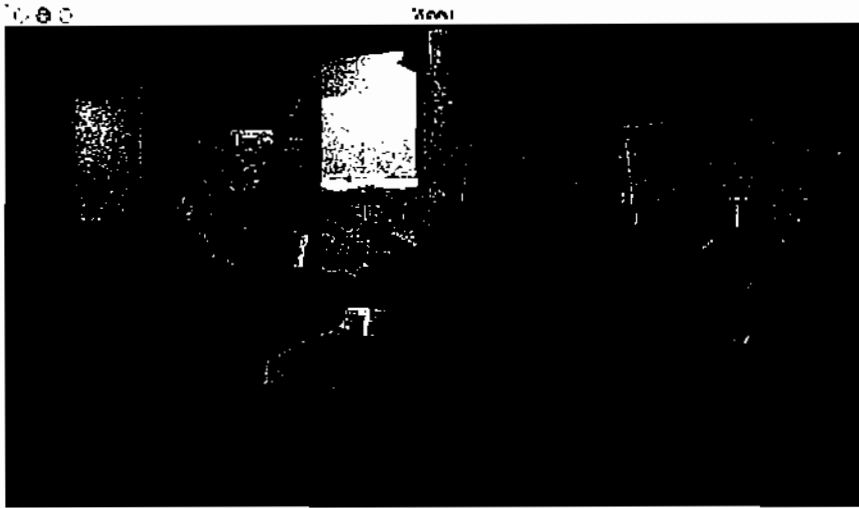
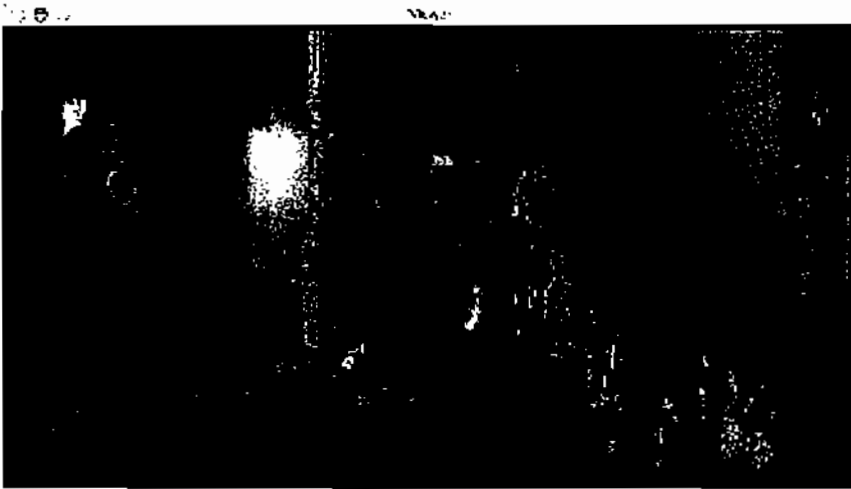


The Fisherking
Shot 1



Beginning frame



End frame

Duration: 4 minutes 17 seconds

Shot 1

SCREEN QUADRANTS: The scene opens with Jack dominating the frame, a part of him in all four quadrants. From here he leans forward to quadrants two and four. Hiding the bathroom door from where Ann enters. This hides her entrance on the scene.

When she does become visible, moving center frame and posing with a pole, the camera moves to place him center, forward frame, quadrants three and four, then it moves to low angle making him dominate the frame again. She then lies behind him on the couch, sharing quadrant three with him, while he finishes his phone conversation.

He moves through three to one, then to two and exits frame going into the bathroom. She remains in quadrant three, then rises, meets him in center frame and moves to quadrant one while he resumes his place dominating quadrants one and three.

She moves to quadrant two, he then invites Ann into his space as he moves to quadrant one where she sits on his lap and they share the quadrant.

She moves to quadrants two and four and he sits squarely in one and three. The camera pans and dollies in, further separating Jack and Ann in their respective halves with a pole in between them.

CONTRAST DOMINANCE: The scene itself is warmly lit with gold's and yellows and the set dressings are brightly colored. A single light in the kitchen initially distracts us from Jack who is wearing black. It seems, initially, that Jack is looking at this light in his epiphany of changing luck. Jack and his belongings, which are also black, stand out from the warm, colored bits in the room dominating it. Ann, also wearing black over a red nightgown, stands out in the room, but not to the extent of Jack.

CHARACTER PROXEMICS: Jack through most of the scene faces screen right while Ann moves about. Jack starts dominating the screen and when Ann does enter frame, he hides her. She lies down next to him and he fights her off. When he leaves the frame, she moves and they meet in the center of the frame briefly. He then moves forward, dominating the frame while she moves to the top of the frame. She sits on his lap, and then moves to the chair opposite him, then the camera pans right, increasing the distance between them.

CAMERA ANGLE: We stay at a relative low angle throughout the shot, occasionally moving down to increase the angle. The use of camera angle makes us feel uneasy because it moves so low, in instances, that the characters seem huge filling the complete frame.

LENS USED: A normal lens is used giving us a sense of being in the room with the characters. Things that move closer become large and distorted while things that move away become smaller.

DEPTH OF FIELD: Most of the action that we are to watch takes place in focus in the bottom of the frame. There is a point where Ann is in focus, top frame, and Jack is slightly out of focus forward frame. I believe this is to tell us that Jack is really not listening to Ann and her proposal. By using this technique Gilliam emphasizes the chasm that exists between each character's point of view.

LIGHTING: Throughout the film, Ann's apartment is portrayed as warm, inviting and soft. The shot takes place in the morning continuing this theme. There are pools of light in this shot: The dining area, behind the couch, and on the couch, mostly leading us to the bottom of the frame.

The light is motivated because it comes from windows and seemingly natural light sources. There are lights on in the kitchen and later in the bedroom, top frame, while they give depth to the shot, they don't really have a bearing on the shot, they are incidental.

COLOR USAGE: The surrounding colors in the scene are muted, neutral. The walls are a warm eggshell (helped by the lighting), the light sconces, the pole, etc. The set

dressings, however, are bright, as Ann is bright. The couch is orange, the chair is red, the pictures on the walls are blue and teal, etc. Ann wears a red nightgown covered with a black flowered, silk robe (perhaps to signify Jack's dominance over her), while Jack and all of his belongings are black and gray. Regarding Jack and his color scheme, he doesn't seem to fit in this surrounding.

SCREEN GRAPHICS/COMPOSITION: The angle of this opening shot accentuates the width of the bottom of the frame, opens things up there and blurs the top of the frame. The bottom of the frame is the brightest lit area of the set, even with the extra lights in the background. The depth of field toggles from the middle of the frame to the bottom of the frame, always ending at the bottom of the frame. The camera angle is from the bottom of the frame where all things move. The scene is separated into two sections, the bottom frame, Jack's domain, and the top of the frame, Ann's domain. Jack very rarely enters Ann's world, while Ann, after being rejected early in the shot, only enters when invited. Jack is in control in this shot and, consequently, everything in this shot leads us to bottom frame.

Ultimately, when Jack delivers the news that he wants to be alone, the camera pans from left to right revealing the valley between our characters and, additionally, the

obstacles between them, first a lamp, then a kitchen door, and finally a pole. It is a complex shot which defines the scene to come.

EDITING STYLE: This shot opens the scene and we have been transported from the beating of Parry to Jack on the phone with his agent making an appointment. It is a straight cut of time deletion from one type of dark and evil to another kind of dark and evil. Jack infiltrating Ann's world.

TIME: There is no distortion of time in this shot. As mentioned above, there is a straight cut from the previous scene representing a time deletion of one night. Ann and Jack are having a real time conversation. However, it relates to the film because it really expresses what the audience has known all along, Jack would leave Ann at some point.

SUBTEXT: Throughout the film, Jack is a bad-boy with a good heart. Despite his self-centeredness, we are introduced to his softness with Parry. Here, now that his "fine has been paid" he returns to the characterization we met in the beginning. Cold, selfish, single-minded; we see that he really doesn't do anything for anyone except himself. He has never allowed himself to become part of Ann's world. The color, his placement in the frame, the changes in focus

all show that he is nothing more than a casual visitor in a convenient place for the time being.

The Fisher King
Shot 2



Beginning frame



End frame

Duration: 11 seconds

Shot 2

SCREEN QUADRANTS: This shot begins with an ECU of Jack. He then rises and moves to center frame with windows in one and three and two and four respectively.

CONTRAST DOMINANCE: Still wearing black, Jack stands out like a sore thumb against the blown out windows and warm background.

CHARACTER MOVEMENT: Jack moves through the Z-axis; away from Ann and sitting on the couch to standing between two windows.

CHARACTER PROXEMICS: As a result of Jack's movement, they go from being relatively close to different spaces altogether.

CAMERA MOVEMENT: The camera pans with Jack through his movement and changes angle.

CAMERA ANGLE: Ann's POV. Through Jack's move, the camera follows going from an OTS to a low angle from her sitting position representing that he has now taken control.

LENS USED: Normal

DEPTH OF FIELD: The background gets a bit out of focus but not much.

LIGHTING: Motivated lighting from windows, yet not silhouetted. There is enough existing light to still light

Jack's face. He is surrounded by outside light . . . He's trying to make an escape.

COLOR USAGE: We now see that the curtains are the same color and design as Ann's robe. (Black with red and orange flowers.) She belongs in this apartment while Jack does not in his stark black. The stripes on his shirt resemble those of prison stripes. He is a man who is trapped.

SCENE GRAPHICS/COMPOSITION: Jack moves from the couch toward the windows, the brightest area of the room. It's as if he's "going toward the light" his escape to freedom. He stands between the two windows. The vertical lines created by the window frames, curtains and heating pipes represent his prison as he pleads his innocence to Ann.

EDITING STYLE: The editing style throughout this scene is straight action cuts in real time.

TIME: Real time, no time deletion.

SUBTEXT: Jack is convicted. He knows he's done a number on Ann, he's used her, but he doesn't love her and wants to leave. As if he were an attorney pleading his case, he moves toward the light only to find himself caught in more bars. Although he's asserting his power against Ann, he cannot bring himself to assert his power over himself.

The Fisherking
Shot 3



Beginning Frame



End Frame

Duration: 2 seconds

Shot 3

SCREEN QUADRANTS: Ann takes up the whole screen, even when she moves. I believe this is to show her distress, but also that she's preparing to make a stand.

CONTRAST DOMINANCE: The wideness of Ann's eyes creates great contrast dominance against her tan skin and black hair and robe. We see them and their expressiveness.

CHARACTER MOVEMENT: Ann violently throws one of Jack's tapes, i.e. Jack. She then moves to the bottom of the frame preparing to stand.

CHARACTER PROXEMICS: Jack isn't seen in this shot. Again, at this juncture of the scene they're in different worlds.

CAMERA MOVEMENT: The camera doesn't move.

CAMERA ANGLE: It is match to the starting of the previous shot. It's straight on Ann. She hasn't lost control yet.

LENS USED: Normal lens.

DEPTH OF FIELD: Ann is the only thing in focus on this shot. Nothing else matters in her world.

LIGHTING: Motivated lighting from the windows behind her framing her.

COLOR USAGE: Ann's hair and robe separate her from the tan background. She's not even in the room, which is her own.

Jack has so taken over her life at this moment that she isn't in her own' realm.

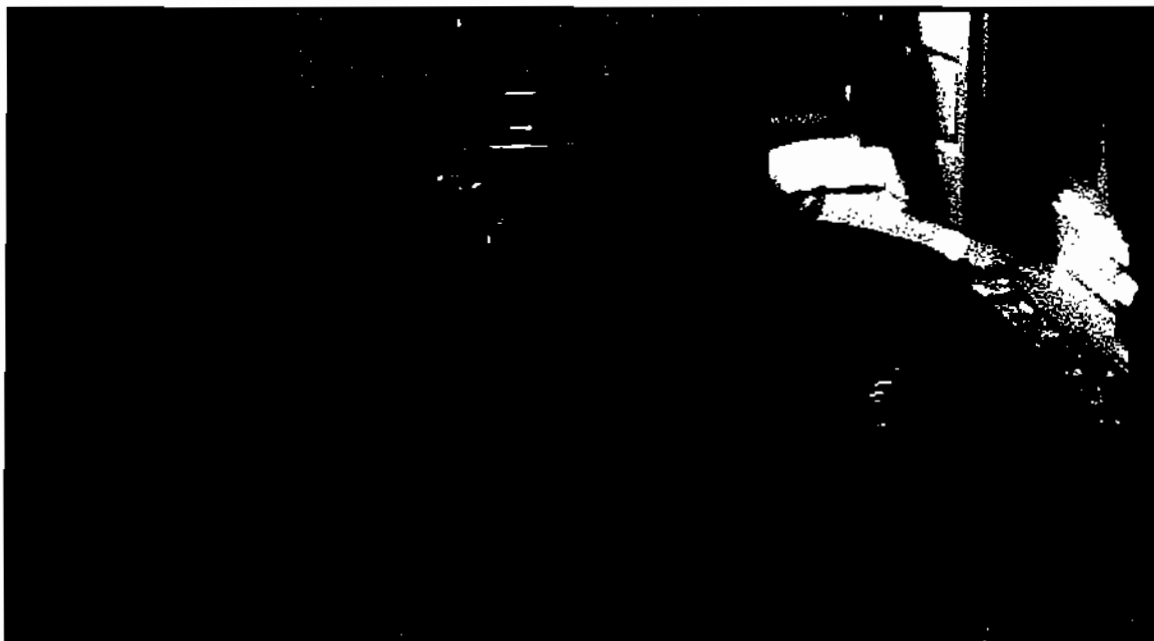
SCREEN GRAPHICS/COMPOSITION: A great portrait. This close-up allows us to really see her expression. She's also a bit off center in the frame as in the moment.

EDITING STYLE: There is an abrupt cut from this shot to the next in action where she goes from sitting to standing.

TIME: Real time. We need to see the characters process in this scene.

SUBTEXT: Jack's essence dominates Ann in this shot. She is surrounded by black that also separates her from her own home. The use of color, composition and depth of field take her out of her own element and put her off balance. The cut to the next shot, where she stands and approaches Jack, gives her more balance and control.

The Fisherking
Shot 4



Beginning Frame



End Frame

Duration:13 seconds

Shot 4

SCREEN QUADRANTS: Jack can be seen in one and three while Ann still dominates the frame in part of all four. She rises and becomes an even bigger presence.

CONTRAST DOMINANCE: The characters in this shot are black while their surroundings are neutral. We need to see and pay attention to them. Their relative darkness to the lights around them makes them stand out.

CHARACTER MOVEMENT: Ann moves from sitting down, in the bottom of the frame, to standing and approaching Jack. She's taking a stand and questioning his motives and authority.

CHARACTER PROXEMICS: They are still quite far apart. He's now within striking distance, however, as she boils up inside.

CAMERA MOVEMENT: The camera tilts as Ann rises.

CAMERA ANGLE: Jack's POV/OTS of Ann. The camera follows a natural eye-line from her position of sitting to standing, yet she still is being looked down on.

LENS USED: Normal lens.

DEPTH OF FIELD: It seems Gilliam changes the depth of field from the last shot to make the background slightly more in focus. Ann seems to be more aware of her place and surroundings.

LIGHTING: Motivated lighting from the bedroom and reflections off of the pictures. While in an earlier shot Jack's refuge was the light of the windows, Ann's is in the bedroom. (Quadrant two) Jack also shades her from the bright light coming from the windows behind him.

COLOR USAGE: Ann's red negligee brings her back into the presence of her own room that is sprinkled with reds and oranges. She is still overcome by Jack's presence, i.e. her black robe and her hair is still very prominent.

SCREEN GRAPHICS/COMPOSTION: Ann is still off balance and Jack is still a presence in her life. He's almost ghostlike in his presence here, a specter. She has a little more backing her than before, though. The colors which bring her back to her own plane, reinforcing her, and the light coming from the bedroom indicate that she hasn't given up.

EDITING STYLE: Mid-action cut from her sitting to standing.

TIME: Real time, fast paced.

SUBTEXT: This is Ann's big stand, literally and figuratively. She loves Jack and is not going to let him go without a fight. She goes from a very subordinate position, sitting, to a stronger position, standing. She is backed up by her years of existence, her apartment and its history.

The Fisherking
Shot 5



Beginning Frame



End Frame

Duration: 4 seconds

Shot 5

SCREEN QUADRANTS: Jack dominates two and four.

CONTRAST DOMINANCE: Jack still stands out in this shot due to his black shirt and the relatively light colors on the walls. However, what contrasts this shot and many to come, is the presence of bright light in the windows. This is Jack's way out and we are reminded of it.

CHARACTER MOVEMENT: While Ann is mobile in the last two shots, Jack is static. He's defending his position and doesn't budge from it.

CHARACTER PROXEMICS: The tension hasn't yet been broken so Ann is absent from this shot. They are not close.

CAMERA MOVEMENT: Static, like Jack.

CAMERA ANGLE: Slight low-angle. Ann's POV and Jack is still in control.

LENS USED: Normal lens.

DEPTH OF FIELD: Slightly blurred, yet we can still make out the curtains and the design on them. We see Jack's escape but it isn't totally clear yet.

LIGHTING: Motivated from windows. I think Gilliam does a good job at showing our characters' sources of power and motivation from the lighting. Jack's in this case is from his freedom outside those windows.

COLOR USAGE: The warmth of Ann's apartment has diminished and now takes on an almost bland color. Jack stands with the black, red and orange curtains in the background partially covering the windows. Ann is still present, even though we can't see her.

SCREEN GRAPHICS/COMPOSITION: Jack goes from being slightly off-center to more central by cocking his head. He's coming to grips with the situation; he's hurt Ann. The window in the background is still barred by her image. He's also been backed into a corner; the background reveals the corner of the room in quadrants two and four. He still dominates the scene and his destiny, however.

EDITING: Reaction cut. He's listening to Ann go on.

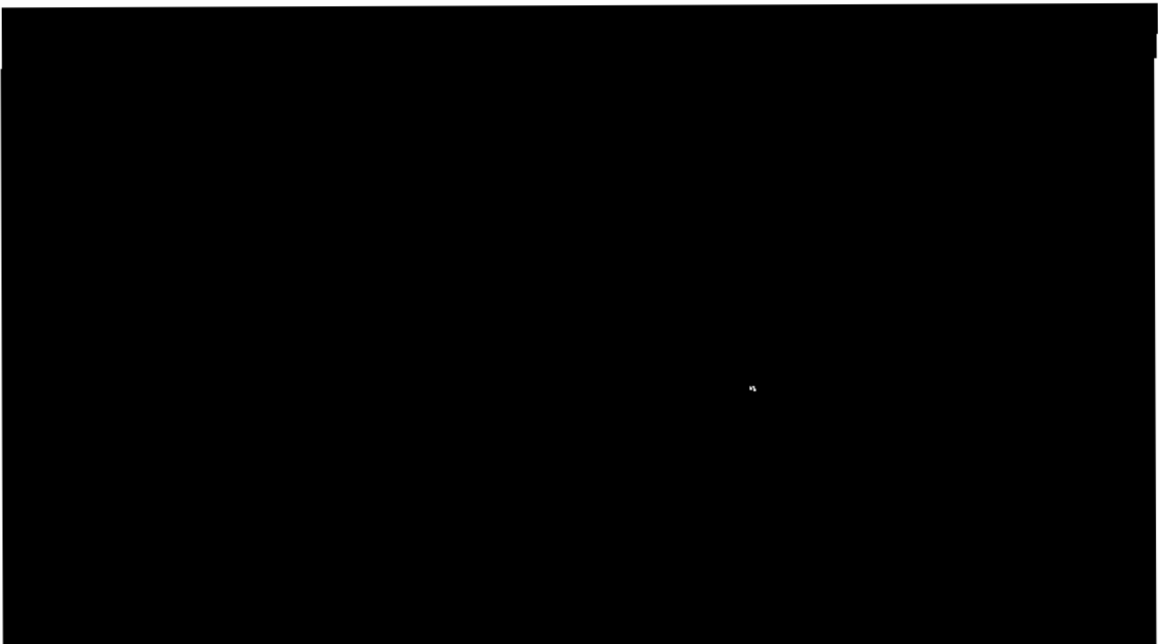
TIME: Real time, slower paced.

SUBTEXT: Jack's escape is still on the horizon, but it is behind him, distant. He's still trapped.

The Fisherking
Shot 6



Beginning Frame



End Frame

Duration: 12 seconds

Shot 6

SCREEN QUADRANTS: Ann is slightly off center frame occupying two and four and pictures are in one and three along with a bit of Jack. She moves toward the camera and Jack.

CONTRAST DOMINANCE: This changes throughout the shot as they struggle. She stands out from her background in the beginning due to her black robe and black hair, yet when she moves into Jack and they struggle the black overcomes the whole scene when her black blends with his. At that point black fully overcomes the shot.

CHARACTER MOVEMENT: Ann moves toward the camera (Jack) and begins to beat on him. They rotate around a few times showing chaos and a struggle for their respective positions to be mastered.

CHARACTER PROXEMICS: In the beginning of the shot the theme of Jack and Ann being in different places still exists. She bursts through his wall and attacks him, which puts them together in an mêlée of turns and hits. While Jack seems in control, he is still at odds with himself as Ann is struggling with the prospect of him leaving.

CAMERA ANGLE: It begins as somewhat of a POV from Jack and transitions to a slight low angle outside of the action.

The camera stays close, though, still in the thick of the fight.

LENS USED: Normal.

DEPTH OF FIELD: The background is again slightly out of focus, yet when the fight happens all goes out of focus coming in occasionally on Jack showing his control over the situation.

LIGHTING: It's as if the light in Ann's bedroom gives her the strength to fight, yet once committed, it all goes black. Motivated lighting from the windows that becomes unclear after the struggle begins.

COLOR USAGE: I am impressed at the language and the use of color in this shot. The characters' clothes and Ann's hair being black overcome the camera and show just how dark things are. The camera at one point becomes overcome with black while they struggle. This shows how dismal this shot, and scene for that matter, really are.

SCREEN GRAPHICS: It is interesting how Ann moves through this shot and then disappears into the blackness of Jack. We never really get to see the background except for glimpses after they begin to struggle. The dynamic action of both characters demonstrates how distraught they really are inside.

EDITING STYLE: This is a longer shot than most in this scene. There is an abrupt cut to a longer angle of the struggle after this shot that then returns for the resolution.

TIME: The camera movement and work makes this shot seem chaotic yet drawn out. It is real time but is so intense that it feels longer.

SUBTEXT: I like this shot because it shows both the external struggle and internal struggle of the characters. Ann attacks yet Jack has to not only respond to her but his inner feelings of frustration and guilt. The almost total blackening of the screen by the characters proximity to the camera really demonstrates how dark and hopeless things are for these characters. Brilliant.

The Fisherking
Shot 7



Beginning Frame



End of Frame

Duration: 12 SECONDS

Shot 7

SCREEN QUADRANTS: Ann and Jack are in center one and three while the surrounding apartment overtakes the rest of the frame.

CONTRAST DOMINANCE: In the beginning frames Jack and Ann blend with the curtains while the phone, couch and chair all in the foreground and red distract us from the action. (A foreshadowing to the end of the shot.) As they move their dark clothing makes them stand out more and heightens our awareness of their presence.

CHARACTER MOVEMENT: While they struggle, they don't really move across the frame, they stay where Jack was standing originally, again showing that he won't budge. The movement is more like a dance than anything, they turn, first Ann facing the screen, then Jack, and then he covers her with his body showing the outcome of the struggle.

CHARACTER PROXEMICS: The struggle shows Ann dissolving into Jack's point of view. They are tightly together throughout the shot but the power shifts from Ann to Jack.

CAMERA ANGLE: Low-angle. The phone dominates this shot, again, as a foreshadowing of what is to come.

LENS USED: Normal.

DEPTH OF FIELD: Long. Ann and Jack are very much in focus as is most of the room, the phone, however is slightly out

of focus. A picture in the bottom right of the frame, presumably of Ann and Jack, is very much out of focus.

LIGHTING: The blown out windows present a most interesting prison for our characters. It is motivated daylight.

COLOR USAGE: The bright colors of the front of the frame compared to the blacks and muted colors of the back of the frame create contrast. It's as if Ann has entered Jack's world. The foreground being her warm, lively Italian world and the background being Jack's stoic, scrutinized controlled world. The curtains still present Ann's image in Jack's world however.

SCREEN GRAPHICS/COMPOSITION: Ann and Jack are framed by the ceiling, a chair on the left, the pole, couch and most of the room on the right and the phone at the bottom of the frame. It's an interesting composition. It also shows, perhaps, how vacuous Ann's life is without Jack.

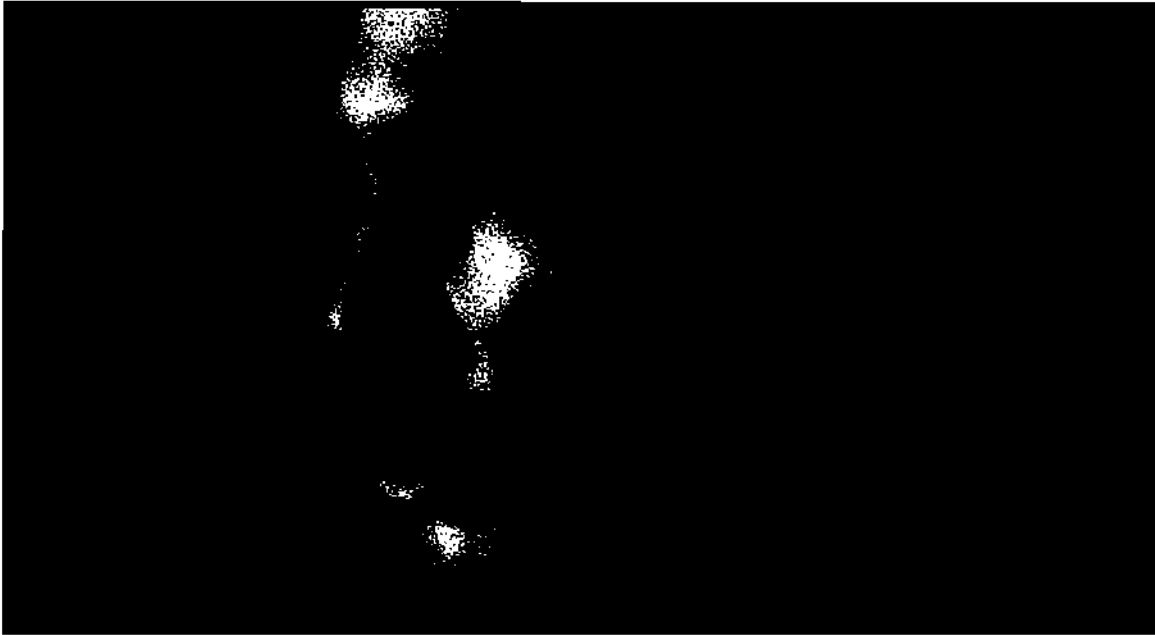
EDITING STYLE: An action continuation from the last shot. It is an abrupt and shaking cut from the previous shot that promotes the feeling of displacement and chaos.

TIME: Still in real-time but the action slows the intense feeling.

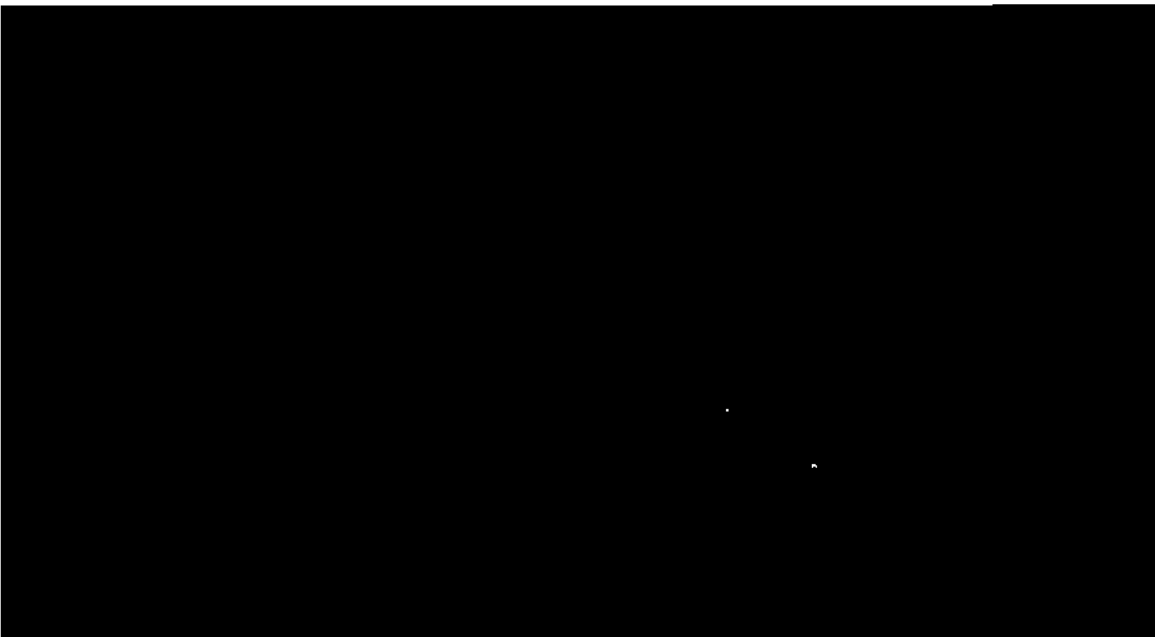
SUBTEXT: Ann loses this fight. This struggle has been going on since the Jack's entrance in her life. Jack never budges from his position. He doesn't allow the fight to come down

to the bottom of the frame, Ann's domain he overpowers her and keeps the fight in his domain by the windows. This shot also exemplifies the fact that the only thing between Jack and the outside world is Ann. The fabric of her robe and windows represents the bars to his prison. The vertical lines, the windows, poles, curtains, pictures, bookshelves, even the reflection of the windows on the ceiling show a trapped pair, yet this is Ann's house and she holds Jack in it and she can always move to the bottom of the frame, he has nowhere to go without a fight.

The Fisherking
Shot 8



Beginning Frame



End Frame

2 seconds

Shot 8

SCREEN QUADRANTS: Ann is in one and three, while Jack is in two and four. He moves into her quadrants overtaking her and the frame.

CONTRAST DOMINANCE: Now Jack's face is light while Ann's hair and her robe are dark. She has succumbed to Jack.

CHARACTER MOVEMENT: Jack moves from screen right to screen left covering Ann almost completely, holding her close and tight.

CHARACTER PROXEMICS: They are, for all intents and purposes, one. (Is he consoling her or his self?)

CAMERA MOVEMENT: The camera doesn't move.

CAMERA ANGLE: Close two shot with emphasis on Jack.

LENS USED: Normal.

DEPTH OF FIELD: We don't really see any background to be able to determine. All that is in frame is focused. I would presume that the background is out of focus for the purpose of keeping us present.

LIGHTING: Jack's face goes from being lit to being shaded by Ann. He won the battle, but as we will see, he lost the war. When he goes to comfort her, he goes into shadow. His struggle was in vain.

COLOR USAGE: A turn in color. Jack is now lighter compared to Ann and the depth of her loss. Her only representation in this shot is the black of her hair.

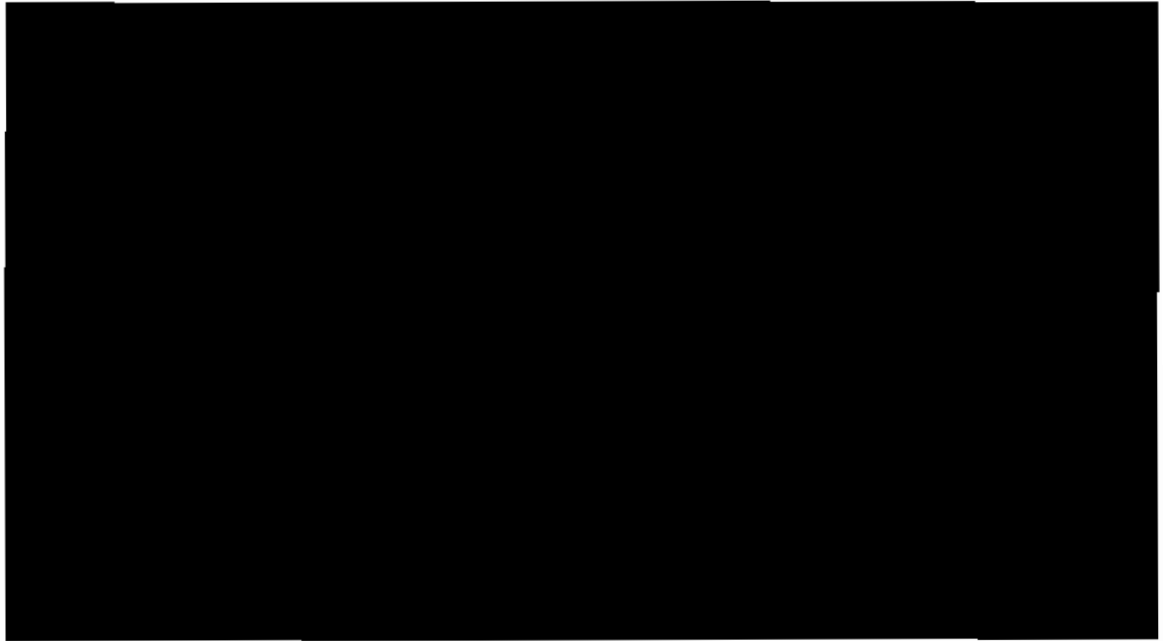
SCREEN GRAPHICS: Jack dominates the frame and the situation.

EDITING STYLE: This shot seems to come more slowly into the sequence. A smoother transition because the action has slowed and the cut fits easier into it.

TIME: It is still real-time.

SUBTEXT: Jack comforts Ann, as he has comforted Parry. Here is the shift in power in this relationship. Ann has controlled everything. They are in her house, eating her food and Jack works for her. He now has taken his stand, fought for his position and won. She has been subdued and he must now console her in her grief.

The Fisherking
Shot 9



Beginning Frame



End Frame

Duration: 8 SECONDS

Shot 9

SCREEN QUADRANTS: Jack takes up one, three and four. What we can see of Ann is in two. Through the movement of the characters she takes up more, one and two.

CONTRAST DOMINANCE: In the beginning frame Ann and Jack are one, no dominance to one or the other. As the movement changes, as well as the dynamic of the emotion, we see Ann's skin peek out over Jack's shoulder. Her skin almost blends with his hair, but not quite.

CHARACTER MOVEMENT: Jack goes from almost completely covering Ann to less coverage of her. She is sobbing into his shoulder. She takes more control as he relinquishes some to her.

CAMERA MOVEMENT: This is a static shot. Jack's not budging.

CAMERA ANGLE: Close OTS Ann from Jack, slightly high as Ann recovers her composure.

LENS USED: A normal lens puts us more in the frame.

DEPTH OF FIELD: No depth perceived due to the proximity of the shot. Presumably the background is blurred so we stay present.

LIGHTING: Ann now has a bit of light coming on her skin as she composes herself. Motivated lighting comes from the windows.

COLOR USAGE: Ann's skin-tone blends with that of the background. She is back to her apartment and being alone. It also blends somewhat with Jack's hair showing that she has conceded her campaign to him. The contrived vertical lines in Jack's black shirt are now horizontal and no longer blend with Ann's wild, curly hair. They seem to cut against the flowing freedom of her mane.

EDITING STYLE: Again, the pacing of the action makes this cut to seem more flowing than those from before. It is a tender moment and has a softer cut.

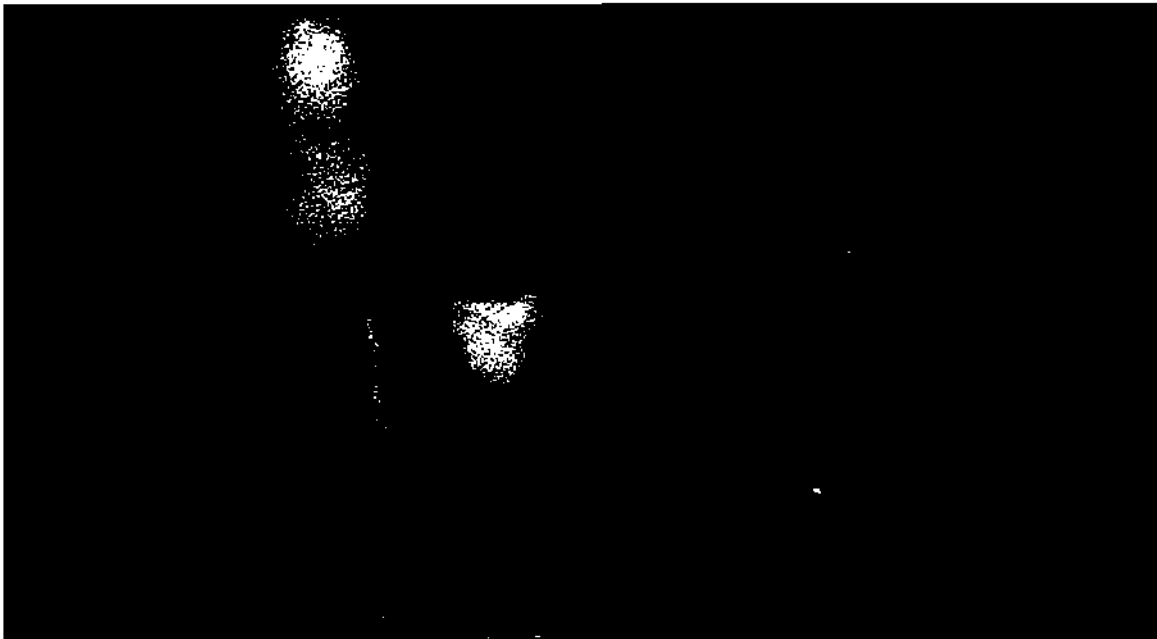
TIME: Real-time, the pacing seems to slow things down a bit.

SUBTEXT: It is amazing that we can get so much from so little. Jack has totally taken over the situation. He has regained control of his life and, in some respects, Ann. His dominance over her is shown by how much of the screen he takes up and how she has to peek over him as opposed to just overcome him.

The Fisherking
Shot 10



Beginning frame



End frame

Duration: 4 SECONDS

Shot 10

SCREEN QUADRANTS: Jack takes up the majority of the frame while Ann takes up a small amount of one and three.

Character movement allows her to take up more of one and three as the shot progresses.

CONTRAST DOMINANCE: Jack's light face contrasts greatly compared to his black shirt, dark hair and Ann's black hair and robe. His facial expressions are highlighted in this shot.

CHARACTER MOVEMENT: Jack hugs Ann tenderly allowing her to move more into frame. He puts his head down on her shoulder almost as if he's praying or perhaps asking forgiveness.

CHARACTER PROXEMICS: They seem closer in the beginning of the frame than at the end. They are still sharing the misery of being caught in a bad situation trying to get out.

CAMERA MOVEMENT: The camera doesn't move. This doesn't allow us to be distracted from the moment.

CAMERA ANGLE: CU on Jack, almost OTS.

LENS USED: Normal lens

DEPTH OF FIELD: We cannot see much of the background. I would assume it's out of focus to keep us on the action at hand.

LIGHTING: Jack's face is definitely lit here showing his relief in his newly acquired freedom. Ann slightly shadows him still, but not much. Motivated lighting from the windows.

COLOR USAGE: Compared to the last shot, where Ann's face began to blend with the background, Jack's face is lighter. Ann's black hair and then the color of her robe indicates that she's still present in Jack's mind.

SCREEN GRAPHICS/COMPOSITION: Jack takes up most of the frame for most of the shot. He softens, allowing Ann a little more sovereignty, but he still maintains control over this shot.

EDITING STYLE: A softer cut, yet again, to match with the pacing and mood of the shot sequence.

TIME: Real-time, maintaining the relatively slower pace compared to the first few shots.

SUBTEXT: Jack has won his freedom. He has won the battle, but not the war, as we will see later. The lighting on his face and proximity of the camera to him signifies that he has accomplished what has been in the back of his mind for some time. He no longer needs Ann, she needs him, and she leans on him sobbing relinquishing control, barely seen. She no longer consoles him he consoles her.

The Fisherking
Shot 11



Beginning frame



End frame

Duration: 17 SECONDS

Shot 11

SCREEN QUADRANTS: In the beginning frame one and three are occupied by the windows and background, Ann and Jack are one in the middle. The characters' movement shifts this; Ann takes one and three, while Jack takes a firm stance in the center with the window taking two and four.

CONTRAST DOMINANCE: The windows are very bright in this shot. When the couple separates Ann stands in front of her window, making her almost a silhouette, while Jack stands askew of his window highlighting. He has more light on him from back and front.

CHARACTER MOVEMENT: The couple rock back and forth momentarily before separating. Jack still maintains control, but Ann is taking some of her personal control back. She hits him for a moment before moving away from him.

CHARACTER PROXEMICS: The two obviously shared a tough moment, then Ann, being mad and hurt, pulls away. Their apartness is quite evident by the space between them and the space they control.

CAMERA MOVEMENT: The camera pans with Ann's movement having her crowd the edge of the frame while giving Jack more "space" literally and figuratively.

CAMERA ANGLE: Slightly low, but favoring Jack. He appears higher and bigger than Ann. He's won.

LENS USED: Normal lens.

DEPTH OF FIELD: The chaos of the fight being over, the depth of field returns so that we may have a better assessment of the situation. We plainly see the curtains, pipes, windows and wall in the background.

LIGHTING: Ann is almost silhouetted standing in front of the window. We don't really see her facial expressions. Jack, on the other hand, is lit well from the back and the front. We see his face and he almost looks ethereal.

COLOR USAGE: Ann's robe almost blends into the curtains. Is she really here? She is becoming simply an incident in Jack's life. The stripes on Jack's shirt look less imposing; it looks less like a uniform.

SCREEN GRAPHICS/COMPOSITION: The windows nicely frame the "Pieta" type image of Jack holding Ann. We almost feel as if this will end peacefully. However, when the two come apart it looks as if they are in different rooms with a wall in between. Each has their respective window and space. Ann's is crowded between the frame's edge and the curtains, while Jack's is much larger and brighter.

EDITING STYLE: Again, more gentle, keeping in pace with the action.

TIME: Real time, slower pace.

SUBTEXT: The standoff is over. After losing her fight Ann pulls away and becomes her own person standing on her own two feet. She has her space, as little as it is, and he has his. The obstacles between them, the wall, curtains, pole, pictures and window all but show how far apart they really are. Jack is lit well showing that his freedom has been won.

The Fisherking
Shot 12



Beginning frame



End frame

Duration: 9

Shot 12

SCREEN QUADRANTS: Ann dominates one and three while Jack dominates two and four. There is space in between their faces, which is later emphasized by a picture frame.

CONTRAST DOMINANCE: Ann's face is framed by black, her facial expressions in this shot are important.

CHARACTER MOVEMENT: Jack is in control of this situation and this space. Ann will follow his lead and, consequentially, there is little movement. Jack, for all intents and purposes, hasn't moved since he got up from the couch.

CHARACTER PROXEMICS: While they are close, they are definitely apart. There is space between their faces and although Ann has more space, she is still somewhat crowded.

CAMERA MOVEMENT: Mimicking Jack's control, the camera doesn't move.

CAMERA ANGLE: Jack's OTS of Ann. Slightly high angle signifying he's in control.

LENS USED: Normal lens to not distract us from Ann.

DEPTH OF FIELD: The depth of field changes slightly to not show the background as much. We need to focus on Ann and her reaction.

LIGHTING: Only part of Ann's face is lit really well. She is between Jack and her apartment, split down the middle.

The flair on the picture frame in the background signifies where this is going.

COLOR USAGE: Ann's skin-tone matches the color of the wall. She is "fading" into her old, lonesome life that she had before Jack. The black "frame" around her face, her hair, Jack's shirt, let us know that Jack's still going to be around . . . In her mind anyway.

SCREEN GRAPHICS/COMPOSITION: Ann's face definitely dominates the action and frame in this shot. She is, as stated above, framed and we watch what she does and hear what she says.

EDITING STYLE: This cut was more abrupt than those before indicating the more chaotic situation for Ann.

TIME: Real time.

SUBTEXT: Ann's expression goes from aggressive to almost childlike. She has lost this battle and she doesn't want to endure any more pain. Jack's large presence in the frame shows who's in control . . . Him. We see nothing behind him yet we see a wall and Ann's apartment behind her. She's been backed out of Jack's life and sentenced to accept his verdict, which is, "it's over."

Shot 13

SCREEN QUADRANTS: Open space (and curtain) where Ann should be in one and three, Jack takes up two and four largely.

CONTRAST DOMINANCE: Jack's face is lit on the window (freed) side while still shaded on the apartment side. When he turns his face toward the light, considering his next move, he's determined his destiny . . . Freedom.

CHARACTER MOVEMENT: Very subtle. Jack brings his hand to his forehead and runs his fingers down his face in thought. It is quite intense in contrast to the dynamic movements throughout this scene.

CHARACTER PROXEMICS: In the previous shot, we see Jack's shoulder and Ann's face. In this shot, Ann is nowhere to be seen. She is out of our frame of view and out of his life.

CAMERA MOVEMENT: Very subtle movement to match Jack's. Too much would be a distraction.

CAMERA ANGLE: Low, Jack is on his way out, he's overcome his obstacles.

LENS USED: Normal, we need to really understand what Jack's process is here.

DEPTH OF FIELD: Enough to recognize what we've already seen, the light from the windows and the curtains. Mostly we focus on Jack.

LIGHTING: Throughout this scene the windows have represented Jack's freedom. Now they light his face, first on one side, then wholly so we can "feel" his painful, yet necessary decision.

COLOR USAGE: The background has faded and become dark compared to Jack's face. A remnant of the curtain (Ann's robe) can be seen as well as a sliver of white from the window. The colors signify the end of this phase of Jack's life; the only thing between him and the window is that sliver of cloth.

SCREEN GRAPHICS/COMPOSITION: Jack is off balance; he takes up most of the right side of the frame. The other side slightly holds Ann's memory. She is out of frame but we know that she is in front of him to our left. The corner, which was prominent before, is now out of focus, he's no longer backed into it. He's free and the window to our left is his way out.

EDITING STYLE: This cut comes at the end of one of Ann's sentences, followed by a moment of silence. This combination increases the anticipation of Jack's decision.

TIME: Although in real-time, it seems long, anxious.

SUBTEXT: There is a great deal written above regarding the subtext. This scene was Ann's last stand and she lost. This shot is the final nail in the coffin. Jack may not be sure

as to whether he wants Ann totally out of his life, but he must decide, given the ultimatum and he decides to go on without her. I am impressed with the subtleties in the shot: the fragment of curtain, the blurred corner, and the sliver of light that lights Jack's face. It is obvious at the beginning of the shot he's thinking and at the end he's decided.

The Fisherking
Shot 13



Beginning frame



End frame

Duration: 7.5 seconds

Shot 14

SCREEN QUADRANTS: Match shot 13 but it changes, Jack leaves frame.

CONTRAST DOMINANCE: Ann is still half in the shade. We go to the right half of her face, leading us to follow her expressions, especially as Jack leaves.

CHARACTER MOVEMENT: Jack holds his pose from before looking out the window, then the phone rings and he leaves frame. This abandonment prompts Ann to realize the inevitable and her reaction is to bow her head in defeat and tears.

CHARACTER PROXEMICS: In the last frame Ann was absent, not in Jack's life. In this frame, Jack is still in Ann's life, they are where they were in shot 13. However, when the phone rings, an intrusion from the outside world, Jack promptly leaves. He is out of her life.

CAMERA MOVEMENT: The camera pans slightly left as Jack leaves to emphasize his departure but lands on Ann.

CAMERA ANGLE: Slightly high, Jack's OTS of Ann.

LENS USED: Normal.

DEPTH OF FIELD: Short. All that is in the background is out of focus helping to emphasize Ann's solitude.

LIGHTING: Still the motivated lighting from the windows. When Jack leaves there isn't much change. Ann's face is more in shadow as she bows her head crying. There is a

light coming from the back of the room, which I assume represents some inner strength left in Ann in her sanctuary.

COLOR USAGE: When Jack leaves we see more of the bright colors on Ann's robe and the green in the background of a plant. The soft warm colors of her apartment still signify a safe haven for her.

SCREEN GRAPHICS/COMPOSITION: in the beginning frame her hair and Jack's shirt frame Ann. She seems crowded and caught. When he leaves, the frame opens up and she seems alone in her pain. The relative darkness where Jack was compared to the brightness of his opposite side are apparent marking his absence.

EDITING STYLE: Gilliam holds this shot on Ann crying despite the action off screen of Jack going for the phone. It is a bit disjointed and uncomfortable but effective in drawing us into her pain.

TIME: The pacing, especially at the end, really makes us feel bad for Ann. It is in real time.

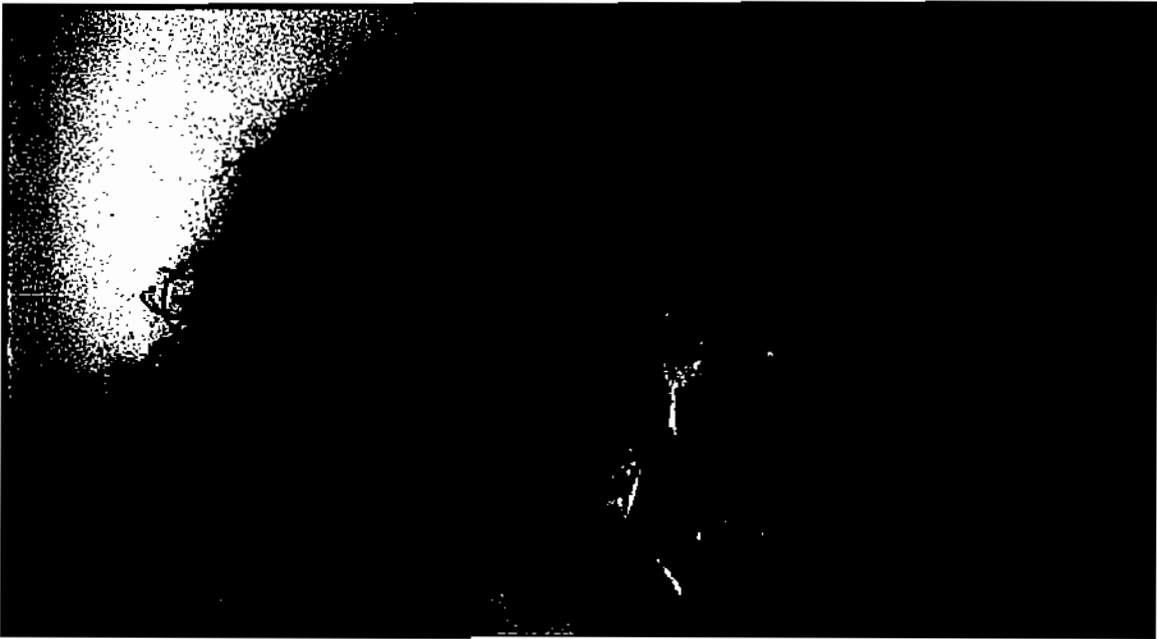
SUBTEXT: Although this is the next to last shot in the scene, it is really the end of the scene. Jack's new lease on life has been realized in the beginning of the scene and he's ready to move on, the only thing holding him back is Ann. He fights with her, wins and she still wants to hold

on. At the moment of truth, the outside world saves him . . .
. The phone rings . . . "Saved by the bell." He defaults
and responds to the phone ringing. His silence and action
of walking away shows Ann his decision. He started the
scene on the phone and he ends the scene on the phone . . .
"What's out there is more important than what's in here."

The Fisherking
Shot 14



Beginning frame



End frame

Duration: 17 seconds

Shot 15

SCREEN QUADRANTS: The phone sits in the middle of the bottom of the frame. Jack moves in from just off center and takes up two and four, while Ann, diminished in the background, takes up the center of one and three.

CONTRAST DOMINANCE: The bright red phone stands out against Jack's black shirt. We see the reflection of a window on the wall behind him as well as a sliver of light next to Ann so we don't forget about her altogether.

CHARACTER MOVEMENT: Jack moves down the Z-axis to the bottom of the frame to answer the phone. He all but abandons Ann who is left crying in the background.

CHARACTER PROXEMICS: We never get the idea that Ann and Jack are together in this shot. Jack has already begun his movement and gets farther away from her as the shot progresses. He is absorbed in his phone conversation and she is absorbed in her tears.

CAMERA MOVEMENT: The camera doesn't move.

CAMERA ANGLE: Low of Jack, Ann and surroundings. Jack is still the center of our attention.

LENS USED: Normal but the angle affords the distortion of the sides of the frame.

DEPTH OF FIELD: Long. Ann can still be seen quite well in the background in spite of our proximity to Jack. We need to see the result of his "work."

LIGHTING: The scene becomes quite a bit darker as Jack and Ann cover all of the windows. The only hint of what was is the reflection on the wall over Jack's arm. There also is a bit of motivated light coming from the off screen window on screen right lighting Jack's face.

COLOR USAGE: The red phone. Red is usually a sign of danger or warning. The phone delivers bad news. Ann blends into her curtains again and Jack's black stands out from the bright colors in the room.

SCREEN GRAPHICS/COMPOSITION: It seems that the whole apartment is coming down on Jack. He is crouched as he talks on the phone; the chair, the couch, the phone and the ceiling crowd him. The picture in the foreground is now not only out of focus but also distorted. It's not a comfortable picture.

EDITING STYLE: The previous shot was held so we could see Ann cry. This shot jump cuts to the hospital so we have a sense of urgency to what is to come.

TIME: Still in real time, but an increase in pacing to heighten the anxiety.

SUBTEXT: This shot segues into the next scene where we find Parry's been beaten and in the hospital. Jack can't seem to get away from the "losers" in his life: Ann, Parry and Lydia (Parry's love quarry). When the phone rings we wonder, "Who is it? Is it his agent?" as in the beginning of the scene. It turns out to be the hospital with the news of Parry. Jack's rapid abandonment and current ignorance of Ann shows how he feels. She's behind him, crying, in pain and he's off on some other tangent. We can't deny, however, that the cramped composition of this shot really shows the pressure on him from all that is outside his realm of control.

The Fisherking
Shot 15



Beginning frame



End frame

Duration: 12 SECONDS