* Point No 1: After 1 mins, 55 sec, when the credit titles are over and Directed by Roman Polanksi comes as last credit, one gets to see the faces clearly of the couple and one notices a lady is driving the car in the 60’s ( as the film is black and white) , which was uncommon even in Europe in those days.
* Point No 2: It is a “Single Take” and the first cut come after 2: 12 min. The camera cut to outside back windshield glass of the car. During the long duration single shot, one notices in a poetic manner trees shadow keep coming and going on the glass window of the moving car so that confined fixed block of the windshield becomes more dynamic (There is a certain theory, how one can dynamize an otherwise dead space).
* Symbolic reason of the long take: The windshield of the car is shown with moving shadows of passing trees for almost 2 mins indicates a long passage of time in a symbolic way which has resulted in a boring married life for the couple (which you comes to know later in the film) .
* Point No 3: Background music: The background music is slow and begins with the notes of the piano and then it merges with the saxophone. The music in the scene also enhanced the strained, a cold relationship as both of them are not taking to each other.
* CRITICAL POINT: How in a single shot till 1min 55 sec one don’t clearly see the faces and without changing the camera position and cutting the shot,one starts seeing the faces clearly even when the trees shadow are still falling on the glass. It is achieved through a filter called POLARISING FILTER, which cuts down the reflections of the glass. Till 1.55 sec it is in off position in front of the lens so you see more prominently the reflection of the leaves and after the last credit, assistant cameraman would have rotated the filter to effective position so that one gets to faces clearly………….

Also, how the camera is positioned so that you don’t see the shadow of camera and cameraman, even when the shot cut back to 2nd shot from backside through outside window glass and later frontal shot of the couple driving in 3rd shot, you don’t see the shadow of camera and cameraman.

**Among 3 important points one of them is very critical. Do you think the screenplay writer would have written that in the screenplay and Direction just executed that? Or Director interpreted the idea in his own way and then executed. How it was executed?**

* This is a part of shot taking: Script writers are not expected to write technical details in the script. He MAY have simply written that the film begins with a couple sitting in car and women driving while they are going out on weekend holiday.

It is a Director’s vision that how to make this otherwise dead shot an interesting. That is what we also a director’s touch. What a great director can bring in to make the simple scene / shot a great one .