



Frame 1:

Size: Master Shot

Framing: Crowd Shot

Angle: Low Angle

Lens: 35-50mm, f-stop 22, deep focus

In this scene, we see Roger and his secretary talking business and going about their day as if it's any other. Around Roger, we can see other men wearing suits similar to his, and all within the same color scheme. This really blends him into the crowd and gives a sense of familiarity for his character; the fact that we can also see the faces of everyone else around him also helps to establish that he is a business man part of the everyday hustle and bustle just like those around him. This also helps establish his relationship to his work and how he treats those around him: sarcastic yet charming.



Frame 2:

Size: Medium shot

Framing: Two shot

Angle: Low angle

Lens: 150-200mm, f-stop 11, shallow focus

Roger is stuck between two mysterious men, although he is at their level framing wise, he is seated and squished in the middle of both of them showing that he has no power or way of escape while in this moving car. We are meant to question and sympathize with Roger as he pulls our focus to the blank expressions and lack of communication from both of the men. It's also interesting to note how both of the men's suits are more opened while Roger's is more closed off; this again gives a sense of him being constricted.



Frame 3:

Size: Establishing shot

Framing:

Angle: Eye level

Lens: 15-35mm, f-stop 22, deep focus

This scene establishes the Townsend home. To get there, the car has to drive off of the straight road, giving the viewer the idea that this place is strange and unknown. The scene is also quite shaded in shadows as well which further adds to the mystery and sense of danger.



Frame 4:

Size: Medium full shot

Framing: Dirty single

Angle: Low angle

Lens: 35-50mm, f-stop 11, shallow focus

Roger is starting to embody the mysterious Kaplan who he's been mistaken for throughout the film. This is further established through the act of him putting on his jacket and rummaging through his room. We can feel a sense of power coming over Roger as he starts to uncover the mystery further and get the upper hand on the men who kidnapped him. Kaplan's suit is notably a darker color than the lighter tones Roger usually wear, which gives a feeling of him embracing the danger and mystery.



Frame 5:

Size: Master shot

Framing: Dirty single

Angle: Low angle

Lens: 50-100mm, f-stop 11, shallow focus

Roger is sitting with a beautiful, yet mysterious woman who helped him escape capture by the police. Eve is seen here wearing a very angular black outfit with just a hint of a white shirt peeking out from the collar. This tells me that she isn't to be fully trusted, that she's hiding something, but that there also might be something good hidden behind her dark exterior. The camera also focuses heavily on her calm, nonchalant behavior, making it seem as though she's playing a character and having us ponder whether this is her true nature.



## Frame 6:

Size: Medium shot

Framing: Two shot

Angle: Low angle

Lens: 70-80mm, f-stop 16, shallow focus

Roger and Eve begin to get very intimate with each other. The lighting is quite dark and soft, adding to that feeling of intimacy. I also took notice of Eve no longer wearing her black coat which feels as though she's shedding part of her character and becoming more emotionally vulnerable around Roger. He also is placed higher than her within the scene which gives me the impression that she's starting to lose her composure and fall for his charms.



Frame 7:

Size: Medium Full shot

Framing: Two shot

Angle: Low angle

Lens: 35-50mm, f-stop 8, shallow focus

Roger sees that Eve is working directly with the men who are trying to kill him. Here, believing her to have deceived him, he has the confidence to confront her and the men which is established by his placement within the frame. He is taller than everyone, showing he holds the cards. Eve, having feelings for Roger, is placed in front of him in the frame, but the placement of Vandamm's hand on her shoulder holds her back, showing that she's trapped in her current situation. I also took notice that the color of Roger's suit is a darker shade of gray, almost like a blend between the color of the two men's suits; I interpreted this as him embodying some of their bad traits, especially in his treatment of Eve at this point.



Frame 8:

Size: Medium close-up shot

Framing: Clean single

Angle: Eye level

Lens: 135-200mm, f-stop 4, shallow focus

Roger finally understands what's been going on through the whole film; Kaplan isn't real and the whole thing is a ploy by the FBI to capture Vandamn. He also learns that Eve is not one of the bad guys but is in fact working with the FBI as an undercover agent; he also realizes that he's put her in danger. In this framing, we get to see the nuances of his face as he processes the information he's learned and his emotions. He also becomes illuminated by a light coming from the left side, almost as if he's finally seeing the light (the truth). There is also a plane placed in the background in the frame, it's blurred out and seems insignificant, but it's a clever use of foreshadowing as a plane will become an important plot point later in the film





Frame 9:

Size: Medium shot

Framing: Dirty single

Angle: Eye level

Lens: 70-100mm, f-stop 5.6, shallow focus

Roger and Eve have successfully faked his death, however, Eve's participation in the plot is not over yet. Although the trees in the background may seem unimportant, it's clever that there happens to be on tree right in the middle between Roger and Eve, which symbolizes the divide between both of their wishes as Roger wants her to end her participation and Eve wishes to continue. Eve is also back wearing black, which shows that she's still fully dedicated to her role as Vandamn's lover. The framing of both Eve and Roger is close and intimate which gives the viewer a better look at their emotions while having this dispute



Frame 10:

Size: Full shot

Framing: Dirty single

Angle: Low angle

Lens: 24-35mm, f-stop 22, deep focus

The madness is finally over, Vandamn has been defeated, and Roger and Eve are finally free. Their clothing here is loose, and Eve in particular is no longer wearing tight fitting black clothing and now wears a loose, all white ensemble; this shows that things are no longer tense, the danger is gone, and they're free from their roles in the FBI plot. Both are also placed high in the frame, showing that they've come out on top and have won. Both of their bodies are shown in full which helps to visualize their physicality as they get intimate with each other, but it's also close enough that we can see their elated emotions on their faces.