

Start Frame:



End Frame:



Aspect Ratio: 2.35:1

Shot #: 1

Duration: 3 seconds, 72 frames

Shot Size: Close Shot

Sound: The sounds of chairs and tables being shifted and moved around the table where Gleason and Newman will play. These are very busy-like sounds.

Contrast Dominants: This dominance is quite simple. Paul Newman at the very center of the screen; his body divided by the quadrants. It continues to capture the attention by the hand rising up, flowing to and filling Q3; keeping the point of interest on where he is signaling.

where is the contrast dominant?

Character Movement: Newman stays stationary within the shot, but his hands and his face provide the movement needed for this shot. His hand moves up, holding a billiard ball, covers his mouth and then signals for his cue. His face looks down to think, then gives a stern look to Charlie for the cue, and mouths, "C'mon."

Character Proxemics: Newman is hiding his face from the others in the room. He is standing completely alone. He is, however, close to the audience, to show that he is a little bit nervous; but he keeps that emotion from the rest of the characters in the room. The exception, of course, is Charlie, who he then signals to across the pool table for his cue.

Camera Movement: The camera does not move in this shot. It keeps Newman set and still. The camera lets the audience know that there is no turning back from Minnesota Fats. The camera is set in stone, and now so is Eddie Felson.

Camera Angle: The camera is placed at about chest level of Newman, keeping the audience looking up at his face. The choice of angle is almost in the P.O.V. of the people in the room. They're sizing up Eddie Felson, making sure that he is a worthy opponent of Minnesota Fats. It also lets the audience see if Felson is really up to the challenge.

Lens Used: This is probably a telephoto lens. Paul Newman is very clear, while the background is slightly distorted. They used this lens to have the background closing in on Eddie Felson. As if the situation is looming over him.

Depth of Field: The Depth of Field is very limited and shallow. This keeps the audience focused on Newman and his preparation to play against Minnesota Fats.

Lighting: There are some very hard lights on Newmans' right, but keeping the low key around the room; to create the noir pool

hall feeling to the shot. Newman is, however, standing near a pool table so the pool lights are the source of the light, and it also gives him that dramatic shadow. This, again, adds to the "gritty" feeling of a pool hall.

Color Usage: Filmed in Black and White.

Screen Graphics and Composition: This is a portrait shot of "Fast" Eddie Felson getting himself ready, and then Eddie asking for his pool cue. All the lines at the top of his head point diagonally and towards the left, leading to Eddie's head. Then Newman looks to the left and raises his arm. This keeps the audiences' general focus the same as the character.

Editing Style: It's quite a quick cut, but an important cut. Eddie in this shot is beginning to doubt himself, then he realizes that he doesn't have time to doubt himself, and he is about to play whether he likes it or not. So, with that in mind, the audience can't wait either because it's time to play.

Time: This is real time, because it's Eddie questioning himself for that natural split second. The film as a whole is Eddie Felson trying to deal with that "Fast" Eddie Felson pride he has

within himself. That split second is expanded to weeks as the film goes on.

Subtext: "Fast" Eddie Felson is getting ready to take on Minnesota Fats. Eddie has been waiting to play Fats for a very long time. This is Eddie getting himself ready and clearing out all doubt from within. All he needs is his pool cue. This is all shown by Paul Newman's brilliant character portrayal of Felson. His eyes give a very cold look to his partner Charlie, and his hands give Charlie the signal. This shows the point of the whole movie within the character "Fast" Eddie Felson. He is beginning on a long road to become the best hustler and pool shark ever. This shot just shows us a little glimpse into the mind of Felson to see if he is really up to the challenge. To see if he has what it takes to be the best and if he does what is he willing to sacrifice. All in all, the most important thing in this shot is Paul Newman's performance.

Start Frame:



End Frame:



Aspect Ratio: 2.35:1

Shot #: 2

Duration: 10 seconds 240 frames

Shot Size: Long Shot (Establishing Shot)

Sound: The real dominating sound in this shot is the balls being placed in the triangle by the character Sausage. Other than that there is the atmosphere sound of people around the pool table to watch the game.

Contrast Dominants: The real dominant in this shot is the pool table. While the camera and the characters are moving, the pool table remains the center of it all. Whether its characters are attending to the table cover, the billiard balls, or just finding a seat around the table; the table remains dominant. However the real focus is the movement in the frame, not the dominant contrast.

Character Movement: In this shot, the main movement is in Newman walking from one side of the pool hall to the other. He moves along the x-axis from Q3, then makes a turn and goes up the z-axis within Q2 and Q4. Also, his size increases as he moves toward the camera, increasing in size on the y-axis as well. Then he returns to the third quadrant to rise and fill the quadrant along with Q1. His partner Charlie is close behind him. Meanwhile, all of the spectators surround the table, setting up and sitting in chairs. The two ladies remove the pool cover and fold it neatly.

Character Proxemics: Newman is walking to his side of the pool table, taking out his cue from the leather satchel and putting it together. Right behind him is his tail and partner Charlie. The way he walks around the pool room captures the importance of the character, and the arrogance as well. While everyone in the shot is either hunched over or sitting down, Eddie is standing tall and proud.

Camera Movement: The camera follows Newman to the other side of the pool table and deep within the z-axis. It pans to follow Newman around the pool table and then lifts up to get more on his level. The camera stays generally stationary apart from that.

Camera Angle: The camera starts off just below eye level of the crowd surrounding the pool table. As Newman gets closer, the camera lifts itself up to be just below Newman's eye level and slightly above the crowd's eye level. This shows the audience the perspective of a spectator looking up at this stranger who has challenged Minnesota Fats.

Lens Used: This is a wide angle lens to show the long movement of Eddie Felson along the z-axis, while showing the busy crowd getting ready for the game.

Depth of Field: This is a very deep focus shot. The most important movement is along the z-axis, so naturally the depth of field is quite large in this shot.

Lighting: Keeping within the noir tone of this pool hall, there are various low key pools of light. It seems the only light in the room is from the table light. This makes it easy to direct Newman in and out of certain light spots, because in this shot he stays very close to the pool table. Thus, he is lit longer and with a slightly harder light than the rest of the characters.

Color Usage: Filmed in Black and White.

Screen Graphics/Composition: The leading lines from the pool lights on the left and the balcony on the top of the room give this shot a coliseum type of feel. It makes the crowd gathering, Eddie and his sidekick making a relaxed and arrogant entrance, and waiting for the country's champion, Minnesota Fats, seem like it is the biggest event in the world.

Editing Style: This is a very long take, compared to the last shot in this scene. It builds the scene with such a long take, letting the audience know the magnitude of this game.

Time: Shot in real time to keep the audience informed of the importance of what is about to happen.

Subtext: This shot makes the true "noir" pool movie an interesting story. It is just like a boxing match, or rather a ceremony before a great battle. The challenger being "Fast" Eddie Felson and the champion is Minnesota Fats. This gritty and underground feeling almost transcends into royalty as Felson takes his time around the pool table, with his stride and his pride. This is the underground Rome; where the peasants can watch great warriors battle with pool cue and a pocketful of money, until one of them is beaten. The shot ends with Felson screwing in his cue and awaiting Fats to start playing. It is only natural that the next shot, the audience will see the master getting ready to play.

Start Frame:



End Frame:



Aspect Ratio: 2.35:1

Shot #: 3

Duration: 9 seconds 216 frames

Shot Size: Medium Two-shot.

Sound: The sounds are just the ambiance of the pool room, but mainly it is people setting up chairs and the balls being placed in the triangle.

Contrast Dominants: The contrast is divided by the quadrants and the race of the characters in the shot. A black man is holding Gleason's coat which is interesting because Gleason is a white man and has bright white sleeves. Gleason contrasts very well because he is standing out in an almost all black frame. Even when he puts on his coat, the white cigarette that he has in his mouth the whole shot keeps his dominance within the frame. It keeps the attention on Minnesota Fats.

Character Movement: Minnesota Fats is getting ready for the game. George C. Scott describes him cleaning himself as a way of "making his mind blank" later in the film. He has just got done washing his hands. The black man stays up in the z-axis within Q2 and Q4. Gleason then moves up the z-axis to dry his hands and takes up Q1 and Q3. He gives a look to Newman and smirks. Then he turns around to have his coat put on for him. The black man pours powder on his hands.

Character Proxemics: Gleason is very stand-alone in this shot, like he is in the whole movie. This shot reveals the personal

cave of Minnesota Fats, and the black man being his personal servant. Minnesota Fats is excited to play, but he more excited to show Felson what the game is all about. He faces Eddie and a small smile shows on his face. The black man is almost scared to put on his coat for him, but he does it out of respect.

Camera Movement: The camera stays stationary. It builds the audiences' curiosity of this character.

Camera Angle: The camera is at eye level of Jackie Gleason. It shows how much he enjoys being in competition. It keeps this character an enigma to the audience, because the audience isn't as familiar with Minnesota Fats as they are with Eddie Felson.

Lens Used: A wide-angle lens appears to be used, which is odd because the majority of the movement in this shot is on the x-axis, but it shows the place where Minnesota Fats goes to clear his head and get ready to play.

Depth of Field: It is deep, but it is limited. Our depth of field stops at the end of the bathroom wall. It's because we follow Gleason and all of his movement in and outside of the bathroom. It almost seems like the field wants to go deeper but

can't. Just as the audience wants to understand Minnesota Fats and why he is the way he is, but they can't.

Lighting: When Gleason is in the bathroom there is a light source coming from above the mirror, however, there is a hard light in the bathroom which seems to be coming from behind him; creating a dominating shadow in the wall in front of him. When he walks out of the bathroom, he walks through some darkness and then into a softer pool of light.

Color Usage: Filmed in Black and White.

Screen Graphics/Composition: The frame becomes weighted towards Gleason. There are lines that lead upward; the pool cues, the wall in the bathroom, the shelf on the left. This expresses the size and importance of Minnesota Fats within the pool hall. A servant who is tending to his master is the general theme of the scene.

Editing Style: This a cut away shot to Minnesota Fats. It's generally a longer take than the others. Its' emphasis is on editing because the main focus of the scene is around the pool room, while this shot is a cut away to a man preparing to play pool.

Time: This is real time. It gives Minnesota Fats the character that he needs to have the advantage over Eddie Felson because that's what Fats has and Felson lacks.

Subtext: This is a good shot. Jackie Gleason has character the moment he walks into the room, but this shot just shows that he really enjoys the action of some young pool hustler challenging him. It also shows how much respect he has over the men in the pool hall. The black man tending to his needs shows that Fats has that charm over people. A good hustler will win all of your money, but after he is done you'll still like him. Through out the whole film, Fats hardly handles anything for himself, except the pool game and his money. It's this royalty of the underworld that makes these characters and these films so much fun to watch.

Start Frame:



End Frame:



Aspect Ratio: 2.35:1

Shot#: 4

Duration: 10 seconds 240 frames

Shot Size: Two Shot; Close Shot

Sound: This is a dialogue between "Fast" Eddie and his partner Charlie. It is Charlie asking him how he feels, and Newman saying that he is nervous but he is ready to play. The other sounds are Eddie putting together his pool cue.

Contrast Dominants: Both characters are standing under a soft pool light, making an equal dominance. Newman, however, has the dominant because he moves in and out of the light by putting together his pool cue. He flows between the two lower quadrants (Q3 and Q4) and Q2.

Character Movement: Eddie watches Minnesota Fats for a brief second before he starts concentrating on his game by putting his cue together. He is almost nervous because he moves so much. Charlie stays still and looks at Eddie because he is concerned about Eddie. Eddie looks down to hide his nervousness from Charlie.

Character Proxemics: Eddie, by moving and putting together his pool cue, seems to want to avoid Charlie. Charlie's lack of movement and his stern look at Eddie, gives the opposite of effect. Charlie seems to want to hold Eddie and tell him that

he's going to be okay. Eddie, on the other hand, avoids eye contact from Charlie, and everyone else; even Minnesota Fats.

Camera Movement: There are slight movements because it is hand held shot so that they can keep the characters in frame. It adds to the urgency to the scene.

Camera Angle: This at a low angle, at around the chest level of the characters and pointing slightly upwards. It adds more pressure that Eddie goes through because Eddie lowers himself to put together his cue; which brings him lower than the camera angle.

Lens Used: This is probably a telephoto lens. It makes the situation more real to Newman, the walls and ceiling seems to be closing in on him. They're slightly out of focus, but still foreboding.

Depth of Field: The focus is on Eddie and Charlie and the background is only slightly out of focus. This shot is about Eddie and Charlie, so it is important for the audience to see them, but the background is kept in just enough focus for the audience to have that pool hall feeling, and that these men are trapped in this building.

Lighting: There are two main sources of light. One is coming from off camera from Eddie and lighting Charlie's face, and the other is coming from behind Charlie to light Eddie. They are low key pool of lights; still keeping that gritty feeling of a pool hall.

Color Usage: Filmed in Black and White.

Screen Graphics/Composition: With the walls and the light in the foreground, it traps the two characters. There is a line that connects the two characters in the background against the wall. It is pointed in the same direction as Charlie's gaze towards Eddie Felson. Which shows the focus of the shot is on Eddie.

Editing Style: This is a cut away from the main shot of the pool table. It is a bit longer than the other takes in this scene.

Time: This shot is time expansion; it is building the anticipation of the pool game. In relation to the rest of the film it is showing Eddie Felson preparing for a long and tiring 48 hours.

Subtext: It's interesting that the shot before this was of Minnesota Fats getting ready, and then as soon as Eddie sees Fats getting ready, he becomes focused, real focused. Charlie sees Eddie as his son, and he doesn't care about the money or the victory; he just wants Eddie to be happy. This shot is extremely important to the movie because of how Eddie reacts to Charlie's questions. "How do'ya feel?" "Fast and loose man." That this is the attitude of Eddie Felson and the only scrap of true character he's got; fast and loose. That is an automatic reaction for "Fast" Eddie Felson, but Charlie knows better when he asks how he again; Eddie then admits his uneasiness. Newman plays this part really well and Myron McCormick plays the elderly partner perfectly.

Start Frame:



End Frame:



Aspect Ratio: 2.35:1

Shot#: 5

Duration: 2 seconds 48 frames

Shot Size: Medium Shot

Sound: There is the sound of the balls being gathered and placed upon the pool table. There is no other noise other than the ambiance of a pool hall.

Contrast Dominants: The greatest light, which is slightly off-center and above the character, keeps our attention to the center of the frame as the character stands upward. The nearest dark point is the shadow underneath the pool rail, which is where the light colored balls move along the x-axis and switch between the quadrants 3 and 4.

Character Movement: The character is Sausage and he is racking the balls for Minnesota Fats and "Fast" Eddie Felson. He starts out by bending down, grabs the "1" ball and the cue ball. He then rises up on the y-axis and gets completely and evenly divided by the quadrants; only to switch balls along the x-axis from right to left. He holds on to them as he waits for the players to arrive. The crowds in the background are watching attentively.

Character Proxemics: Sausage is standing alone and facing the two players. The crowd on the other hand is cramped

and huddled together. They are here to watch this pool game and watch their champion to beat out the challenger.

Camera Angle: The camera is at a low angle and almost adjacent to the pool table. It's giving us the point of view of the crowd around the table. At this point in the film, that is all the audience is interested in is watching the pool game, just like the crowd.

Camera Movement: There is no camera movement at all. This builds the tension of the game.

Lens Used: A telephoto lens is being used.

Depth of Field: Despite little movement on the z-axis, it needs an ominous view of the crowd in the background to create and maintain the spectator point of view. The wooden railing behind the crowd even adds to the image of an arena type of environment. The focus is generally on Sausage, while the crowd in the background is focusing on the connection to the audience.

Lighting: Even though this is a brilliant shot, there is a lighting flaw. There is a far away light coming towards

the characters but hall lamps from the ceiling are directly in front of the light. You can see a brief outline shadow of the hanging light upon the wooden rails near the ceiling on the edge of Q1. Now, when the character tilts his head towards the shadow, his face is slightly cut off by the shadow. At that point you can see the outline more clearly. I do not believe that this was on purpose, but merely overlooked.

Color Usage: Filmed in Black and White.

Screen Graphics/Composition: This is the second most evenly weighted frame in the scene. All the lines, movements, and angles are equally distributed among the quadrants.

but
what are
they?

Editing Style: This is a short cut away, but more relevant to the actual game. This character has no chemistry for either one of the players, but it is important to show the moderator of the game, and the crowd around him.

Time: This is real time. From the camera's point of view, this shot connects the scene to the audience, so the audience can feel involved in the scene.

Subtext: This is one of the best shots in the scene. This shows the referee of the game. When he places the balls on the separate ends of the pool table, what that says to the players is: Take your corners, the bell is about to ring. It also shows how this guy does not favor either side, he is merely setting up the game. That is why he is evenly distributed among the quadrants, just as he will be evenly taking the score and without any bias. It is also important because it continues the idea of an arena with the gathering masses surrounding a certain point; which is the pool table. This underground sport is what made this film so popular, and this shows what a big deal this game is to the hustlers in the pool hall.

Start Frame:



End Frame:



Aspect Ratio: 2.35:1

Shot#: 6

Duration: 6 seconds 144 frames

Shot Size: Long Shot; Three-Shot

Sound: There are two dominating sounds in this shot. It is the sound of Newmans' pool cue on the floor and Minnesota Fats' money flapping as he is counting it.

Contrast Dominants: At first the greatest dark has the audiences' attention because it is very far up the z-axis. Then our attention moves to the right as Minnesota Fats comes between the greatest light and the greatest dark to count his money.

Character Movement: Eddie is concentrating on his pool cue. He stays stationary and away from his partner. Then Minnesota Fats comes into Q2 and Q4 from the right of the x-axis. He keeps his attention on Eddie and his money that he is counting. Charlie then turns to Fats, makes a slight movement towards the two right quadrants to start counting Eddie's share of the money.

Character Proxemics: Eddie Felson is facing away from everyone. While Minnesota Fats just regards his back with a smile. Charlie looks at Eddie for a long time and keeps close to him until Fats comes in with the money. Charlie then turns to face Fats and count his money. Meanwhile, the crowd is way in the back just watching.

Camera Movement: This is a handheld shot because as Minnesota Fats comes into the shot, it has to make a slight pan to get him into frame. Then the camera does a slight diagonal tilt towards Charlie and Eddie as Minnesota Fats comes closer into the shot.

Camera Angle: The camera is doing a slight upward angle towards the three characters in the shot; keeping within the point of view of a spectator.

Lens Used: It is another wide angle lens in this shot. It is to get the whole picture; the vast arena setting to the shot.

Depth of Field: We are in a slight shallow focus, but the crowd is still taking up the majority of the background. We can see the ever watchful crowd, but our main focus is on Eddie, Charlie, and Minnesota Fats.

Lighting: There are two hard lights; one on Paul Newman and the other on Jackie Gleason, and both lights are coming from different directions. Newmans is coming from the

right, while Gleason is from the left. The crowd is still being lit up in the soft lights of a pool hall.

Color Usage: Filmed in Black and White

Screen Graphics/Composition: There are several vertical lines; coming from the ceiling of the pool hall lights, the wooden rails, and the pool cue. This gives the three characters more size and depth. It makes them as equal as the venue that they are playing at.

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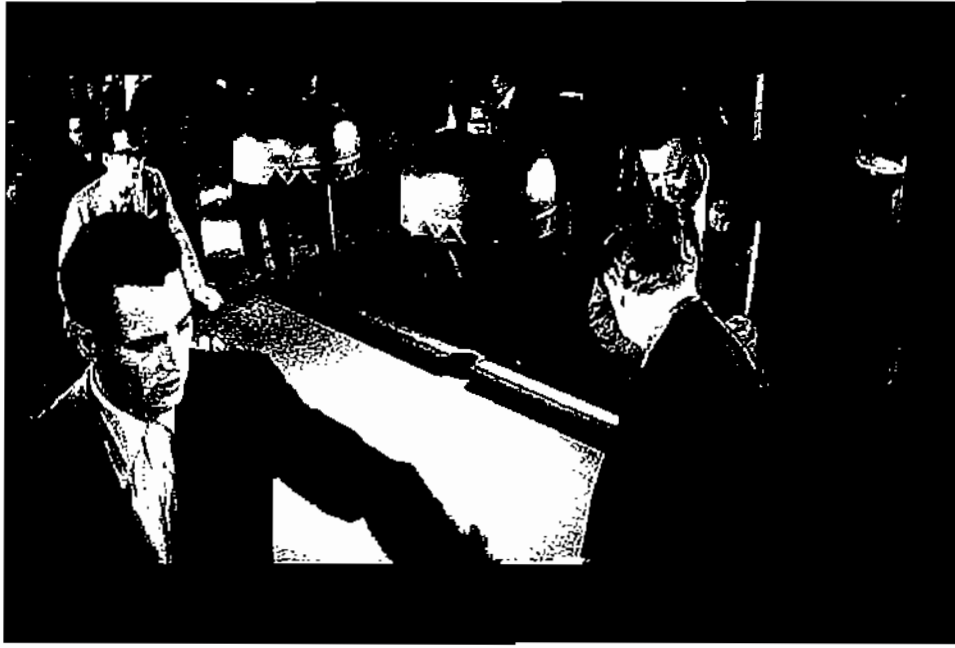
Editing Style: This is a cut into the main establishing shot of the pool table and the crowd around it; along with the three characters in the front of the shot. It is a relatively short shot compared to others in the scene.

Time: This is shot in real time because the director was looking to build the tension and the anticipation for the audience and the characters.

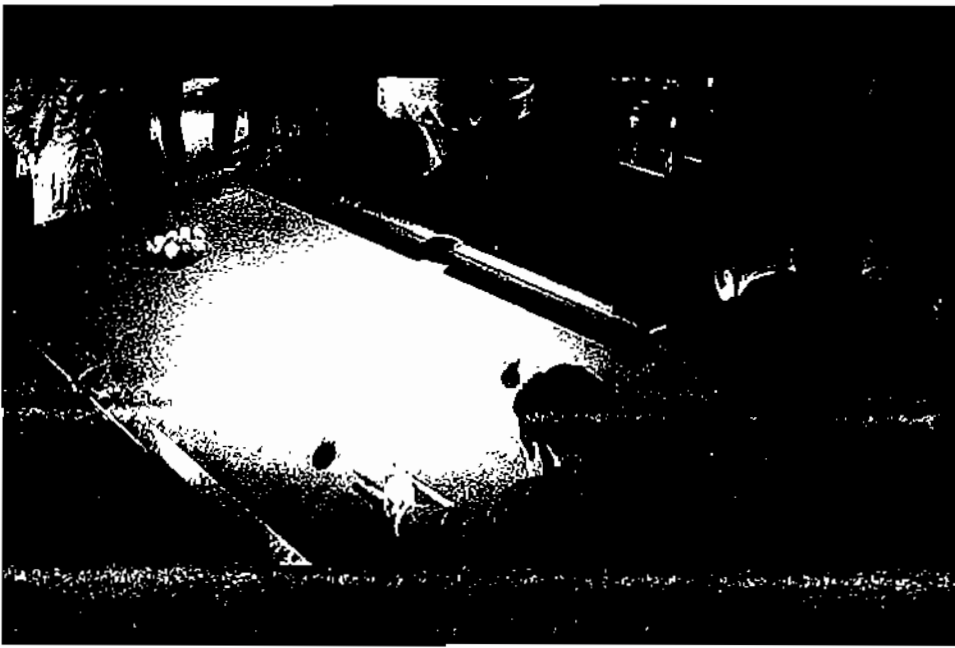
Subtext: This is the first shot where "Fast" Eddie Felson and Minnesota Fats are together in the same frame. It also establishes the characters and their motivations, or rather what their goals were in winning the game. They both play

because they love the game and they're good at the game. The difference being, however, that Minnesota Fats gets the money while "Fast" Eddie gets to let the world know that he is the best pool hustler ever. This is shown by the characters focus points. Eddie is concentrating on his pool cue because he is working on enhancing his ability and reputation, while Fats is busy counting his money to let everyone know that this is what the game is really all about. Meanwhile, Charlie is in between them as well as Eddies' money handler. Charlie is Eddies' guardian, and it shows that Eddie can't get past his arrogance to stand up alone without any help. In a way, Charlie is the only thing dividing Fats and Felson at this point, and that is because of the money.

Start Frame:



End Frame:



Aspect Ratio: 2.35:1

Shot#: 7

Duration: 24 seconds 576 frames

Shot Size: Medium Close Shot; Three Shot

Sound: There are many sounds in this shot. The one general constant sound is Eddie chalking his cue. Then Minnesota Fats asks Willie to hang on to the money. Other than the ambiance, it is a very quiet shot.

Contrast Dominants: The money that Minnesota Fats and Charlie put on the pool table is at the very center of the lower quadrants and is the greatest light as well. The real focus, however, is on Eddie, Charlie and Fats. Then after Fats and Eddie set up to shoot, the attention is directed on their respective billiard balls. After that, the movement of their cues slides the audiences' attention to the characters.

Character Movement: The three characters from the last shot are taking up their own separate quadrants; Eddie in Q3, Charlie in Q4 and Minnesota Fats in Q2. The money is divided evenly among the left and right lower quadrants. Then, as Fats and Eddie get ready to shoot and Charlie makes a getaway off of the x-axis; they move right along the x-axis as well, then take up Q4. The rest of the frame is just the pool table as they move their cues back and forth.

Character Proxemics: The characters surround the money.

Eddie is still concentrating on chalking up his cue. He is still keeping his back to Minnesota Fats and Charlie.

Charlie is handling the money and placing it on the table.

Minnesota Fats on the other hand is done handling his money. He gives a good stare at Eddie from across the pool table, then smirks and gives his command to Willie to hold on to the money. After the money is settled and the players are ready, Eddie and Fats get real close together because it's time to play.

Camera Movement: There is one tilt downward when the players get ready to shoot. It is handheld because it is almost hesitant to make the tilt. The tilt is important because it has to get Newman and Gleason in frame when they hunch over to shoot.

Camera Angle: This is an interesting angle, because the point of view is a skewed version of a bird's eye view. It is looking down in a diagonal over view. It gives the audience an idea of the pool table and gives the table character.

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Lens Used: This is a telephoto lens because the pool table seems to jump out of the frame and almost attack the characters, and that is what the director was after. Also, Fats and Eddie seem really close together when they go down to shoot, it gives them an equal amount of depth.

*that would hit
be telephoto
- looks
normal to
me*

Depth of Field: The focus stops at the pool table but more importantly, it stops on the money when it is on the table. Then when the money is removed, the focus goes to the billiard balls.

Lighting: The only key lighting in this shot is from the pool lights, which is a soft, low key light. There are also various soft fill lights to keep Newman and Gleason lit. Everything that needs to be bright ends up on the pool table.

Color Usage: Filmed in Black and White.

Screen Graphics/Composition: This creates the image of pool that everyone wish they could have. It is covering all the necessary grounds of a dual pool shot, as well as the whole pool table.

Editing Style: This is a jump cut. The camera moves more than 20 degrees from the last shot. It builds the tension and the anticipation.

Time: This is in real time. It's the longest shot in the scene.

Subtext: What's important to see in this shot is the money. This shot makes the money a whole different character, which in this film's case does have a life of its' own. It also shows how patient Minnesota Fats is to get ready to play. He is taking his time. The shot is foreshadowing to the long battle of pool that these characters have later on. This is shown by the hunched over bodies. They are almost bowing down and praying before going to war upon this dominating pool table that fills the frame. It continues with the ceremony before a battle. Minnesota Fats also shows his interest in Eddie Felson. He is curious to whom this young punk thinks he is by challenging him.

Start Frame:



End Frame:



Aspect Ratio: 2.35:1

Shot #: 8 Duration: 15 seconds 360 Frames

Shot Size: Medium Long Shot; Two-Shot.

Sound: The sound in the shot is very quiet except for the hitting the pools and the light rolling of the balls make a slight hum. Several other sounds can be heard in the background; people moving, coughing. The only dialogue is Gleason saying: "You break."

Contrast Dominants: The important dominants in this shot are Minnesota Fats and Eddie Felson. They stay in the opposite lower quadrants. This keeps the audience focused on the two players. The other point of interest is also in the lower quadrant but it is split in half by the other quadrants. It keeps the audience focused in the center of the screen because that's where the balls are going to go. The crowds in the back are all looking at the triangle. Especially the two men in the center in the upper quadrants lean in on each other to keep the audience focused on the triangle.

Character Movement: At first Gleason and Newman are very close together, but they are separated by the triangle in the center of screen. While all three are equally dominant, Gleason and Newman separate as they take their shot; they move away from each other along the x-axis and stand upright with their upper bodies in the top two

quadrants. Even more interesting is that when they stand and go back to their respective corners; Newmans' head goes into a more shadowed area. It's an aesthetic way of showing that Newman doesn't know what he is doing and he is in over his head. The crowd in the background has very little movement to add the tension and the focus of the two characters and the triangle. The last part of the shot, the character Sausage steps in front of the camera. It keeps the reality of the action for the audience and keeps the idea of cramped surroundings of a musky pool hall.

Character Proxemics: Everyone is facing toward the audience during the majority of the shot. Gleason and Newman keep within a professional distance between each other, due to the separation by the triangle of billiard balls. This signifies to the audience that Gleason and Newman are here to play pool. While the rest of crowd is merely in the background, just watching; keeping the audience informed that "everybody" is watching this beginning shot. Even at the final few seconds of the shot, the character Sausage steps in front of camera as if to block the camera. He really, however, adds another barrier between the major players. This gives the audience a real

focus on the characters for a brief few seconds before the game.

Camera Movement: The camera is very still and stationary. It stays between Gleason and Newman and is parallel to the triangle in the center of the lower quadrants. The stillness of the camera keeps the audience focused on the two players.

Camera Angle: The camera is placed at the end of the pool table tilted upward very slightly to add dynamic to Gleason and Newman, while keeping the edge of the table at the very front of the screen and keeping the spectator point of view.

Lens Used: It seems to be a wide-angle lens because the main movement is up and down the z-axis. It also keeps the two players in complete focus with the area around them. .

Depth of Field: The very deep depth of field keeps the main movement of the billiard balls in complete focus along with Gleason and Newman. This keeps the audience built with the tension of who is going to shoot first, so the

natural effect is to watch the balls move towards the audience and then back to the characters.

Lighting: There are three points of heavy lighting in this shot; a bright light on Gleason, on Newman, and on the pool table itself. This type of focus adds to the noir tradition of pool hustlers being lit up as kings.

Color Usage: Filmed in black and white.

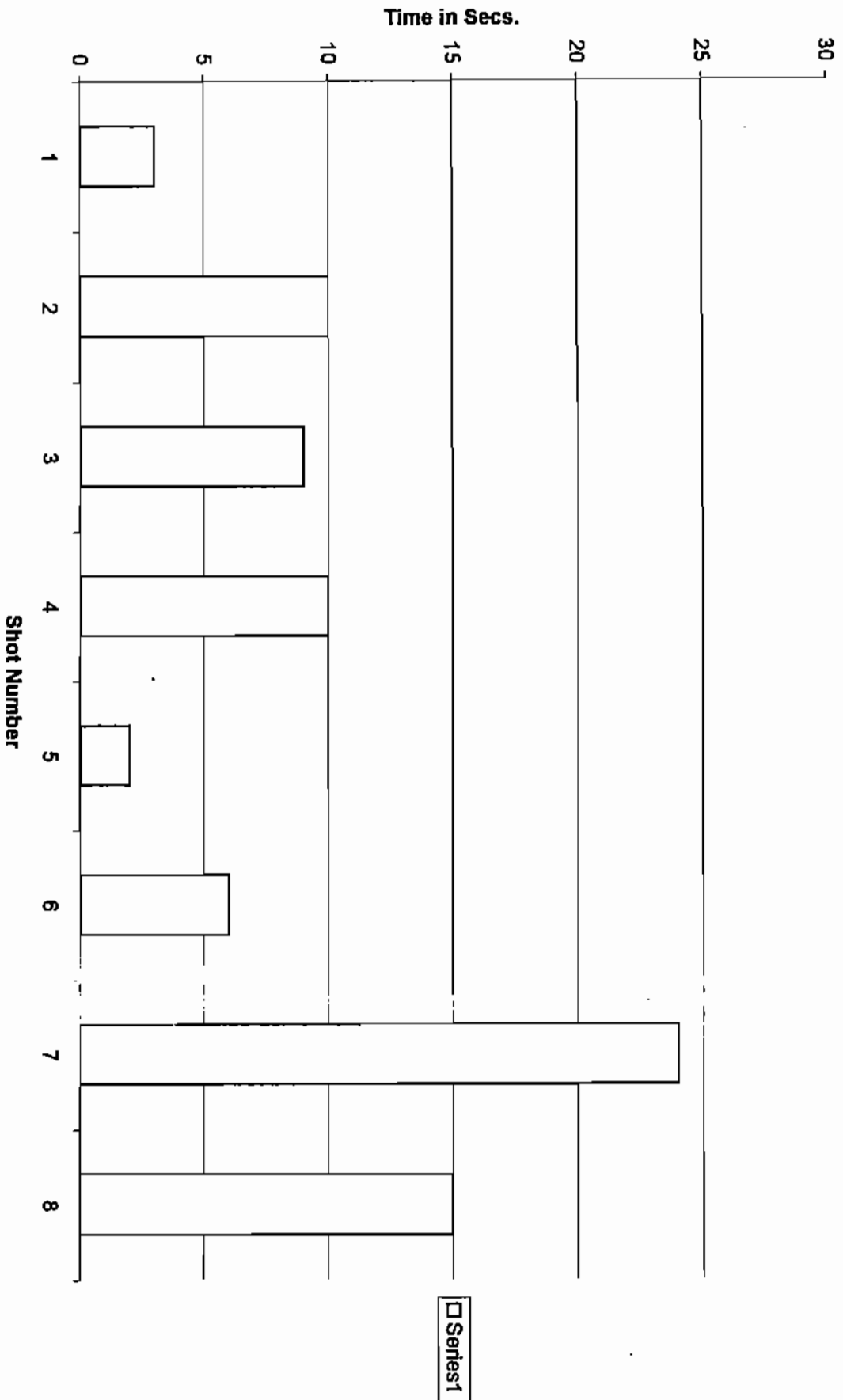
Screen Graphics/Composition: The shot remains fairly balanced due to the similar action of the balls and of the players. There are a few leading lines to keep the audience and the characters boxed in. The leading lines are all along the z-axis for the sake of focus on the balls. The pool table edges and the position of the players along with their pool cues keep the focus on the three-dimensional dynamic of the first shot of the game.

Editing Style: This is a jump cut from the last shot because it moves more than twenty degrees from the last shot. This lets the audience see the warriors start their game.

Time: It is shot in real time. Adding the slowness and tension between the characters

Subtext: This is it. The audience barely knows who Eddie Felson is, but they know what he is after and what he's been after for a long time, it's Minnesota Fats. The reason why this shot is so important to this scene is the very subtle first conflict between Gleason and Newman. Another reason why this shot is so important is because it finalizes this build up to Minnesota Fats. The shot also shows the equality of the two players and the respect they have for each other. Almost as if a salute or a bow before a great battle; both Gleason and Newman, bend down and shoot as evenly as possible. This shot is the starting gun for the long road that lies ahead for "Fast" Eddie Felson.

Shot Comparison



Summary: I can never stress enough to everyone who has not seen this movie; to see this movie. This is a simple plot with complicated characters. Character in fact is what the whole movie is all about. How much is one worth? What is one willing to sacrifice to accomplish his goals? What's it take to be a winner? All of these questions have different answers, but Eddie Felson was missing character. I can never get tired of this movie. It has wonderful performances by an absolutely stellar cast; Paul Newman, Jackie Gleason, Piper Laurie, and George C. Scott. I'm always impressed with the drama that Gleason gives Minnesota Fats, despite his campy *Honeymooner* type of comedy. It was a fun scene to analyze, and it's my now my favorite movie.

Russell
This is a very good analysis, though you don't really go into the inevitable graphs & comparison (tools of the B&W trade). You see what's going on & you're passionate about. You express yourself well.

GOOD WORK!

A-

I'd like to get a copy of this for the archives.