

DOMINANT IMAGE: Microphone

The first significant image shown to the viewer in this trailer is that of a microphone. The dominant image here is obviously the microphone itself, as it is crisp in the foreground, with little to no subsidiary contrasts. This focus lets the viewer know that this section is one of sound, and that they should concentrate on the narrator's voice, but also introduces the idea that this will be a narrative, presenting trailer rather than one that shows the content of the film.

NEGATIVE SPACE: Microphone

One of the reasons that the dominant image in the shot of the microphone is so dominant is that there is so much negative space around it. This helps the viewer block out anything that could distract them from listening to the narrator by simply replacing it with total darkness.

FRAMING: Actor Introductions

The framing of the shots of the people that are being presented is done in such a way that, for most of them at least, the viewer feels as if they could be having a conversation with them. This creates a feeling of friendliness with the actors (which is accentuated by them being in a studio rather than in a staged situation), thus making an incentive for the viewer to go watch the film and get to know them even better.

ANGLE: George Coulouris

This, however, isn't the case for all character introductions: for example, the shot of George Coulouris is taken from below him, looking up at him. This angle gives him a sense of superiority and power, possibly to reinforce his role in the movie as one of villainy. It clashes with the other characters, who are shown at the same level as the camera, and so pulls him apart, making him special in that way.

DENSITY: Chorus Girls

In the shot of the chorus girls, the frame is full with characters. This gives the scene a complexity and liveliness which would not have been present if there had been less people or if they had been further away, adding to the energy and fun present during this moment. This will give the audience another incentive to go watch this movie, as it seems they will experience the same fun as in this scene.

COMPOSITION: Microphone

The composition of this shot is very important as it gives the impression that the microphone is coming from above, giving it an almost heavenly feel, like a divine apparition. This is further accentuated by the beam of light coming from the ceiling and enveloping the microphone, as it connotes the light of the heavens from religious art. All this gives the microphone an importance, a need for veneration, which makes the viewer pay even more attention to what the narrator is saying and take it even more seriously.

DEPTH: Everett Sloan

When Everett Sloan is introduced, he comes running from the very back of the room and bumps into a mirror at the front, to reveal that he was actually coming from behind the camera. This confuses

the viewer for a moment as their idea of the perspective and depth of the shot was actually wrong, adding a comedic effect to the scene.

LIGHTING: Joseph Cotten

The lighting work on Joseph Cotten introduces him in a mysterious way, as his face is at first unlit, but is then suddenly revealed. This isn't used for dramatic effect, but rather as an important reveal, like curtains opening on a show. It helps to show that he will be playing an important character, and that he is the one who should be remembered the most.

STAGING: Microphone

The staging of the microphone scene, or the fact that the microphone is placed in front of the camera, a little bit on camera left, makes the viewer feel like they are the person talking in the mic, as that would be the position of the mic in a recording session. This creates an intimacy between the voice and the viewer, as the latter feels that they are seeing things exactly like the narrator is, and so are also, to a certain extent, feeling them like him as well.

CHARACTER PROXEMICS: Telephone scenes

This point is quite similar to that of framing, in the sense that the proximity of the camera to the people speaking on the phone creates an intimacy with these characters, making the viewer feel as if they were present, if not part of the conversation itself. This involves the viewer, making them share the opinions of the characters on Charles Foster Kane, possibly even make their own, and so creating an interest to learn more about this character.