

The Count of Monte Cristo

Scene: Unexpected meeting of Mercedes and the Count

Directed by: Kevin Reynolds

Scene Analysis by: Zach Starkebaum

Shot #1

Start Frame:



End Frame:



Aspect Ratio: 1.85:1 Contemporary Movie Release Standard

Duration: 10 Seconds + 2 Frames

Shot Size: The shot begins as a full shot as the count walks in it becomes a medium shot. When Mercedes appears she is fully in the frame.

Sound: The shot begins with ominous background music in the lower register. You can hear his footsteps and the sound of his sword as he draws it. Other wise the scene is quiet, giving it a feeling of awkwardness. This further heightens the revelation that the count can no longer mask his true identity from Mercedes.

Contrast Dominance: The light streaming from a door that is slightly ajar and from a window in the right third is the only contrast against the black scene. The light makes a line directly down the center of the frame. The eye immediately jumps to this. As the Count enters through the door his face becomes the dominant but only for a second as it appears to be briefly lit by the moonlight coming through a window. As Mercedes comes out of the darkness from G4 and G7 the Count becomes apart of the background as he turns around to look at her and draw his sword. The dominance of the window is probably used to show that the scene is indeed inside.

Character Movement: All character movement is in the Z-axis toward the camera. The count moves toward the camera full on and Mercedes follows soon after. The Count remains dominant in the upper third of the frame, his face mostly in G2. Mercedes is smaller remaining in G4.

Character Proxemics: It is obvious that the Count does not expect to see Mercedes because he walks in and she appears behind him and he must do a 180 and put his back to the audience in order to see her.

As the shot progresses she moves closer to the Count but does not get any closer than a public distance. The count is fairly close to the audience while Mercedes is more in the background.

Camera Movement: The camera does a slight dolly-in in the first second of the shot and then remains still. This was most likely done to match the end of the previous scene and make the scene transition more fluid.

Camera Angle: The camera is at eye level. This is probably to give the audience a better perspective at what the Count's view is when he sees Mercedes.

Lens Used: The lens appears to be a normal length possibly leaning toward wide as Mercedes appears to be diminished and small in the background even though the Count's sword almost touches her. This lens choice was probably made to enhance the dominance that the Count maintains in this shot.

Depth of Field: The shot appears to be in deep focus as lines in the background and foreground are both sharp. This allows the character to move along the z-axis and remain clear to the audience.

Lighting: The scene is lit for nighttime. The lighting is very much low key and hard. All light seems to be motivated from the door and the window. This use of harsh lighting is most likely used to accentuate the motives of each character. The Count is never under full illumination and we only see half of his face. However when

Mercedes enters she is immediately lit fully showing her innocence and vulnerability to the Counts harsh words.

Color Usage: Much of the frame is dark and very few bits of color show through. The color contracts the z-axis, as we have almost no reference for depth other than the characters. The lighting gives the scene a slight blue hue. The Count blends into the background giving him a more mysterious guise. Yet Mercedes is the source of almost all color in the frame highlighting her presence as something good.

Screen Graphics/Composition: The shot is very versatile in its composition as it draws our eye to different pieces of the story sequentially. The shot is heavily weighted on the right half until Mercedes enters then it becomes more balanced. There are leading lines of light showing where the Count will enter. The only geometry we get is in the dress and the window. Our eye first moves to the door and follows the Count to front of the frame and then moves as Mercedes captures the contrast dominance.

Editing Style:

Transition in: Dissolve

Transition out: Cut

This is a longer take sequence with more emphasis on mise en scene.

This is an A-roll shot. The shot length is getting longer and slowing down from the previous sequence, but will soon speed up as the discussion become more heated. Both characters enter the frame but the shot is cut with them still in the frame.

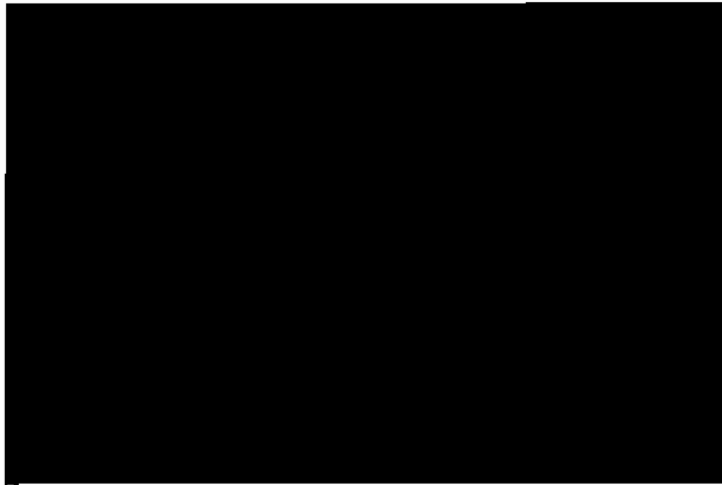
Time: It is necessary to convey the importance and passion of the conversation, so real time is used for the sequence. The film has a large amount of time deletion and so the scenes that shot in real time are the ones of most importance. The story is being told in present tense.

Subtext:

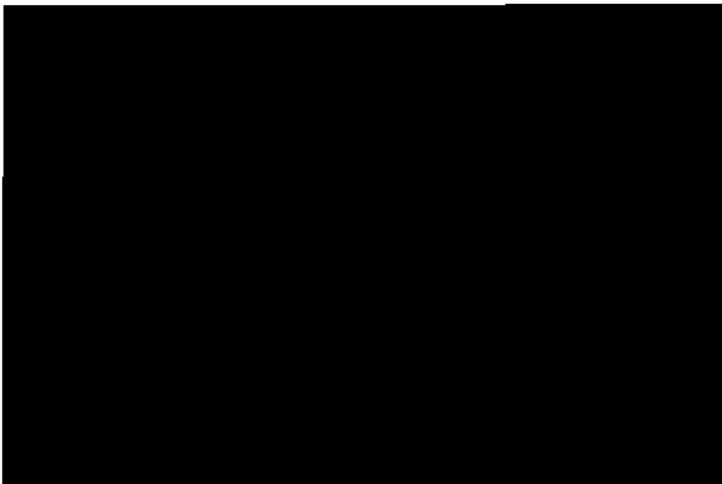
I think that the subtext is conveyed most effectively with the lighting, contrast dominance, and mise en scene. The audience sees the Count as a more shady and untrustworthy character because they cannot see his face or read what his intentions may be. Mercedes is seen more as a guiding angel because of the way the light portrays her. I do believe that these tools work effectively to create the mood of the scene and enhance the audience's thoughts of what the characters may or may not be thinking.

Shot #2

Start Frame:



End Frame:



Aspect Ratio: 1.85:1 Contemporary Movie Release Standard

Duration: 7 Seconds

Shot Size: Full shot throughout.

Sound: The ominous synth tones subside in the first second. This increases the awareness of the audience, accentuating the fact that "Dante", a past personage of the count, will soon be discovered.

Contrast Dominance: At first sight our eye jumps to the contrast in the Count's face in G5, then we see a line of red light traveling down the center of the frame, separating the Count from Mercedes even though she is not present in the frame. Finally there is a curtain fringe bordering G1, G4, G7. This border may help to lead into Mercedes placement in the next shot.

Character Movement: The only movement is in the first three frames when the Count lowers his sword. This may have been done to have a smoother cut.

Character Proxemics: The count is occupying G5 and G8 favoring the right side of the frame. This is done to make room in the frame for Mercedes in the next shot. The Count's frame placement makes him the more antagonizing of the two.

Camera Movement: Very little camera movement. Any movement appears to be traveling with the Count's shoulder movement.

Camera Angle: The camera is at eye level or perhaps a slight low angle. Like the previous shot this is probably accurate to Mercedes perspective.

Lens Used: Very similar lens choice as the first shot. The background is defined but not sharp.

Depth of Field: The shot is somewhat deep focus because of the definition in background elements. However there are very few elements that would allude to the depth of field choice.

Lighting: Again a hard light motivated by the moonlight passing through the window. The count's face is never illuminated fully, showing that he is still trying to hide his true character.

Color Usage: The count is illuminated in a blue hue a hint that it is moonlight. In the background we have some orange dividing lines. These perhaps accentuate the z-axis showing the differentiation between background and foreground.

Screen Graphics/Composition: This is a simple balanced frame. The count appears on the right of the frame balanced by the dividing lines in the middle and left border of the frame.

Editing Style:

Transition in: Cut

Transition out: Cut

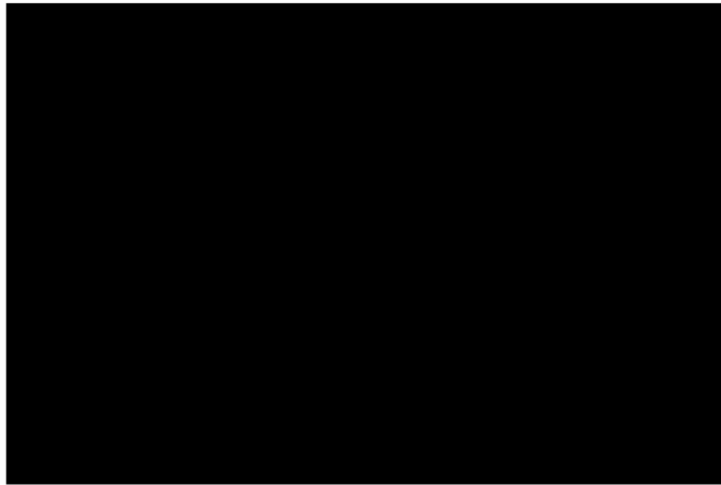
This is only 3 seconds shorter than the first shot. However the scene is still slowing down, as there is little camera movement. This is an A-roll shot. Cut with the Count in the frame on in and out.

Time: See Shot 1 for time information.

Subtext: Subtext is seen through lighting. The initial reaction of the Count is shock and soon his instability will come forward as he confronts the one that he believes betrayed him.

Shot #3

Start Frame:



End Frame:



Aspect Ratio: 1.85:1 Contemporary Movie Release Standard

Duration: 16 seconds

Shot Size: Full close up on Mercedes moving into an OTS of the Count

Sound: Dialogue only with creaking wood following the footsteps.

Contrast Dominance: The only source of contrast dominance is from Mercedes. She is the only illuminated object. The shoulders on the dress provide our only graphic element.

Character Movement: Mercedes move forward just as she reveals the Counts mistake, allowing her to discover his identity. At the moment of revelation the count appears in the shot beginning the confrontation between the two.

Character Proxemics: The shot begins with Mercedes alone and portraying the dominant element. However as the camera pulls back it reveals the Count again as the dominant. Here the conflict is supported because they both want to win the argument. Mercedes is in the left third of the frame in G1, 2,4,5,7,8. The count enters occupying the remaining frame.

Camera Movement: The camera is stationary until the countess begins to walk forward. Then the camera dollies out to reveal the count.

Camera Angle: The camera is in a high angle position accentuating that Mercedes is still not the dominant.

Lens Used: Probably a normal length perhaps more telephoto.

Depth of Field: The shot is probably deep focus however no background objects can be seen so it is possible that the background is shallow.

Lighting: Same motivation as shot 2. The count is completely black, even darker than the background and Mercedes is more or less fully lit with a softer light.

Color Usage: Very bland color with a highlight coming from the shoulder of the dress. Same blue tint.

Screen Graphics/Composition: The frame begins weighted to the left side with Mercedes on that side and then balances with the Count entering from the right. However we see the good in Mercedes because she dominates the contrast in the shot.

Editing Style:

Transition in: Cut

Transition out: Cut

The scene is still slowing down but the tension will begin to build and the shot length will soon reflect the tension.

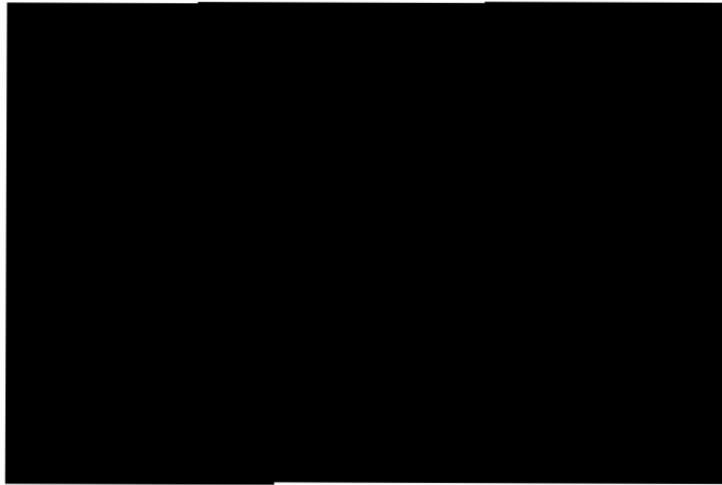
Time: See shot 1 for time information.

Subtext:

Subtext is conveyed best through character movement. The building conflict is shown through Mercedes moving forward toward the Count. When the Count is visible the conflict is brought to life.

Shot #4

Start Frame:



End Frame:



Aspect Ratio: 1.85:1 Contemporary Movie Release Standard

Duration: 5 Seconds

Shot Size: The shot is a full close up. With an OTS of Mercedes.

Sound:

Contrast Dominance: In the shot we find contrast dominance from a small amount of graphic lingering in the center of the frame. The rest of the light breaks across the count's face.

Character Movement: The count's head makes a downward turn.

Character Proxemics: In the frame the Count and Mercedes occupy the left and right thirds of the frame. This shows that they are becoming closer mentally even though they are physically separate in the room.

Camera Movement: Little camera movement still following the Count's shoulders.

Camera Angle: See Shot 2

Lens Used: See Shot 2

Depth of Field: Deep Focus because Mercedes and the Count are both in focus. Probably so that it would be apparent that it is Mercedes in the foreground

Lighting: Hard low key that breaks at the counts nose line showing the Counts mystery in the situation

Color Usage: The background has a slight blue hue with the graphic element a red breaking line between the two. Mercedes is completely black.

Screen Graphics/Composition: The only graphics in the frame are the red breaking line and the collar on the counts suit. The line being the only color graphic element accentuates the conflict between the two.

Editing Style:

Transition in: Cut

Transition out: Cut

Here the count is beginning to lose his cover and the tension in the scene is building therefore shot length is reduced.

Time: See shot 1

Subtext: The count's mask is beginning to become undone by the one person that he lost after being wrongly imprisoned. Many elements have currently made the count the dominant figure in the scene giving separation between the two; now that Mercedes is uncovering the Count we will see that they over come these elements.

Shot #5

Start Frame:



End Frame:



Aspect Ratio: 1.85:1 Contemporary Movie Release Standard

Duration: 40 Seconds

Shot Size: The shot begins as a medium shot on the count and Mercedes although Mercedes it further back and lower in the frame.

Sound:

Contrast Dominance: Here we begin to see large amounts of graphic in the frame. In the initial shot all we have is the contrast in the window in G3, 6 and 9. As we track back wards the count maintains the light/dark contrast in the center of the frame but we see another window enter on the right. On the left of the frame we get small glimpses of illuminated objects. Finally there is a fully illuminated chair in G4, 5,7 and 8.

Character Movement: Both characters move on the z-axis towards the camera and Mercedes sits in the chair in the final portion of the shot.

Character Proxemics: The Count appears to be far larger not only in size but stature because of his close proximity to the audience. He maintains this dominance through out the shot.

Camera Movement: When the Count turns around the camera immediately begins to track in the z-axis following the Count's movement toward the audience. Then when the count stops the camera pans to the left to follow Mercedes as she sits.

Camera Angle: A higher angle than previous shots is used.

Lens Used: Close to normal leaning towards wide angle because of size difference between the two characters.

Depth of Field: Deep focus, all elements background and foreground are in focus.

Lighting: The scene becomes consistently more luminous the count is caught fully in the light if only for a moment as he walks. Mercedes sits in a well-lit chair showing how she is gaining "light" on the situation.

Color Usage: Much more color than previous shots. Mercedes' dress is revealed as being purple. There are soft tans and greens on the left side of the screen. These colors all follow Mercedes creating a huge contrast between the two.

Screen Graphics/Composition: In this shot both characters are framed by graphic elements on either side. In G1, 4 and 7 there is a painting and the large chair. In G3, 6 and 9 there are two window coverings.

Editing Style:

Transition in: Cut

Transition out: Cut

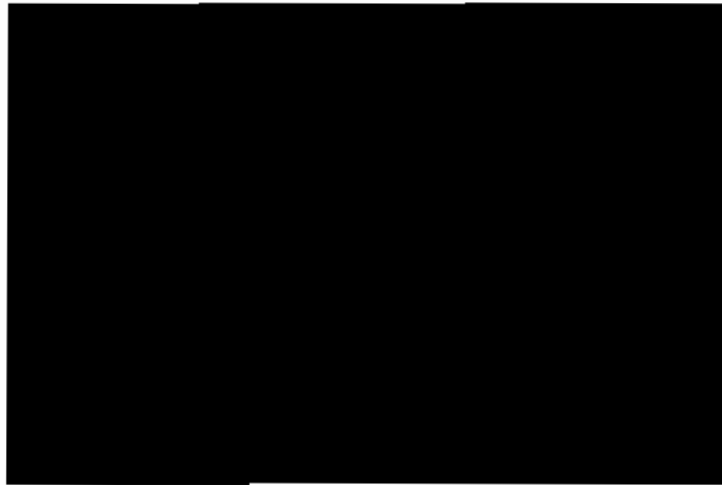
This shot is long and builds up the tension. It follows the Counts POV and establishes his confusion on what to do now that Mercedes is here and she has "questions."

Time: See shot #1

Subtext: The longer shot length heightens the tension and the music begins as Mercedes stands to the Count preempting the conflicting argument on who loves who.

Shot #6

Start Frame:



End Frame:



Aspect Ratio: 1.85:1 Contemporary Movie Release Standard

Duration: 10 seconds

Shot Size: The shot is an extreme close up of the Count.

Sound:

Contrast Dominance: We receive most contrast from the window opening that is off center to the left in G2, 5 and 8. Then the contrast on the counts face as in previous shots

Character Movement: None

Character Proxemics: The Count is in the right half of the frame leaving room for Mercedes.

Camera Movement: Little, creating a looser frame.

Camera Angle: Slight high angle.

Lens Used: Normal if not telephoto little graphic indication

Depth of Field: Deep focus with a slightly shallow background

Lighting: The Counts face is half lit and a window illuminates the background.

Color Usage: A red breaking line in the center of the frame.

Screen Graphics/Composition: The only graphics provided are the drapes over the window

Editing Style:

Transition in: Cut

Transition out: Cut

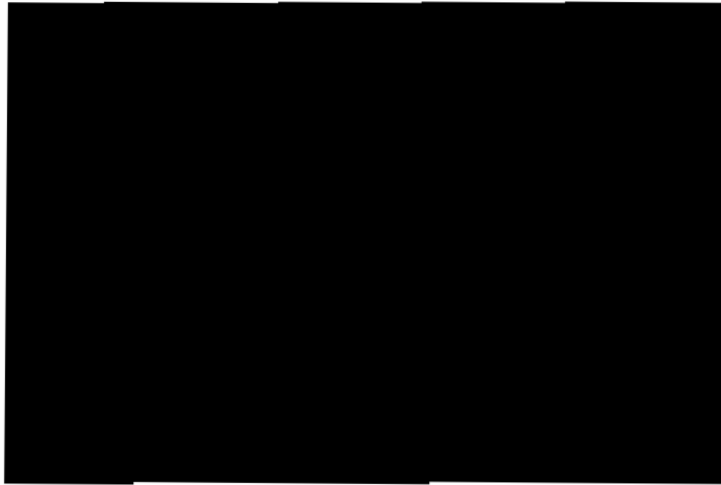
This shot begins the revelation when Mercedes begins to see all of what the Count has had to go through after being captured. The shot length here becomes shorter and more powerful.

Time: See Shot 1

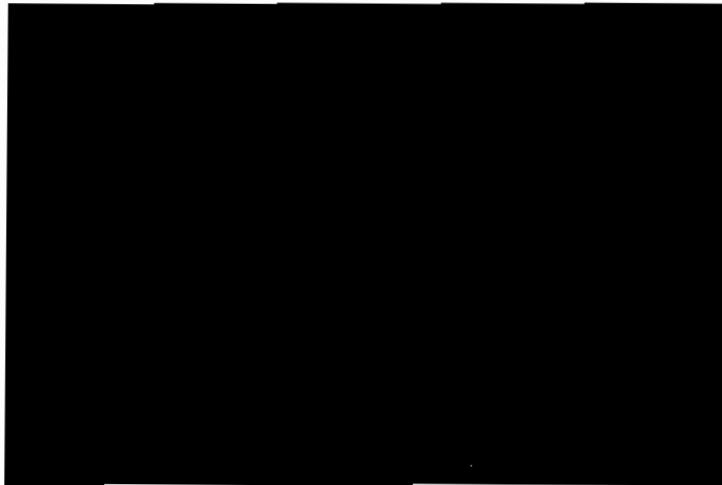
Subtext: The divider between the two characters still stands showing that they have not yet come to resolution.

Shot #7

Start Frame:



End Frame:



Aspect Ratio: 1.85:1 Contemporary Movie Release Standard

Duration: 11 Seconds

Shot Size: Full close-up

Sound: Dialogue with strings creeping in to the higher register in the last 2 seconds of the shot. Shows the hope that Mercedes has while trying to understand the Count's trials.

Contrast Dominance: Mercedes' face and dress are the only contrasting features against a dull background.

Character Movement: No movement

Character Proxemics: Mercedes is in the center of the frame looking towards a seemingly distant Count.

Camera Movement: No movement

Camera Angle: High angle from the Counts POV

Lens Used: Normal perhaps telephoto

Depth of Field: Shallow focusing on Mercedes the background is soft.

Lighting: The lighting is hard and is motivated by the window. Only half of Mercedes' face is lit.

Color Usage: There are small amounts of color coming from the graphic elements on the dress in G8 and from the graphic in G4 and G7.

Screen Graphics/Composition: There is nothing in G3, G6 and G9 leaving a space for the Count as they cut between the two.

Editing Style:

Transition in: Cut

Transition out: Cut

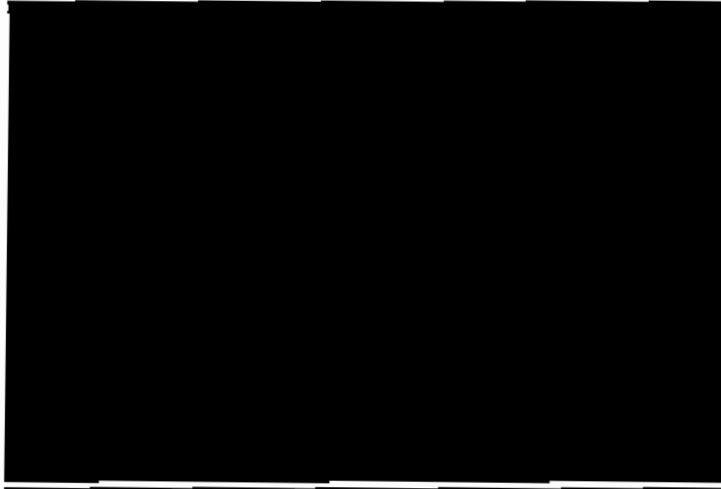
The pace is beginning to pick up as the meat of the conversation is reached.

Time: See Shot 1

Subtext: Music is beginning to play a bigger role in the scene. As the tension builds we will begin to see the graphic elements that were separating the two characters disappear.

Shot #6b

Start Frame:



End Frame:



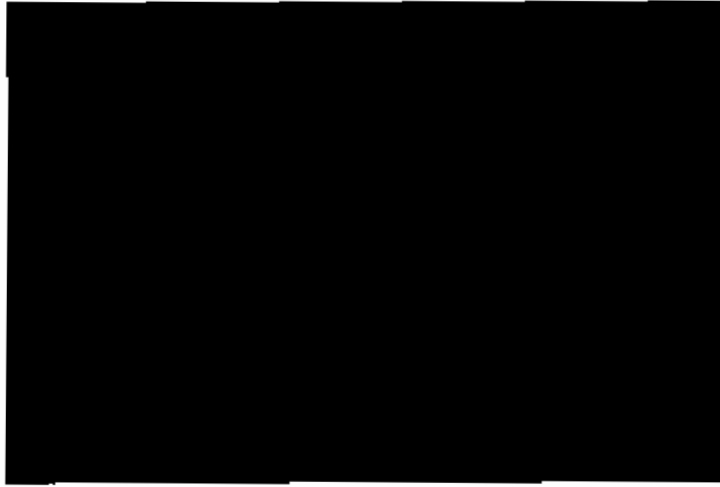
See shot 6 for information not shown

Duration: 7 Seconds

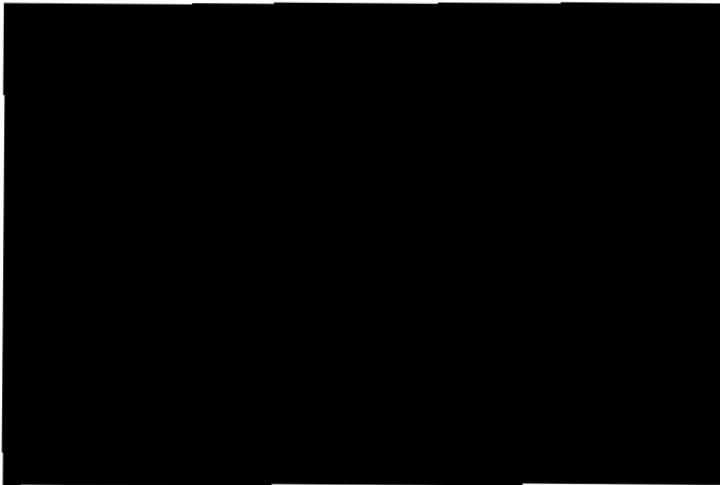
Camera Movement: It appears that the shots of the Count are continually shot in a loose frame while Mercedes is very locked down. This further heightens the insecurity that the Count holds.

Shot #7b

Start Frame:



End Frame:



See shot 7 for information not shown

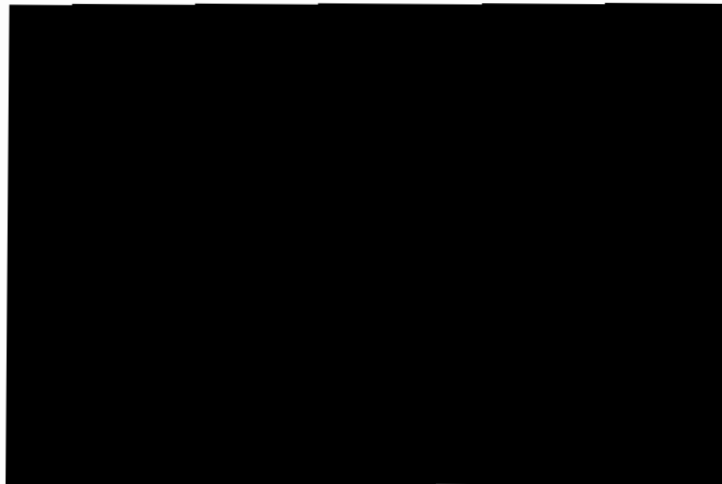
Duration: 3 seconds

Shot #8

Start Frame:



End Frame:



Aspect Ratio: 1.85:1 Contemporary Movie Release Standard

Duration: 3 Seconds

Shot Size: The Count and Mercedes are both fully in the frame distanced from the camera.

Sound: Dialogue only and foley footsteps.

Contrast Dominance: The eye is first drawn to window that divides the frame in two. Then we see balancing graphics on either side of the frame, a chair and a desk with candles.

Character Movement: Mercedes stands up to confront the Count but does not cross into the light of the window.

Character Proxemics: In the beginning of the shot they are separate on either end of the frame at the end Mercedes is closer but still separated by the curtain.

Camera Movement: None

Camera Angle: Low angle, adding tension to the situation.

Lens Used: Wide angle because there is much of the environment encompassed in this one shot.

Depth of Field: Deep Focus

Lighting: All light is coming from the center window effectively silhouetting the two characters. This accentuates body language, as facial expressions are unrecognizable.

Color Usage: The room is tinted blue adding to the melancholy of the situation. Slight color from the desk in G6.

Screen Graphics/Composition: The two characters are trapped in their own world divided by the window. They are unable to escape the frame because of the chair and desk.

Editing Style:

Transition in: Cut

Transition out: Cut

The tension in the scene is at its peak. Mercedes is angry because the Count did not tell her who she was and the Count is angry because she married shortly after he left.

Time: See shot one.

Subtext: The two elements that speak the most here are lighting and camera proxemics. The two are clearly separated by their differing views on the world and this is show further with the separating window.

Shot #9

Start Frame:



End Frame:



Aspect Ratio: 1.85:1 Contemporary Movie Release Standard

Duration: 4 seconds

Shot Size: The shot is an extreme close up of the Count with an OTS of Mercedes

Sound: Dialogue only

Contrast Dominance: We receive most contrast from the Counts face then we see the contrasting blacks that outline Mercedes head.

Character Movement: Mercedes begins to raise her hand.

Character Proxemics: The Count is in the right half of the frame leaving room for Mercedes' head.

Camera Movement: Little, creating a looser frame. Jerky movement following the Count's loud and angry tone.

Camera Angle: Slight low angle.

Lens Used: Normal if not telephoto little graphic indication

Depth of Field: Deep focus with a slightly shallow background

Lighting: The Counts face is half lit and a window illuminates the background.

Color Usage: Blue hue in light source.

Screen Graphics/Composition: Only organic features

Editing Style:

Transition in: Cut

Transition out: Cut

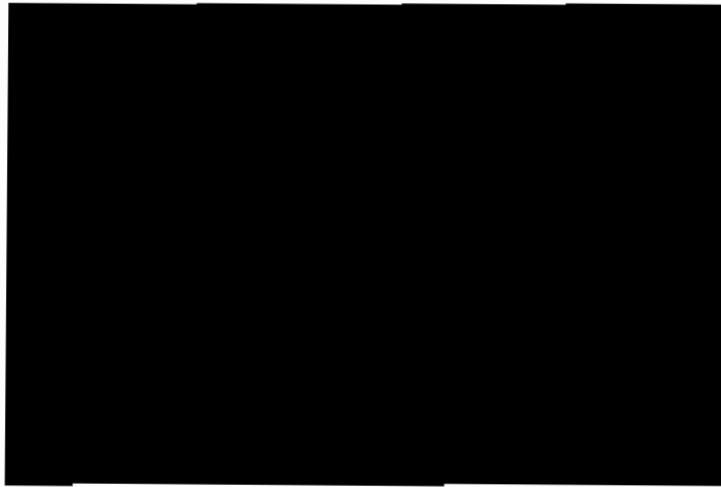
Now right in the middle of the heated conversation short shot length to keep up tension.

Time: See Shot 1

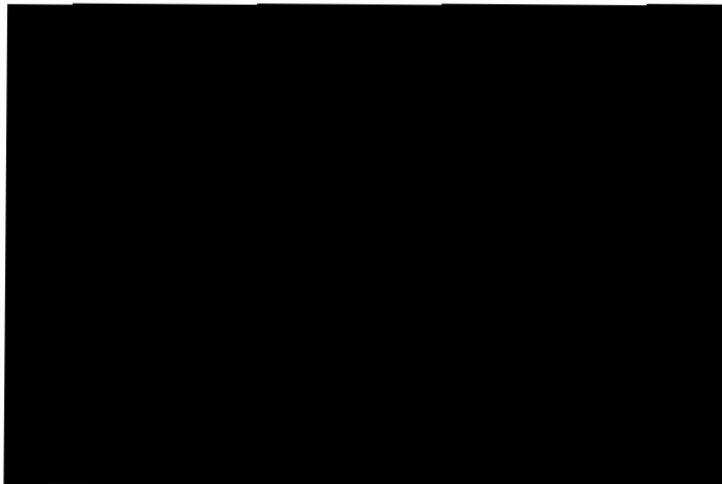
Subtext: The dividing curtain has now disappeared and they are in the frame together. Perhaps some of the animosity between the two is beginning to break down.

Shot #10

Start Frame:



End Frame:



Aspect Ratio: 1.85:1 Contemporary Movie Release Standard

Duration: 3 Seconds

Shot Size: Extreme close-up on Mercedes' ring finger.

Sound: Dialogue only

Contrast Dominance: The string ring on her finger stands out above the hard-lit fingers.

Character Movement: none.

Character Proxemics: The hand is being "shoved" in the face of the Count to show that she had not forgotten their love.

Camera Movement: None.

Camera Angle: Unable to tell, straight on with the hand.

Lens Used: Probably telephoto or normal no graphics to help determine.

Depth of Field: Can't tell entire frame is in focus.

Lighting: Hard low key from the right.

Color Usage: Skin tones.

Screen Graphics/Composition: The ring is in the center of the frame with the fingers disappearing into the left of the frame.

Editing Style:

Transition in: Cut

Transition out: Cut

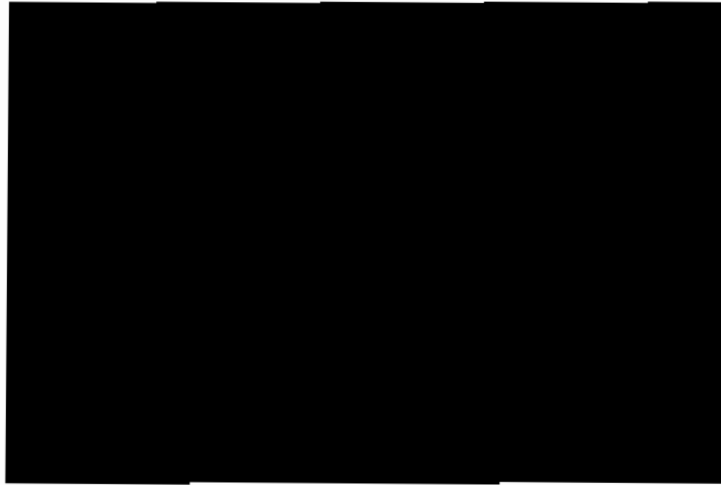
See previous shot.

Time: See shot 1.

Subtext: The ring is shown with such grandeur that there should be no confusion on how much Mercedes loved the Count.

Shot #11

Start Frame:



End Frame:



Aspect Ratio: 1.85:1 Contemporary Movie Release Standard

Duration: 9 Seconds

Shot Size: The shot is a full close up of Mercedes with an OTS of the Count.

Sound: Soft strings help dramatize the revelation that maybe the Count can throw aside his revenge and love this woman once again.

Contrast Dominance: Mercedes' face and hand are our sources of contrast in this shot.

Character Movement: None

Character Proxemics: Again the two are becoming closer and closer as they share more space in the frame together.

Camera Movement: Little camera movement with a loose frame.

Camera Angle: High angle.

Lens Used: Normal because there is not a drastic size difference in the Z-axis.

Depth of Field: Probably deep focus both characters are in focus.

Lighting: Hard lighting from the right against Mercedes' face and hand.

Color Usage: Blue hue from the light.

Screen Graphics/Composition: Mercedes is now off center in the frame with her hand between her and the Count.

Editing Style:

Transition in: Cut

Transition out: Cut

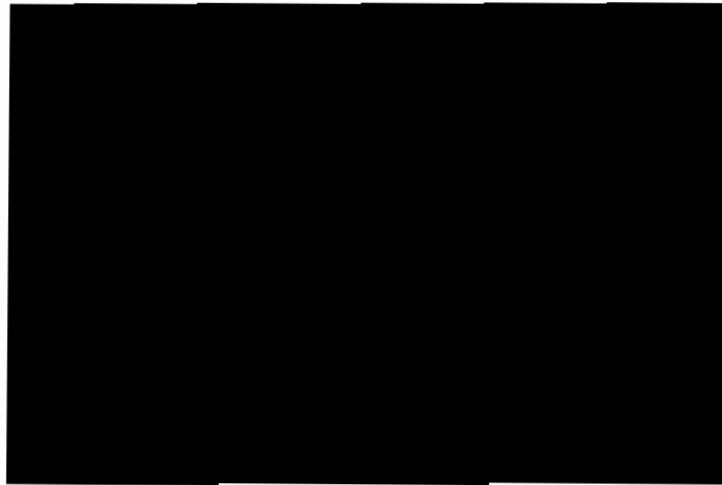
Now that the Count has seen Mercedes' love the tension is winding down and the shot length is slowing.

Time: See shot 1

Subtext: The ring finger is framed between the two, showing that they have love between each other.

Shot #8b

Start Frame:



End Frame:



See Shot 8 for information not shown.

Duration: 18 seconds

Editing Style:

Transition in: Cut

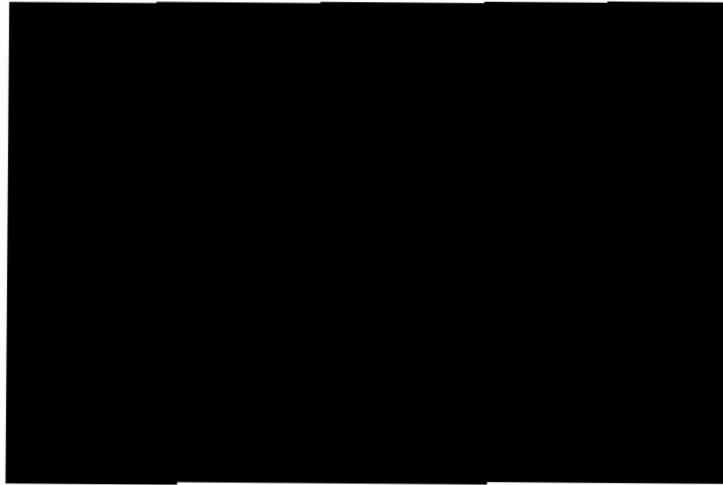
Transition out: Cut

The shot length is even longer giving a sense of longing.

Character movement: None

Shot #11b

Start Frame:



End Frame:



See Shot 11 for information not shown.

Duration: 3 seconds

Editing Style:

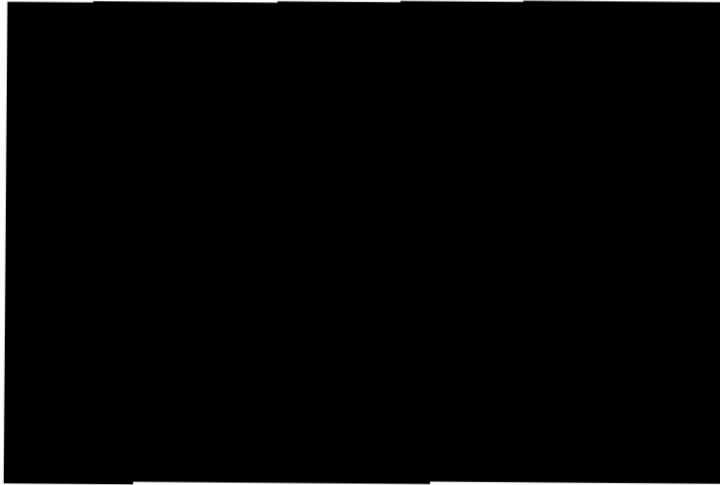
Transition in: Cut

Transition out: Cut

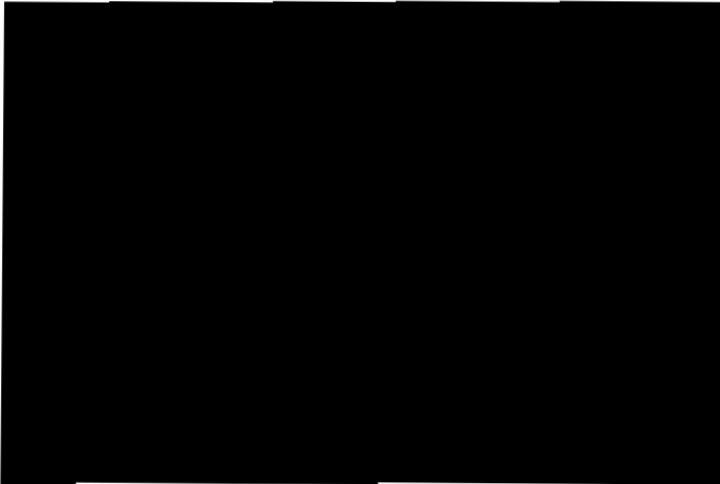
Shorter shot length perhaps accentuating the sudden shift in conversation from love to God's plan.

Shot #9b

Start Frame:



End Frame:

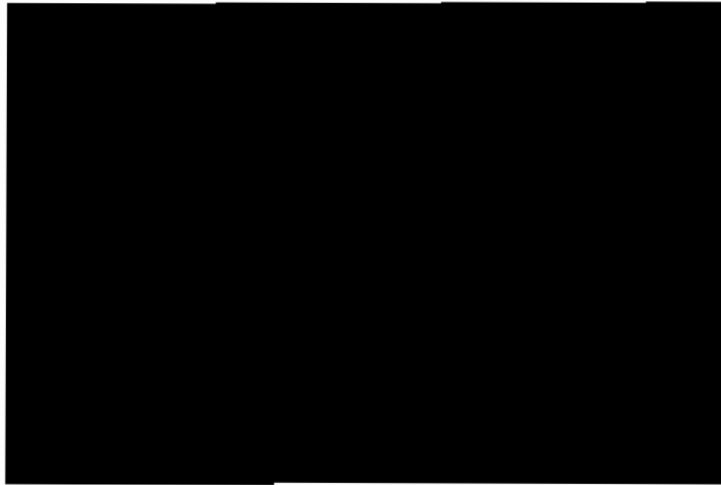


See Shot 9 for information not shown.

Duration: 4 seconds

Shot #11b

Start Frame:



End Frame:



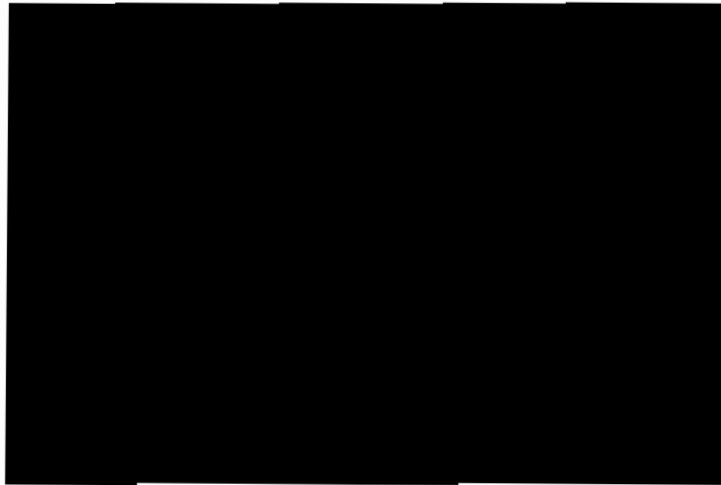
See Shot 9 for information not shown.

Duration: 8 seconds

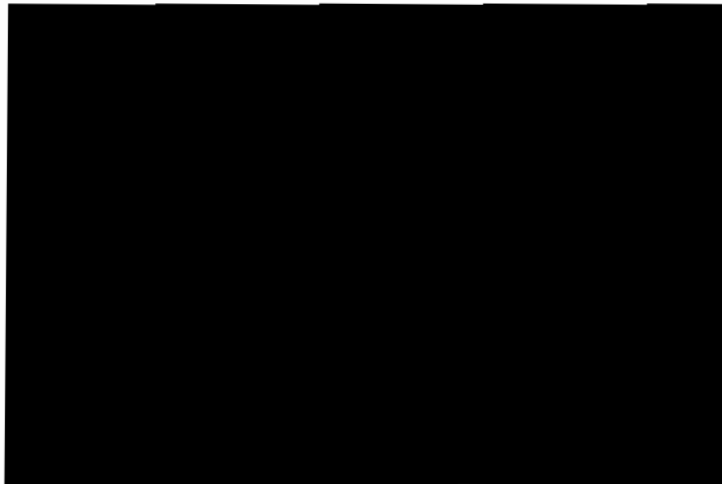
Subtext: The Count and Mercedes are moving closer in to the center of the frame, to each other. Indicating a resolve in the conflict.

Shot #12

Start Frame:



End Frame:



Aspect Ratio: 1.85:1 Contemporary Movie Release Standard

Duration: 15 Seconds

Shot Size: Close shot of the two characters.

Sound: String ensemble to help make the emotion of the mood that much more.

Contrast Dominance: We get the contrast dominance of the silhouettes against the blue window. Also, from the curtains.

Character Movement: They move together to kiss.

Character Proxemics: Very close tightly framed.

Camera Movement: Loosely framed following the kiss.

Camera Angle: Straight on level with the characters.

Lens Used: Normal

Depth of Field: Deep Focus

Lighting: Light from window with the characters silhouetted.

Color Usage: Blue hue.

Screen Graphics/Composition: The two are now framed within the window that they would not enter in previous shots.

Editing Style:

Transition in: Cut

Transition out: Cut

This is the last shot of the scene and is long to draw out the emotions of the audience.

Time: See shot 1.

Subtext: The two have now united in the frame of the window. And well I don't think there is a lot of subtext in a kiss.