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VNC

(Unfortunately, the website would only let me screenshot the upper half of some shots. I'm identifying the pictures from what the whole shot is, and not just what I was able to screenshot!)



The shot in this scene seems to be a medium shot, being right above and covering their waist. The angle is slightly higher than eye level, and the framing includes a crowd shot. The director chooses a medium shot opposed to a medium full so that the framing is a bit tighter in between the characters, making it much more uncomfortable. Despite this, the focal length seems to be a bit bigger, around 50mm, where it's not tight enough to enhance the uncomfortability, but enough to view the whole scene clearly. This was most likely done just to ensure we could see clearly what was going on without a warped perspective, allowing the audience to stay somewhat neutral in the situation where we'd immediately accuse or dislike the people that kidnapped Thornhill, adding to the suspense about the lack of information provided. What's interesting is that both men are turned away from looking at Thornhill, while Thornhill looks at them to address them and they never reciprocate that respect. This allows us to predict the way they'll treat him in the future, lacking respect or regard for how he feels. It's also neat how on the right, the man has his hands together and clasped, showing that he feels secure and understands what's going on. On the other hand, Thornhill's hands are intertwined with his fingers, which is meant to pacify and help relieve stress rather than to be a show of power.



The shot in this scene seems to be a full shot, or a medium-full shot (seems to be a mixture of both). The angle is positioned much higher and is used for visceral thrill, especially to show off a size difference between Thornhill and the people who kidnapped him. The director wanted to show who was currently in power, and by creating a higher shot angle, they were able to “look down” at Thornhill as a show of power despite them being at the same level physically. The focal lens seems to be around 45-50 with a wider angle, allowing the full scene to be shown and captured. There’s a deep focus used by the f-stop, most likely to create a sense of crowdedness while also allowing us to view the environment since we’re not quite used to it and want to take in as much visual information as possible. Costume wise, both men that kidnapped Thornhill are wearing black, which can signify mystery or power. On the other hand, Thornhill is dressed in a more gray navy color (where I’m going to go with gray). Grey is an interesting choice because he’d be perceived as boring or basic to others, almost showing that he REALLY doesn’t belong in the situation he was forced into. Obviously, the audience knows this, but the subtlety with the colors is neat.



The shot included in this scene is a medium close up shot, including a clean single of Thornhill. The angle of the camera is much lower, showing the vulnerability in Thornhill as the men force him to get drunk. Although the camera is lower, we can tell from the hands of the man pouring the drink that he's much higher and looking down at Thornhill, another demonstration of the power he has over him. The motion of the camera is shaky, but aims to keep the glass towards the center of the screen seeing as it's the focus. The lens seems to be around 35mm, allowing us to completely see the environment, but also able to view the expressions on Thornhill. The wine they chose to serve him is red, signifying danger or possibly aggression. This could also be a really neat nod to the next scene where they try to frame his death, spilling the drink into the glass as the equivalent of "spilling blood".



The shot included in this scene is a full shot since we're able to see the entirety of Thornhill's body, but just close enough to see his expression. The camera angle is at a high angle, though I think it's used to convey narrative in this case and push forward the story. With the high angle shot, the director allows us to see everyone in the room and just how impactful the event is to others (visceral thrill). The shot framing could be a crowd shot, but with how blurry the scene is, it seems more like a dirty single (though it's still pushing it considering we can't see Thornhill that well either). There's a lot of movement in the camera, slightly shaking while panning down onto Thornhill holding the knife. This could be a representation of his life falling apart, being at the top and slowly falling lower and lower with every event that frames him. It seems like there might be a slower shutter speed, around 1/30, having a bright image but lots of blurriness in the scene (almost having a soft focus with nothing in focus). What's neat is the usage of plants in the scene, which is generally used for growth and prosperity, but the scene is full of death and accusation and serves as a nice contrast to the main focus.



The shot included in this scene is a wide shot, establishing the place of Thornhill in relation to his environment. The framing includes a single shot, and the angle is extremely high for visceral thrill and information. The focal length seems to be around 20mm, especially because we're able to view most of the scene, but also because the buildings seem much closer than they realistically would be. It seems as though a deep focus was used, creating lots of focus on both the character and the background which leads to an enhanced feeling of tightness / crowdedness (already pushed by the focal length, so they accompany each other well). The colors and lighting in the scene seem extremely dull in contrast to the bright yellow cars that Thornhill is running towards, aiming to push focus towards his end goal or where he's trying to get. The director also has Thornhill running top to bottom, right to left diagonally. This is interesting because typically, this would be an easier path to take opposed to going up from left to right. It seems that the director wanted the audience to see that the easiest thing for Thornhill to do was to run, allowing him to take an easier path, or because we know he's innocent and deserves to have an easy escape after being framed. The overall tightness of the shot conveys urgency and an uncomfortable feeling of suspense, while the wide shot and the tiny Thornhill can demonstrate just how powerless he is in the situation (tiny compared to the rest of the world which he feels is against him, he has no idea what's going on at this point in time).



The shot included in this scene is an establishing shot, showing the new environment, where the train is headed, and that the time of day is close to night (but not quite there). The angle also seems to have a dutch tilt which greatly contrasts the calm colors in the scene, but could be a reference to the police showing up later (unease because he's trying to get away, or a sense of dread for an event that's being foreshadowed). The camera is positioned a bit lower as well showing that the train is a vulnerable spot for Thornhill to be in. The camera seems to have a soft focus with everything being just blurred together, creating a dreamlike look. Since this is a setting where Thornhill is continued to be chased, it could be a thing where it starts off as a sort of "it was all just a bad dream" kind of deal. We're presented with a soft focus, almost dreamlike, and then Thornhill meets Kendall who saves him and metaphorically takes him away from his nightmare situation temporarily. The blurry effect is amplified through the use of warm, comforting colors, almost trying to pull you into the false dreamlike state that's presented.



The shot that's included in this scene is a medium shot, showing Kendall talking to the police that're looking for Thornhill. The angles presented in this scene are interesting because they contrast each other, both between the police and Kendall. Kendall's angle is a high angle, demonstrating power and confidence, while the shot with the police has a lower angle. Despite this, Kendall is sitting much lower compared to the police, looking up at them. It has an effect where it almost gives away that she's the agent, intentionally putting herself in a position to look vulnerable while the camera angle gives away the potential strength she has that the audience isn't aware of quite yet. The scene has a deep focus, allowing us to have a clear idea of the train car environment along with the facial expressions Kendall is making. For this scene, what Kendall is wearing is really interesting since it also serves as a predictor in her eventual reveal of information and power. Black is generally used to convey authority and prestige, while white can be for innocence and purity. Her outfit shows how she presents herself, putting up a helpless front but knowing much more than she reveals. The presence of the dreamy background colors of orange and dark purple enhance her calmness in the situation.



The shot included in this scene is a close up shot of Kendall looking away from Thornhill. The angle is about eye level which is used to capture Kendall's feelings more accurately and in a more intimate way. This scene is an over the shoulder shot, seeing her expression over the shoulder of Thornhill as they hug. There's a shallow focus in the shot, having a clear view of the two present in the scene while background information is blurred out (the f-stop is probably around 1.4 with the subject but not the background focused). Once again, Kendall is wearing white in this scene, but her black jacket is no longer present. This could be symbolism for her allowing herself to be open rather than closed off, but also releasing power (the black jacket) to Thornhill and allowing him to have more agency over the situation. Despite this, blonde (or yellow) is often seen as deceiving, which is interesting since it can serve as foreshadowing. Accompanied with the dark, somewhat dull background with the light directly placed on Kendall, we can assume that Thornhill is in the dark about the situation and is still confused, while Kendall understands what's actually going on.



The shot used in this scene is an establishing shot, presenting us with a new environment and where Thornhill ended up arriving. The angle is high up and shows the vulnerability he has, trusting Kendall and ending up being attacked (so possible foreshadowing as well). It seems like the F-Stop is around 1.4, having a bigger aperture along with a shallow depth of field. The motion of the shot is still, instead opting for just the car to be moving to become the focus of the scene. The diagonal that's being used is supposedly the easiest way to go, from top left to bottom right, possibly signifying the idea that Thornhill thinks the situation will be simple and he'll finally get the answers he wants. The scene is barren and full of bleak colors, providing the idea that nothing will happen or the scene will be boring and uneventful, and provides a good contrast to the latter half of the scene.



The shot used in this scene is a medium full shot, which is good for confrontational characters. In this case, Thornhill is aiming to confront Kaplan, though ends up in a dangerous situation, another characteristic of this shot size. The camera angle is a low angle, showing vulnerability as the plane chases after him. The shot seems to have a focal length around 35-40mm, having a wide angle that's able to capture a lot of the scene. With the barren background, it assists the feeling of helplessness and how there's an imminent danger present.