

Casablanca: 1942

### Shot-by-Shot Sequence Analysis



This here is an **establishing shot** that takes place in the film “Casablanca”. This image taken here does a good job at showing the whole background of this scene. This shot here takes place right before Rick, Louie, and Mr. and Ms. Lazlo pull up in the vehicle. In this shot, the **angle is relatively high** and looking slightly down at the rest of the scene. This shot also seems to have a **deep focus** to it, it doesn’t seem like the image gets blurrier as things get farther away (apart from the fog distorting the image). Lastly, I will say that the image does seem to be a **medium long shot**.



Here you have a shot of a **tertiary character** in the film who seems to play as some sort of worker under Louie. Here he is talking on the phone indicating what the weather is like, mentioning the fog and the wind. There is **no music** during this shot as it adds to the seriousness of the scene and the type of shot is a **medium shot**. This **shot helps to enhance** the film by providing context as to where they are, which is on an air base. The **mise-en-scene** is rather similar throughout the whole scene, the lighting is somewhat dim due to it being nighttime.



Here is when the vehicle pulls up with the rest of the characters in this seen including Rick, Louie, and Mr. & Ms. Lazlo. The worker that you see in the image greets everyone as they get out of the vehicle. The shot itself is **in between a medium and a medium close-up** and I believe that this shot **enhances the film** by portraying professionalism from the tertiary character.



This screen shot is taken right after everybody gets out of the car and Rick informs Ms. Lazlo that she is getting on the plane while he stays there to handle business. In this part of the scene, it jumps to a **medium close-up**, only showing the shoulders, neck, and faces. As soon as it mentioned that she is getting on the plane, the **music starts**. The music almost inflicts a sort of worry or seriousness, and Ms. Lazlo looks confused as she asks Rick why.



This part of the scene takes place shortly after the last when Rick mentions why he is having Ms. Lazlo get on the plane instead of staying with him. Rick tells her that if she stays, she is more than likely going to end up in a concentration camp. Then looks to Louie for confirmation, and he says “I’m afraid that I must insist.” This is also a **medium close-up** that appears to have a **soft focus** as it seems that the background is a little blurrier in comparison to Louie’s face. This shot also uses a **low angle** to film Louie, I believe the angle provides the viewer with a more powerful moment.



Then the scene immediately jumps to this **long shot** view that does a good job of highlighting the action. Ms. Lazlo thinks that Rick is lying just to get her to on the plane, but Rick is insisting that it is just for her own safety. The way that the camera zooms in quickly from this point really makes you focus on what is going on. There also seems to be a relatively **soft focus** on this shot, it’s not much blurrier, but it is noticeable. From here, the **180-degree rule is never broken** throughout their whole conversation.



After the camera zooms in, the **focus gets even softer** around them. Rick goes on to tell Ms. Lazlo that she belongs with Mr. Lazlo. The **composition seems to be well balanced** in this screen shot as well as the shot appearing to be a **medium close-up**. This part of the scene continues to help you realize the severity of the situation as the **music is starting to make you feel sad**. From here on out, when they are talking with each other, there is a lot of **shot-reverse-shot** action going on.



Then you jump to another shot that is now **even closer to her face**. Rick tells Ms. Lazlo that “you are part of his work, the thing that keeps him going. If that plane leaves the ground and you are not with him, you will regret it.” You can see on Ms. Lazlo’s face that she is extremely sad about the fact that they must go their separate ways. In this shot, you can also see how the **light is coming in from the right side** of the screen. Both **characters remain in the middle of the screen** throughout the rest of this scene.



Then the shot reverses to Rick where he is telling Ms. Lazlo that “she will regret this for the rest of her life.” This is where you start to see Rick’s sadness about the whole situation but he is trying to be the bigger person. This shot is also a close up with a **slight low angle indicating that he is the authoritative figure in the conversation.** I have also noticed that the **screen direction of Rick and Ms. Lazlo has stayed the same throughout this whole shot-by-shot analysis.**



In this last shot of Ms. Lazlo, you really feel her sadness as Rick tells her that “where he is going, she can’t follow, what he is doing, she can’t be apart of.” You can see a tear start to build up in her eye as Rick states “the problems of three little people don’t amount to a hill of beans in this crazy world.” This is also the **closest scene** that takes place to any of the characters faces, which also means that she has the **highest “fascism-ratio.”** Lastly, you can see that there is a **soft-focus** taking place in this scene to help **emphasize the romance** of this scene.



Then it jumps to a scene where it appears that some sort of high ranking general is driving a vehicle. During this scene he is honking, which to me portrays someone who is in a hurry and lacking patients. The **music sounds serious**, which seems to hint at the idea of danger or maybe someone is going to get in trouble. I believe that this scene **enhances the film** because it takes you **from feeling sad to being worried and on your toes**.