space is relatively spread out and comfortable. This helps us to associate the shot with what the other three characters are seeing.

Depth of Field:

Jesus is the only part of the shot in sharp focus but the surrounding areas are not as blurry as they have been in previous shots. This allows us to see the other characters in the background and represents Jesus' careful concentration coming to an end.

Lighting:

This shot is lit like the previous ones, low key and soft lighting with a small margin of difference between the brightest and darkest areas. The soft light wraps smoothly around the characters and the shot is lit evenly like a public place like a bowling alley usually is. This makes the shot seem more real to associate it with what the Dude, Walter, and Donny might be seeing.

Color Usage:

Once again Jesus' Purple get-up causes him to stand out from the bland yellowish-tan background pulling our attention to him. This color contrast seems to bring Jesus in the foreground even closer along the z axis. The contrast further establishes Jesus as being different because the background characters are dressed in plainly colored street clothes.

Screen Graphics/ Composition:

This shot begins weighted to the left because Jesus is positioned to the left along with the ball returns and most of the background characters. As he throws the ball the shot ends up more balanced because Jesus is more centered with his legs filling the frame. The line of ball returns, the bowling lanes, and the lines on the ceiling all guide our eye to Jesus through the shot and movement of both the camera and characters along the x axis drives the shot.

Editing Style:

This continues the quick cut sequence that makes up the scene. I think it was cut to early, this shot begins with Jesus being noticeably in a position that viewers assumed him to be in during the previous shot. It repeats that position causing us to notice the editing more than we need to.

Time:

This shot begins in the slow motion time expansion we've seen through the previous shots but by the end it has sped up to real time. I wasn't sure if it actually got to real-time but if you closely watch the extras in the background you notice them speed up to about normal speed.

Subtext:

This shot is meant to represent a POV but rather than actually be a POV it draws the viewers closer to the action than the characters can be. By allowing us to see the background characters' contrasting action the director establishes Jesus as being different. By coming up to real time viewers get a release of the intense concentration and the long awaited throw is over.

First frame



End Frame



Aspect Ratio: 1.85:1

Shot #: 8

Duration: 6 seconds, 10 frames

Shot Size: Medium shot-Close-up

Sound:

Over the Spanish Hotel California score we here the sound of the rolling bowling ball. As the ball approaches the pins hear what sounds like an airplane sound slowly building. At last the sound of the ball striking the pins is heard.

Scene Quadrants:

The Bowling ball starts slightly in the right quadrants and ends up very centered. The whole shot is very centered and evenly distributed over the quadrants.

Contrast Dominant:

This shot has little contrast. The only real contrast is the contrast of the evenly lit lane and ball against the shadows in the background behind the pins. It sort of helps to create an edge around the ball and brings it to our focus.

Character Movement:

There are no characters in this shot... just a bowling ball cruising along the z axis toward the pins.

Character Proxemics:

Again, there are no characters in the shot... but we move from a social to an intimate distance from the ball as viewers.

Camera movement:

This camera movement is cool, the camera dollies in toward the ball and then follows it on a dolly rig down the lane as the ball moves toward the pins. This makes the shot more dynamic. The shot originates from Jesus' perspective then follows the ball to bring viewers closer to the action. The camera zooms slightly in the beginning as well.

Camera Angle:

This is a very low angle shot, low enough to be at eye-level (so to say) of a bowling ball. This basically just makes for a cool shot.

Lens used:

The shot starts out normal but zooms in a bit to end up relatively telephoto as it gets close to the ball. This makes the ball fill frame and begins to culminate it's trip.

Depth of field:

The Bowling ball is in sharp focus and the surroundings are barely out of focus. This allows viewers to see the background coming closer as the ball travels which looks pretty cool. It also establishes that Jesus' heavy concentration has come to an end.

Lighting:

Once again the shot is very evenly lit, most of the light is unmotivated and is representative of the light you'd normally find on a bowling lane. The ball is the brightest object in the shot though. This just makes the shot feel realistic.

Color Usage:

The light red of the bowling ball mixes well with the surrounding brown and pinkish background. In this shot color Unifies the subject and the scene rather than making it stand out as in the previous shots.

Screen Graphics/Composition:

This is a pretty bland but effective shot. The movement along the z axis is what really makes the shot dynamic with most other elements being very simple and consistent. The shot is generally pretty balanced with the ball and composition quite centered. The leading lines of the bowling lane lead the eye to the pins in the distance and line up the path the ball shall follow.

Editing Style:

This shot continues the quick cut sequence. In this cut away the emphasis is on mise en scene and the shot flows smoothly with the short cut rhythm of the sequence.

Time:

It's difficult to tell if this shot is real time or not because I don't know how hard they threw the ball but I assume that since the previous shot sped up to near real-time it is probably in real time as well... or at least to appear real time. This establishes that the focus and concentration is over and the result is about to be realized.

Subtext:

This shot is basically our release from all the intense concentration and shows the culmination of Jesus' careful preparation. It's main value is to look cool and the motion on the z axis makes it an effective shot. It establishes Jesus' perspective and then draws the audience closer for a nice spectacle as the ball and camera travel together.

- It also indicates Jesus' concentration →
as if we were POV his mind...

First frame



End Frame



Aspect Ratio: 1.85:1

Shot #: 9

Duration: 7 seconds, 10 frames

Shot Size: Full Shot

Sound:

In this part of the song the Tempo picks up and the beat of the song changes triumphantly as Jesus begins to dance about after bowling a strike.

Screen Quadrants:

Jesus stays in the center in this shot and the other quadrants are filled with the surrounding lanes and walls.

Contrast Dominant:

The background is brighter than Jesus again and he contrasts against it making him stand out. The clock in the background is the point of greatest light but it's barely noticeable and Jesus himself is the darkest part of the frame. This brings Jesus to our attention.

Character movement:

Jesus backs up as he stands from his stride and faces his partner of screen behind the camera. Then he backs up along the z axis and begins dancing back and fourth pointing at his partner who is now his focus since he's done bowling.

Character Proxemics:

Jesus is at a social distance from us and his off-screen partner, of whom this is a sort of POV. Jesus is pointing and reacting to him while he celebrates.

Camera Movement:

The camera makes only very subtle up and down tilts to keep Jesus' head in frame as he moves along the z axis. The camera's relative stillness is representative of his partner's POV.

Camera Angle:

This is a low angle shot because Jesus' partner is sitting down so he is seeing it from a lower angle as we are.

Lens Used:

The entire space all the way into the background looks quite open and is almost in focus. From ceiling to floor the surroundings are in frame. These aspects as well as Jesus' prominent appearing movements along the z axis lead me to believe this was shot between normal and slightly wide-angle. This is probably to represent his partner's perspective and to make it feel realistic.

Depth of Field:

The depth of field goes deep into the background and the furthest point is not all that far out of focus. This is used to represent the normal vision of Liam's (Jesus' partner) POV. Now Jesus becomes more a part of the bowling alley than standing apart from it as he did in previous shots.

Lighting:

The lanes and background are evenly and brightly illuminated as they were before like a public bowling alley would normally be. Jesus is somewhat darker than he has been which throws off the even lighting theme we've been seeing. The light is still soft and low key with smooth wrapping of light rather than hard lines of it. This dark appearance of Jesus gives us information of how he actually has a dark side which is described later in the movie.

Color Usage:

This shot has all the same colors with Jesus' clothes contrasting against the bland tan background. This makes Jesus stand out and tells the viewers that he's different from the other bowlers.

Screen Graphics/Composition:

The leading lines of the bowling lanes and the horizontal leading lines of the background lead our eyes straight to Jesus as he celebrates. The shot is balanced with Jesus dead center in frame and is very simple having just him and the empty bowling lanes in frame. Since he is the only subject in frame his character is dynamic and his contrasting colors emphasize this.

Editing style:

This is still a part of the quick-cut sequence I've been describing. It's a cut away from the previous shot and it emphasizes mise en scene. It's a short quick shot which flows smoothly into the scene's rhythm and with the music livening up just as Jesus begins to dance.

Time:

This shot returns us to time expansion as it is slowed down to match the music and reestablish Jesus' seriousness and introduces his smugness as he does his little performance.

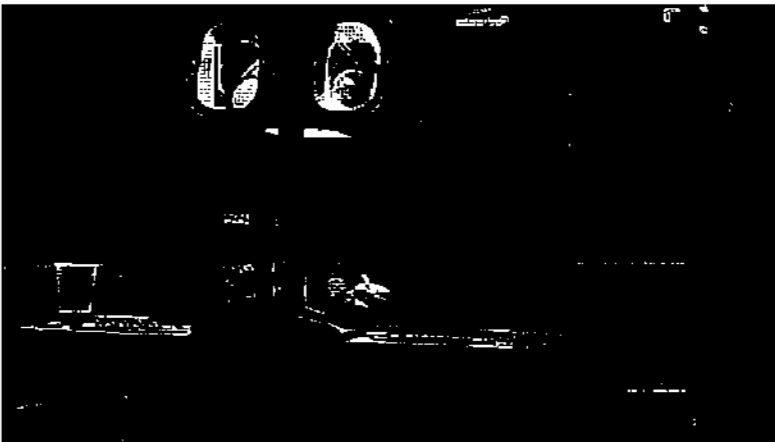
Subtext:

This shot shows how smug and confident Jesus is by putting him alone in the big bowling alley celebrating. He still appears different to viewers due to his color contrast and the slow motion and they are starting to think of him as cocky. This POV shows what Jesus' partner sees so we see him from his friend's perspective rather than the other 3 characters' view.

First frame



End Frame



Aspect Ratio: 1.85:1

Shot #: 10

Duration: 4 seconds, 13 frames

Shot Size: Full shot – medium close-up

Sound:

Back to the plain old Spanish Hotel California

Screen Quadrants:

Liam is slightly in the right quadrant in front of the bowling balls and the left quadrant has seats and the third partner on Jesus' team.

Contrast Dominant:

The point of greatest light is the lamp at the top of the score keeping machine. The darkest spot is the background. The lamp's light contrasts against the shadows on Liam's face as well as the background. This shows that Liam is in the dark and that he's a passive character.

Character Movement:

Liam points at Jesus the way Jesus pointed at him. This is how we establish a connection between them and know they are partners.

Character Proxemics:

Liam is at a social distance from both Jesus and the viewer since this is a sort of POV. This shot is Liam's reaction to Jesus' strike and his dance etc. The two characters are facing each other.

Camera Movement:

The camera dollies in to represent Jesus' relative POV as he is walking back to his seat. It makes us feel like we're part of what the characters are seeing and brings us into the story.

Camera Angle:

This shot is eye level which is not consistent with being a POV of Jesus standing as he walks back. The director chose this angle because he wanted to establish a connection between Liam and Jesus without an actual POV.

Lens Used:

The lens used is a normal lens to simulate Jesus' perspective. The depth of field is relatively deep and the z axis is not really compressed.

Depth of Field:

This shot has pretty deep focus, none of the frame is very far out of focus. In this shot we pull focus on Liam as we dolly in toward him. Having the frame in deep focus makes it feel more public and doesn't single Liam out so much.

Lighting:

The lighting in the background is low key but the light on Liam is high key. The motivated light flowing from the lamp creates a hard line of light across Liam's chest with his face in shadow. This shows that he's quiet and not all that important to the story.

Color Usage:

Liam is wearing a purple suit like Jesus' which helps us to connect the two mentally. The outfit contrasts against the orange and white surroundings which leads our eye to Liam.

Screen Graphics/Composition:

The ball racks and seats create leading lines to Liam drawing our eye. The shot is very busy and complex visually with a lot of clutter in the background like bowling balls, seats, and a few extras. This makes the shot feel public like a real bowling alley. The shot is balanced and has a smooth flow of objects and characters.

Editing Style:

This shot too is part of a quick cut sequence like all the other shots in this scene. It is a cut away reaction shot from the previous one and holds the flow and rhythm.

Time:

This shot continues the slow motion time expansion which helps to connect Liam with Jesus and his confidence and dynamic presence.

Subtext:

This shot is telling us that Liam and Jesus are unstoppable and creates a connection between them. It makes the audience feel the intimidation they create as a team.

First frame



End Frame



Aspect Ratio: 1.85:1

Shot #: 11

Duration: 6 seconds, 3 frames

Shot Size: Medium Shot

Sound:

Continue the Spanish Hotel California.

Screen Quadrants:

Jesus is right in the center of the frame and only the ceiling and walls fills the rest.

Contrast Dominant:

The brightest points in the shot are blurry foreground appearances of the score machine lamps. The darkest is the shadow on the ceiling. It's a pretty low contrast shot nothing really stands out. Jesus is slightly brighter than the background which helps to separate the two.

Character Movement:

Jesus moves from right to left along the x axis going back to his seat and turns to look over at the Dude, Walter, and Donny off frame.

Character Proxemics:

Jesus is at public distance from the Dude, Walter, and Donny but at a social distance from the viewer. He is watching them across the room confidently trying to intimidate them.

Camera Movement:

The camera tracks left following Jesus as he walks. This demonstrates to the audience that all eyes are on Jesus at this time.

Camera Angle:

This shot is not exactly low angle but it is below eye level because it is a POV of characters who are sitting down. The audience sees what the three men see but a little tighter in than they see it.

Lens Used:

This is shot with a normal lens to simulate the view of the three characters. It makes the shot feel like we are actually there watching him in a public bowling alley... it draws us into the story.

Depth of Field:

The focus is pretty shallow the entire background is out of focus and things in the extreme foreground are as well. Only Jesus is in sharp focus which shows the audience how closely the three guys are watching Jesus.

Lighting:

The lighting is soft, low key, and unmotivated. The scene is lit evenly to simulate a public bowling alley. Jesus is slightly more lit to bring him out as more dynamic and to separate him from the background.

Color Usage:

Again Jesus' purple shirt expands the z axis and separates him from the background. It also gives the audience information as to how different and weird he looks to the other three main characters.

Screen Graphics/ Composition:

There are leading lines along the ceiling that draw our eye to Jesus and the sharp focus on Jesus with the background blurred Brings Jesus to our attention. Jesus is centered so the shot is balanced and he being the only subject in the shot it is quite simple. Because he is seen slightly from below and looks so cocky he is very dynamic in this shot.

Editing style:

This is still part of the same quick cut sequence and this shot is actually cut back and fourth a few times with the next one to establish reactions. The emphasis is on editing due to these quick changes.

Time:

The shot like most of the others is in slow motion expanding time which reiterates Jesus' cockiness.

Subtext:

This shot is Jesus' reaction to the Dude, Walter, and Donny. In this POV he is trying to intimidate them and is gloating about his strike. Being shot from below Jesus is intimidating in the shot and we feel what the characters do.

First frame



End Frame



Aspect Ratio: 1.85:1

Shot #: 1

Duration: 7 seconds, 10 frames

Shot Size: Close-up

*how big alley
bg?*

Sound:

There is a Spanish version of "Hotel California" playing through the shot which helps us to associate the shot with Jesus.

Screen Quadrants:

Because it's a close-up each of the 3 characters (the Dude, Donny, and Walter) occupies each quadrant entirely and sequentially through the shot.

Contrast Dominant:

This is a relatively low-contrast shot without a large margin of difference between the brightest and the darkest points. A few bright objects in the background contrast against the 3 subjects which guides our attention toward them. The brightest spot contrasts against the Dude's head drawing our eyes to him.

Character Movement:

There is no character movement along the x, y, or z axes. The only movements in the shot at all is Donny's head turning to see what the others are looking at and the Dude nodding.

Character Proxemics:

The Dude is watching Jesus off-screen and Donny turns to find out what he's looking at. The fact that Donny has his back turned and is behind the other two establishes him as an outcast from the group, however the three are close together which causes the audience to group them together against Jesus. Jesus and the Dude are at a public distance from each other whereas Donny, Walter and the Dude are all at intimate distances from each other and the viewer.

Camera Movement:

Throughout the shot the camera is dollying from left to right gradually revealing each of the three characters in a row. The left to right movement of the shot simulates for the audience Jesus' movement as he passes by the subjects. Though this is not a POV shot the pan helps to connect the audience with Jesus and show us his perspective.

Camera Angle:

In the previous shot Jesus is standing up high as he walks. During this shot the 3 subjects are sitting down low with the camera set down at their eye level. The low camera setting gives the audience a sense of their intimidation by Jesus yet by being at eye level we still feel their sense of dignity.

Lens Used:

A telephoto lens is used in this shot which compresses the image and helps to shorten the depth of field putting focus on the subjects. It makes the audience feel closer to the action.

Lighting:

Because the shot takes place in a bowling alley it has an even lighting flow. It has very soft lighting with smooth and gradual transitions from light to dark areas. The shot has low key lighting because there aren't a lot of shadows or highly bright areas. The evenly lit appearance allows us to see all of their facial expressions which are the purpose of the shot and effectively gives the feel of an indoor bowling alley.

Color Usage:

The Dude's clothes are bland and his shirt is a dull gray. This conveys his image as a passive burnout to the audience. The background and the bowling alley atmosphere is nearly entirely comprised of an orange and white color scheme. The characters' differently colored clothes contrast with that color flow, drawing our attention. Their dull colors are juxtaposed to Jesus' crazy purple getup in the previous shot.

Composition:

The lack of contrast and interesting lighting doesn't do much to hold our interest. It is a very simple shot with little going on and little complexity. However, the camera pan slowly revealing each character and their personal reactions effectively livens up the shot. It keeps the flow of the shot while still allowing for a close-up. There aren't any very obvious leading lines but there are a few useful shapes which guide our attention.

Editing Style:

This is a quick cut sequence between the 3 subjects in the shot and Jesus whom they are watching. Editing and cuts are used to establish that they are observing and reaction to Jesus. We start the sequence in close-up and the establishing shot follows in the next shot.

Time:

The shot is shown slower than real time which allows the audience to absorb all of the characters' subtle actions. It allows more time for us to observe their feelings toward Jesus through their reactions and expressions as he is passing off screen.

Subtext:

By placing the Dude, Donny, and Walter down low the director signals that Jesus feels he is above them and a better bowler. It shows that they are intimidated by him. By putting the entire background out of focus he guides the audience to feel that they are isolated from the rest of the bowling alley and creates unity in their group and in the shot. The flat and even lighting establishes the Dude's bland and uneventful life up to this point. Donna's placement behind the other two indicates to the audience that he is an outcast yet by placing him between the other two characters we still sense that he is a vital part of the trio.

*of Matt. You
of vest that
have seen
excellent
This is a
introduction
color.*

*the CU's that introduce Jesus are paid off in
the wider frame - where most comedy air out.*

*I'd like to get a
copy for the archives,
Congratulations on
your excellent work!*

A