

# **Catch 22**

**Directed by Mike Nichols**

## **Scene 1 Analysis**

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## Final Scene Analysis

Film: Catch 22 1970, Mike Nichols

Scene 1: The sun rises over the mountains in the Mediterranean and a group of bomber pilots are gearing up for a mission.

#Of shots in scene: 12. Very few shots actually show characters. Basically composed of a set of small shots with the character shots appearing towards the end. Great close ups as well as some interesting long takes.

Aspect Ratio of Film: 2.35:1

Scene 1, Shot 1

Duration: 3 minutes 10 seconds

Shot Size: This is basically the credit sequence that begins the film. It starts out in black and slowly fades in while the credits roll to reveal a very picturesque mountain range in front of a very still body of water. The camera does not move throughout the entire shot. It's a deceptive shot because we are lead to believe by what we see that this is a peaceful place that we might even want to visit.

Sound: This shot gives off the illusion that this is a peaceful place to be. We can hear wildlife in the back-

ground stirring about and ready to start a new day. The silence works when we consider the chaos that ensues during the rest of the film.

Screen Quadrants: Once the view is gradually lit up, the mountains dominate the screen quadrants.

Contrast Dominants: A progression of dark to light, and then to extreme washed out light. Out lovely view is taken from us at an excruciating snail-like pace.

Character Movement: None, since this is just a shot of the mountain range and there are no actors present.

Character Proxemics: None

Camera Movement: None. This is a shot where the camera does not move.

Camera Angle: We are at eye level looking at the horizon.

Lens Used and Depth of Field: Wide angle lens used to establish the mountains as they fade in to view. Deep focus is used to show us the beauty of the landscape.

Lighting: A shift from low key to very high key indicating the rising of the sun, and the beginning of a new day.

Color Usage: Black at first, then gradually orange as the sun rises over the mountain range. Eventually, a little blue is mixed in revealing the morning sky. Then just as we are enjoying this beautiful setting it is ripped away from us and we are bathed in bright white as the shot ends.

Screen Graphics and Composition: Definitely organic with nothing man made to be found. From the sky above, to the calm sea below, this is about letting nature be nature and enjoying the beauty of it.

Editing Style: A long shot that slowly reveals the landscape. Meant to be enjoyed and takes its time while unfolding.

Time: The time is sped up just a little bit so we can actually watch the sun rise over the mountains.

Subtext: This is where the film plays one of many tricks on us. It leads us to believe that this is a peaceful place that we would like to visit. Shortly into the film, we know we have been misled.

Scene 1, Shot 2

Duration: 14 seconds

Shot Size: Here we are pulled away from the scenic beauty of the opening shot and given the truth about where we are.

An air strip is revealed as we see bomber planes moving across the screen from left to right.

Sound: We have noise and lots of it. A nice transition from the quiet shot earlier to the rumbling of the bombers revving up in preparation for take off.

Screen Quadrants: The giant planes dominate the majority of the screen quadrants as they move across the screen.

Contrast Dominants: A dusty white light is confusing us as we can finally make out the darker shapes of the bombers moving to the runway.

Character Movement: No characters in the shot.

Character Proxemics: None

Camera Movement: The camera remains stationery as the planes move past from left to right.

Camera Angle: The planes are centered, so the camera stays pretty much at eye level.

Lens used and Depth of Field: A wide angle lens used to show the grand scope of the bombers.

Lighting: High key lighting is used here. This is important to add to the confusing transition from

the beauty of the first shot to the dusty dirty start of the second shot.

Color Usage: There is not much color in this shot, rather a use of lights and darks. There is a dusty white light that just barely lets us make out the shape of the planes.

Screen Graphics and Composition: When we finally make out the planes, they are moving left to right in a very orderly fashion. One after another, they lumber across the screen and almost appear to be attached like train cars.

Editing Style: This is a somewhat short take. The impact is felt when we finally see the rest of the shots put together. Great transitions from beginning to end. There is a dusty white light that masks the changes.

Time: There is no time distortion. Real actions take place as we see the planes move.

Subtext: The first shot gives us something beautiful, and this shot takes it away by transporting us to a dirty noisy environment.

*seduce and slap*

Scene 1, Shot 3

Duration: 3 seconds

Shot Size: This shot is a close up of a plane wheel. It does not work very well on its own, rather is is a piece of the entire puzzle.

*Good*

Sound: There is a lot of noise and wind in this shot. We also hear the roar of the engines.

Screen Quadrants: This shot is just a quick close up of one of the plane wheels. It pretty much dominates the quadrants for the short duration of the shot.

Contrast Dominants: We are really distracted by the movement of the wheel in the scene, but there is some contrast as the wheel stands out amidst the dust storm surrounding it.

Character Movement: None

Character Proxemics: None

Camera Movement: The camera follows the plane wheel by panning right as it begins to move.

Camera Angle: The camera is at a lower angle here to reveal the wheel.

Lens Used and Depth of Field: A wide angle lens is used to allow the details of the shot to remain in focus.

Lighting: High key lighting is used here since it is a day-time setting.

Color Usage: There is not much color here once again. The background is washed out by the dust storm. We can see some greens in the weeds underneath the wheel.

Screen Graphics and Composition: The wheel of the bomber moves from right to left and really weighs down the composition here.

Editing Style: This is a sequence that is very quick in the beginning. A series of shots builds up to the introduction of our character and gives us an idea of the environment we are in. Most shots begin and end with a look at the airplane that gives us a image of the entire plane in our minds.

Time: This is shot in real time. These shots show simple things and emphasize movement.

Subtext: There is <sup>no</sup> no real subtext in this shot. It is primarily used as a building block in the entire sequence.

Scene 1, Shot 4

Yes Establishing

Duration: 3 seconds

Shot Size: This is another close up shot of part of the bomber plane.

Sound: This is exactly like the last two shots. It's very noisy and the engine noise along with the windy dust storm takes center stage.

Screen Quadrants: This a quick shot of one of the bomber engines. Since it is another close up, it dominates the quadrants.

Contrast Dominants: These are much like the preceding shots.

Character Movement: None

Character Proxemics: None

Camera Movement: The camera does not move in this shot.

Camera Angle: The camera is centered at eye level.

Lens used and Depth of Field: A wide-angle lens is used because the shot clearly focused on the engine.

Lighting: High key lighting is used here once again.

Color Usage: There is not much color in this shot. A lot of white from the smoke billowing out of the engine stands out.

Screen Graphics and Composition: The engine dominates the screen here. There is movement of the smoke pouring out as well as the propeller whirling away, but nothing of great note.

Editing Style: This is another quick shot meant to be used as a piece to work with the whole sequence.

Time: Real time is used showing the realism of a plane engine starting up.

Subtext: There is no great subtext here. This is meant to be just a shot of a plane engine starting.

*What about the smoke?  
Why is it there?  
Why did you notice it?*

Scene 1, Shot 5

Duration: 5 seconds

*ie: "When there is smoke, there is ...."*

Shot Size: This is a shot of the back of a bomber plane as it prepares for take off.

Sound: The sound in this shot is the same as shot 2-4.  
Lots of plane noise.

Screen Quadrants: The bomber is moving at an almost vertical angle from right to left. The screen quadrants are dominated by the plane as it moves forward. A huge dust cloud is stirred up, and a flock of birds is scared out of their hiding places in the bottom left quadrant.

Contrast Dominants: See preceding shots.

Character Movement: There are no characters in the shot.

Character Proxemics: Once again, there are no characters in the shot unless we consider the planes as a character lumbering off to duty.

Camera Movement: The camera is stationery for this shot.

Camera Angle: The camera remains at eye level for the duration of the shot.

Lens used and Depth of Field: A wide-angle lens is used to capture the grand scope of the planes.

Lighting: This is a daytime setting, so the light is natural.

Color Usage: There are greens used and white as the dust cloud covers the frame.

Screen Graphics and Composition: There are no leading lines to speak of. Everything in the shot is organic except for the plane that dominates the frame. It moves slow and its power is shown by the dust storm it leaves in its wake.

Editing Style: This shot is a cut away from the close up of the previous shot. Once again, a dust storm transition is used to mask the cuts and it works effectively. *Good*

Time: There is no time distortion. Real time shows the plane move during the shot.

Subtext: The subtext found in this shot is actually deeper *Yes.* than it might appear. On one hand we have this perfect machine representing the lifeless, robotic bureaucracy. On the other side of things, we have the only life in the shot (the flock of birds) being kicked out of the way. This is much like the way Yossarian is kicked around by the superior officers in the film.

*Very good*

Scene 1, Shot 6

Duration: 4 seconds.

Shot Size: This is a slightly low angle shot of the bomber moving forward.

Sound: The sound is yet again the same as shots 2-5. It is very noisy and windy.

Screen Quadrants: The massive bomber wheels occupy a part of all quadrants. In the top right quadrants there is another bomber moving across the frame from left to right.

Contrast Dominants: We are under the shadow of the bomber in this shot so it is initially a little darker.

Character Movement: None

Character Proxemics: None

Camera Movement: The camera remains stationery during the shot.

Camera Angle: This is a lower angle shot that gives the audience a feel that we are underneath a massive vehicle.

Lens used and Depth of Field: A wide-angle lens is used here. We can notice the markings of the other bomber is its

way across the frame. Everything is in focus.

Lighting: High Key, outdoor lighting is used like the earlier shots in the sequence.

Color Usage: Much like earlier shots in the sequence, there are greens and whites. There is also a little blue when we see the sky for a brief moment.

Screen Graphics and Composition: There is a lot of movement in this shot as all axis points are utilized as the bombers move across the screen. The composition is weight down by the low angle landing gear shot.

Editing Style: This is initially a quicker cut sequence with the longer shots coming in the end, but here the emphasis is on the editing. It is a cut in from the previous shot.

Time: Real time is used for this shot showing the action of the moving planes.

Subtext: This low angle shot gives us the feeling that we are under a higher power.

Scene 1, Shot 7

Duration: 2 minutes 40 seconds

Shot Size: This is a medium shot initially as we see the bomber thundering off to battle. The movement is from right to left. The camera begins to pan to the right. Along the way, it gets dangerously close to the engine propellers of the bombers. The camera stops panning and centers on what is barely a two-story building and begins to take us closer. This is an important beginning to the shot because it establishes the military locale. The camera zooms in on Yossarian and follows him as he leaves the meeting and is subsequently stabbed.

Sound: This shot is all about confusion and noise. There is a lot of rumbling airplane engines preparing for take off. It is noisy and windy. In terms of dialogue, we are totally left in the dark. We know the characters are talking, but the engines cover the dialogue so well that all that remains is a few bits of undecipherable conversation. This is an important trick because later on in the film, we visit the exact scene again and are finally allowed in on what Yossarian and his superior officers are discussing.

Screen Quadrants: We start the shot with a bomber taking off moving right to left and dominating all screen quadrants, but that is quickly replaced as the camera

pans right and all quadrants are filled with the bombers. Finally the camera focuses in on one area, the building. This part of the shot uses screen quadrants very well. We see our hero in the top right, and the anonymous attacker on the bottom left gardening the rocks for whatever reason.

**Contrast Dominants:** The first part of this shot we are distracted by the movement of the planes taking off. This film is set outdoors for the most part, and in this particular shot, the movement of the camera establishing what you are seeing is what is important.

**Character Movement:** There is a LOT of movement in this shot. It begins with the planes moving and taking off. When we finally glimpse our hero, he is talking to the other officers with his back turned. He reluctantly turns around to face them before exiting to his left. As he walks out to the front of the building, the gardener backs his way towards him. Suddenly a knife is pulled, and we are helpless as we watch the blade plunge into Yossarian's back.

**Character Proxemics:** In this shot our hero is clearly thumbing his nose at the bureaucracy by turning his back on the other two officers. With hesitation, he finally turns around to face them before leaving. There is a union of the other two officers, and they almost appear to be Siamese twins. We never see the attackers face, but just like

moments ago with his commanders, his back is turned. The back stabbing is rather symbolic of the way Yossarian and the rest of the troops are treated in the story.

Camera Movement: Impressive crane work. We start with the planes taking off. Then pan right to reveal the details of the other planes on the runway. Finally dolly in towards the building. The camera moves in and focuses in on the protagonist while he converses. We then follow Yossarian as he exits from right to left. He makes his way in front of the building. As the knife is pulled, the camera zooms in on the blade and we take the ride with it as it pierces Yossarian.

Camera Angle: We start out at eye level. We can see the horizon line splitting the ocean and sky when the planes take off. As the camera zooms in on the building and our hero, it is at a slightly high angle. Yossarian dominates the screen space as the other two officers appear slightly dwarfed. This establishes the hero's true feeling about the authority figures.

Lens used and Depth of Field: A wide-angle lens is used here. From the first plane taking off, to our trip to the command center, everything remains in focus. This is necessary because this first scene is one establishing location and it is important to know where we are.

Deep focus is used to allow us to feel like we are right there with Yossarian as he walks out of the building. It also enhances the details of the bombers.

Lighting: High key lighting is used here. We definitely know from the beginning of the scene where the sun rises, that this is during the day.

Color Usage: Little color is used in this shot. A lot of tans and browns mixed with some green. Yossarian is dressed in a lighter color than his superior officers in their brown dark jackets of the bureaucracy. Yossarian's assailant is also dressed in dark green representing a dark presence in the shot, or just somebody in the military.

Screen Graphics and Composition: Everything starts out balanced and in order when we see the planes taking off. As we see the command center, the graphics get chaotic. No discernable organization is shown. This perhaps represents the state of the military base. The building seems almost organic, like a piece of coral except for the top where we see a beam pointing us in the direction of the characters. On the roof there is another beam which points to the bottom left screen quadrant where the gardener patiently awaits for the moment of attack.

Editing Style: This is a longer shot at almost three

minutes. The emphasis here would be in favor of mise en scene. The layout of the building is the set piece that sets up the hero as he leaves the building. An A-roll shot meant to be focused on. The scene begins with a cut away of planes taking off, and ends with the knife going into Yossarian's back.

Time: There is no time distortion in the shot. The shot is in real time. This is interesting because the whole film plays with time, never really letting you know when you are in regards with the sequence of the story.

Subtext: We learn from this shot, that this is not a place we would like to visit. It is clearly a time of war, and the setting is dusty and dirty. The buildings are in shambles, and you never know when somebody is going to literally stab you in the back. This is a unique shot because the majority of the film is very funny, but the shot ends on a dreadful note.

Scene 1, Shot 8

Duration: 40 seconds

Shot Size: This shot initially starts out as a close up shot so that we can see Yossarian's face after the stabbing. He stumbles to his left and finally collapses on his back. The camera has his body in full view after he falls.

Sound: The sound in this shot carries an eerie feeling with it. We can still hear the plane engines, but on top of that a ghostly windy sound that adds to the creepiness of the shot. We also hear Yossarian gasping for breath as he stumbles to the ground.

Screen Quadrants: Initially, we start with the reaction shot of Yossarian. He takes up the top and bottom right quadrants. As he stumbles down, the quadrants reveal the rocky structures of the command center. While he is on his back, the camera zooms in and his head is centered in the middle.

Contrast Dominants: Yossarian falls down and the shadow of one of the bomber's plane wings pass over his body. He is covered in darkness perhaps the shadow of death. Underneath the shadows Yossarian is suffering, but outside the shadows everything is much brighter.

Character Movement: The first movement we notice is on Yossarian's face. His jaw drops after the stabbing and his facial expressions seem to then freeze. Yossarian then turns to his left and while trying to regain his composure, stumbles to the ground. On his back, we see the shadow pass over him from right to left across the frame.

Camera Movement;

The camera zooms out just a little after the reaction shot. Then the camera pans left and follows Yossarian while he stumbles towards the ground. While on his back, we zoom in on Yossarian's head.

Camera Angle: We start out at a slightly higher angle when we see the reaction shot. Upon looking closer, we can see the mountains in the background that appear to be lower and not parallel to the horizon line. We then move lower and lower as Yossarian falls to the ground. ✓

Lighting: High key lighting is used for the daylight setting.

Character Proxemics: Yossarian is the only one in this shot. After being stabbed he faces and attempts to move to his left and inadvertently, right into the shadow of death. ✓

Lens Used and Depth of Field: Nichols uses a wide-angle lens, and by looking close at the shot, we can see the details of the mountains in the background. Everything remains in focus until the end of the shot when it blurs for dramatic purposes. Good

Color Usage: There is a lot of blues from the sky as well as tans, browns, and a little white.

Screen Graphics and Composition: This shot uses screen graphics very well. As Yossarian falls to the ground, the structure of the command center is revealed and it almost resembles a cemetery. The garden resembles the cemetery plot fresh and waiting for its guest. The rocks are lined up around the garden and form the grave plot. When the plane wing shadows overhead, it appears to be encasing Yossarian in a giant coffin.

Very good  
yes  
pk

Editing Style: This shot is initially a cut in to Yossarian's face. It is a longer shot, and the editing emphasis is on mise en scene. The shot plays out in a very theatrical way using shadow and character movement to get the point across.

✓

Time: This is real time. The shot shows a normal reaction somebody might have after being stabbed. A lot of the shots in "Catch 22" are in real time, but the movie weaves a web that never quite lets us know when we are in relation to story progression.

Subtext: Yossarian knows that if he stays in the war that he will die. In this particular shot, the shadow of death is cast over him and it appears that his time has come and there is no escape.

✓

Very good

Scene 1, Shot 9

Duration: 15 seconds

Shot Size: This is a shot of Yossarian's left profile as he seems to be appraising the situation he has just found himself in.

Sound: There is a strange stillness to the shot with a light wind in the background. We can hear Yossarian trying to communicate with a radio. What we hear doesn't make much sense because we do not get to find out what is happening until a little later.

Screen Quadrants: This shot is odd because the only thing we see is Yossarian's left profile for the duration of the shot. It occupies the top and bottom quadrants on the right side of the frame. There is nothing but a white negative space in the rest of the quadrants.

Contrast Dominants: Intense light fills the negative space in the left quadrants leading our sight to Yossarian's face. This is very effective since our eyes are desperately searching for something other than the negative space in the frame and we quickly find Yossarian.

Character Movement: There is very little movement at all in this shot until the end when Yossarian takes off a headset.

Camera Movement: There is no camera movement in the shot. All we see is a floating profile of our hero.

Camera Angle: This is eye level even though we are in a close up. We seem to be eye to eye with Yossarian as he talks to the radio.

Lens Used and Depth of Field: This is a close up and would require a telephoto lens. The only thing that needs to be in focus is Yossarian so background detail is moot point.

Lighting: Very high key. We are blinded by a white light that occupies the left quadrants. We are not sure if Yossarian is dead or in some sort of limbo.

Color Usage: White color is used and a lot of it. The only other colors in the shot are from Yossarian's fleshy tones, and the black of his hair. The white light tells us that Yossarian might be dead and the z axis is contracted into being non existent in the shot.

Editing Style: The shot begins with a transition by showing us a poof of smoke then reveals the cut in to Yossarian's profile. The shot is edited to confuse us as to where or when Yossarian is in the story.

Subtext:

This shot is meant to confuse the audience. We do not know where Yossarian is and are given no visual detail to figure it out. Is he dead, or is this a flashback? We are not sure and that is the meaning of the shot. W

Scene 1, Shot 10

Duration 6 seconds

Shot Size: This is a close up shot of Yossarian as he turns around to face the camera and then his head moves down and out of sight.

Sound: The only sound present is the creepy wind. It gives us a feeling that Yossarian is very alone and isolated during his struggles, which he is for the rest of the story.

Screen Quadrants: Yossarian is centered in the crosshairs of the quadrants. All four quadrants show web-like graphics that center our hero. ✓✓

Contrast Dominants: There is intense light yet again, but this time we see the outline of the plane cockpit widows giving us a blinding view of nothing. “ ?

Character Movement: Yossarian is in the crosshairs of the frame quadrants when he turns around and exits the bottom frame.

Character Proxemics: Yossarian has his back to us at first. Then he turns around and actually looks at the camera. He seems to be looking at us for insight into his plight. Perhaps knowing that as the audience, we may only observe, he exits the bottom frame.

Camera Movement: The camera remains stationary during the shot.

Camera Angle: The camera is at eye level and it stays there as Yossarian drops out of sight.

Lens used and Depth of Field: A telephoto lens was perhaps used because the only thing in focus is the character. There is no need for us to see any background details because there are none to see.

Lighting: High key lighting is used here. This is a continuation of the last shot and we still do not know where our hero finds himself.

Color Usage: There is little color in this shot. A lot of white and some browns and tans coming from Yossarian's clothes. We also see the black outlines of the cockpit windows.

Screen Graphics and Composition: There are leading lines

*Good*

from the cockpit windows that center Yossarian. The lines from the cockpit window seem to be a web that Yossarian is tangled in.

Editing Style: The shot is a cut away from the very intimate profile close up that was in the previous shot. The transition is made by a quick cut after Yossarian takes off the head set the frame cuts to the shot of him with his back turned. This is a fairly quick shot at only six seconds.

Time: For this shot and the previous shot the time is real, but we do not have a sense of when or where.

Subtext: In this shot Yossarian is caught in the web of the cockpit window. There is no easy escape, and nobody can help Yossarian accomplish his goals. He must rely on himself to find the light at the end of the tunnel.

Scene 1, Shot 11

Shot Size: This is another close up of Yossarian's face as he appears to be on a medical stretcher being taken to the hospital.

Sound: We can still hear the plane engines in the background, but we also now hear voices as well. There is also a fly buzzing around Yossarian waiting for an easy meal.

Screen Quadrants: First we have Yossarian's head in the bottom right quadrants. As his gurney is pushed into the medical van, his body occupies all four quadrants.

Contrast Dominants: There is a pale glow on Yossarian's face when we first see him. He is pushed into the medical van and the lights dim casting a shadow on his face. This is a moment of relief because the blinding light from the previous scenes are gone, and we at least know that he is still alive.

Character Movement: Yossarian is pushed into the back of the medical van. He is almost treated like a slab of meat going into a meat locker, or a body going into a morgue shelf. It is apparent that he is not moving himself and that somebody is pushing him in.

Character Proxemics: We can hear the voices in the background, and the way Yossarian is pushed into the vehicle we see that he is not joining the conversation. He is being talked about like he isn't there.

Camera Movement: The camera does not move during this shot.

Camera Angle: We are at a higher angle looking down on Yossarian as he is pushed into the medical van. It is shot at a high angle because from an audience standpoint, we are alive and watching someone being pushed into an ambulance.

Lens used and Depth of Field: A wide-angle lens is used. Everything is in great detail in the shot.

Lighting: It starts out in a slightly high key. Yossarian's face appears to be so pale that it is translucent. As he is pushed into the van, it switches to a lower key. He is in the back of the van and the lights go out. There is no significant indicator of whether it is day or night. When the lights go out, we are left with the feeling that this could be the end for our hero.

Color Usage: This is a dark shot and there is little color to be found. White is initially used on Yossarian's face, but the lights go out and he is surrounded in dark shadows.

Screen Graphics and Composition: There are some leading lines. They are diagonal and moving up and to the left from the interior of the van leading us to the back where our hero will soon be. It is a very balanced and organized shot.

**Editing Style:** After Yossarian exits the bottom of the frame in the previous shot, there is a transition of white light that fades out and reveals the protagonist's face. This shot is neither too long nor too short. The shot is a cut in that reveals Yossarian on the gurney. By this point in the scene, we are slowly beginning to get an understanding of what is going on.

**Time:** This is real time with no distortion.

**Subtext:** At this point, we know that Yossarian is alive, but for how long we are not certain. We get the feeling from the medics that he is not necessarily a man that is respected. Yossarian also mutters a name over and over that tells us that he is dealing with some kind of inner conflict.

Scene 1, Shot 12

Duration: 2 seconds

**Shot Size:** This is a quick two-shot of the paramedics taking Yossarian to the infirmary.

**Sound:** In this shot, we hear only the brief dialogue between the paramedics. They are talking in a derogatory manner about our hero and gives us insight about what the other characters in the story think about him.

Screen Quadrants: The paramedics occupy the top and bottom right quadrants and the back doors of the van occupy the left side quadrants.

Contrast Dominants: There are not a great number of contrast dominants in this shot. We are distracted by the conversation that the paramedics are having.

Character Movement: We are in a confined space in this shot so there is little room for movement. The focus in the shot is the paramedics sitting and talking.

Character Proxemics: The two paramedics form a union and from the small bit of dialogue that we hear, they are of the same mindset. One medic enlightens the other about the state of mind of our hero.

Camera Movement: This is a tight confined space, and the camera remains stationery.

Camera Angle: We take a point of view from Yossarian's perspective. The camera is at low angle and we are looking up at the paramedics.

Lens used and Depth of Field: A wide angle is used here. All the images in the shot are crisp and in focus.

Lighting: The lighting here is at a slightly lower key. We are supposed to be in the back of the medical van and there are no external lights penetrating the van other than from the back door. We can only guess that it is just a few moments after Yossarian is initially stabbed.

Color Usage: We immediately notice the red cross of the paramedics. The medics are dressed in green uniforms with white wrist-bands wearing the red medic cross.

Screen Graphics and Composition: All lines of sight lead to the back door of the van. We feel that we would like to get away from these smarmy paramedics who appear to have better things to do with their time than save a man who has been stabbed. There is a vertical line on the back door that stands out along with a strap hanging from the ceiling. These are visual cues that tell us where the exit is.

Editing Style: This is a quick cut to reveal the two shot of the paramedics. It is only two seconds in duration because that is about all the time we wish to spend with these annoying and unsympathetic men.

Time: This is real time giving us just a bit of dialogue.


✓  
furthering our  
sympathetic ties  
to main  
character

Subtext: There is a great irony in this shot. The two paramedics are entrusted with the job of healing the sick and wounded, yet for their brief screen time, they seem to care very little about their duty.

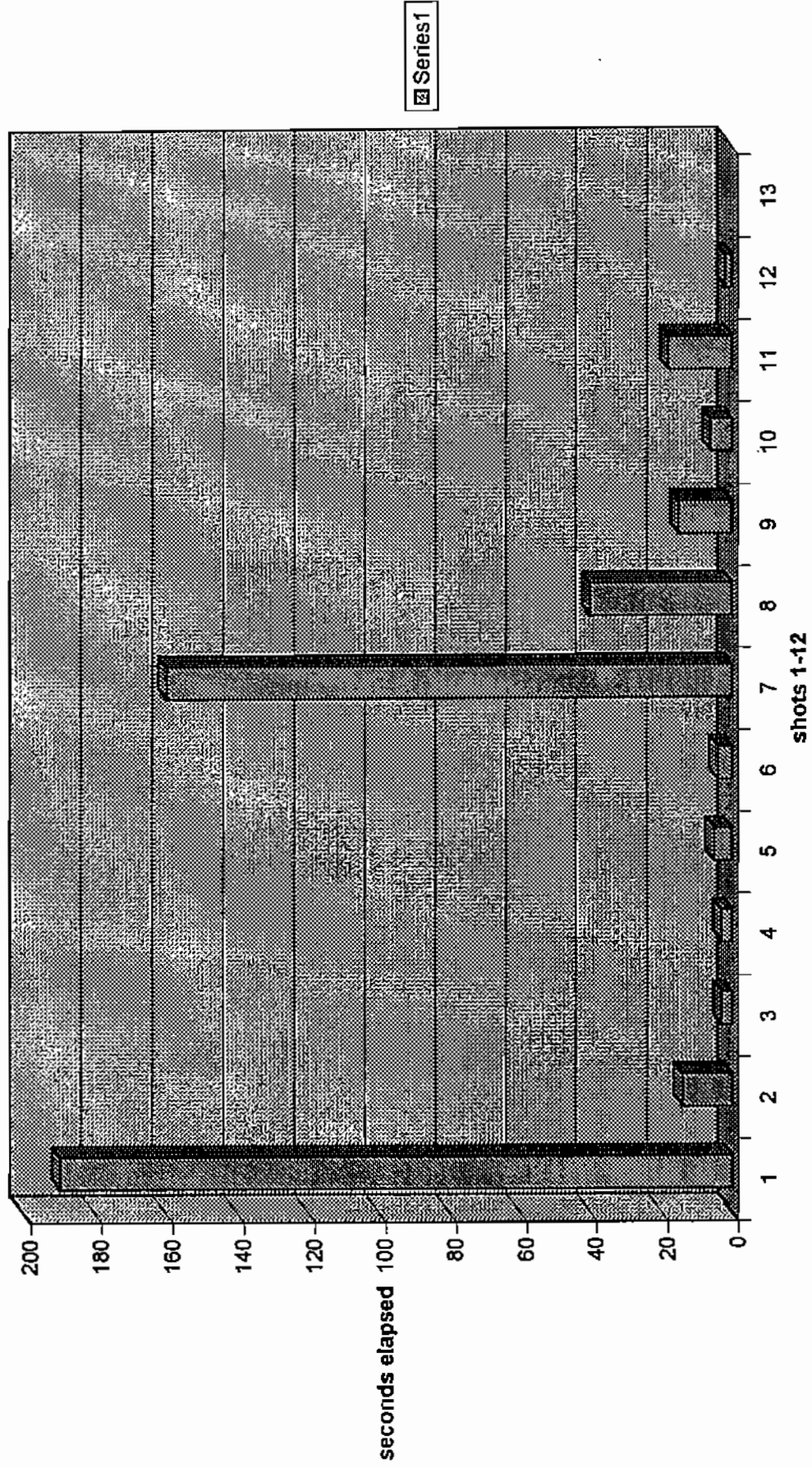
### Final Summary

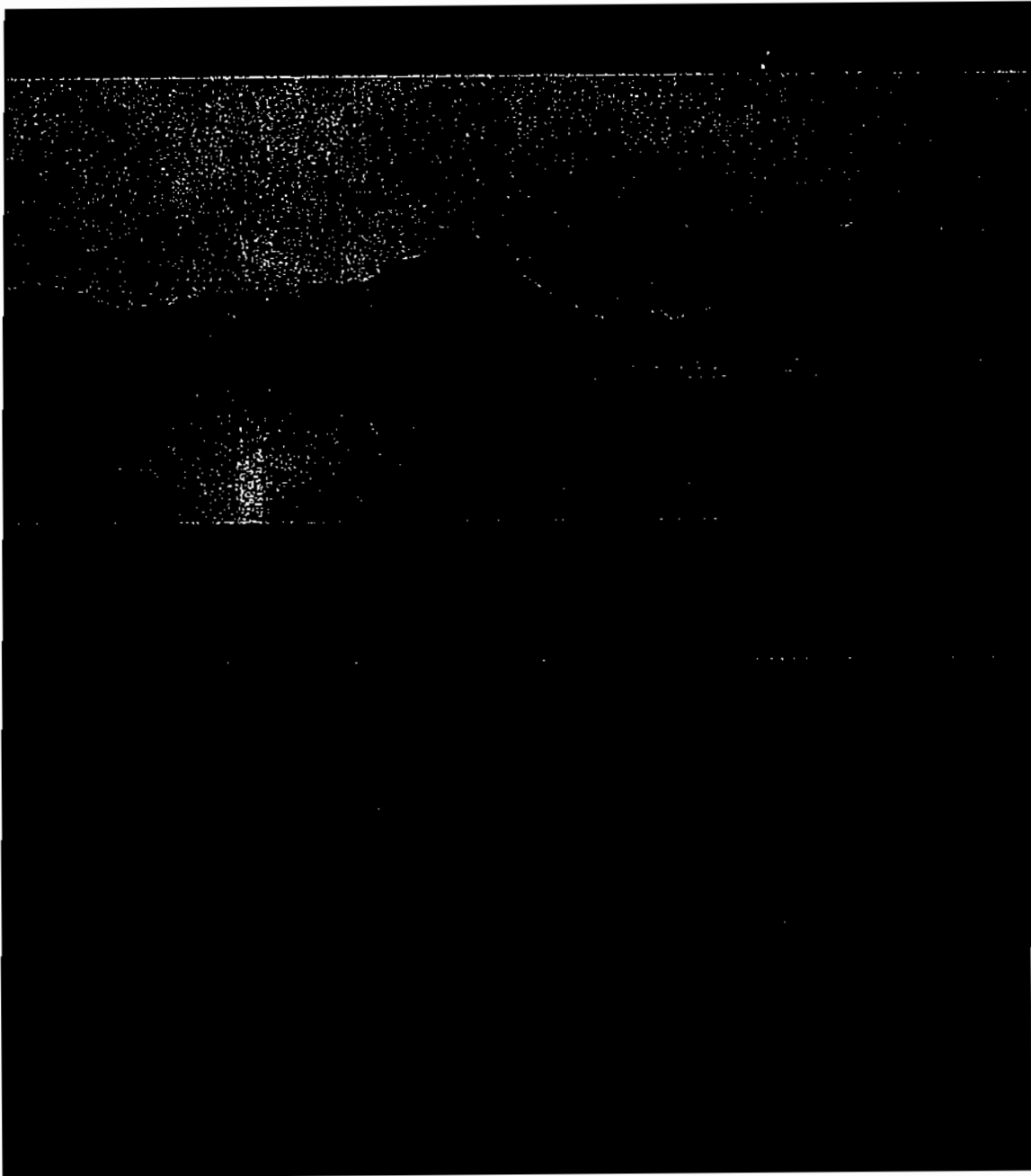
This whole scene is utterly fantastic. It accomplishes a great challenge by establishing time and place while at the same time confusing the audience about time and place. We are given great details about the bombers and the locale of the film. This opening scene is also where we begin to get caught up in the web that is "Catch 22." We are immediately sympathetic to Yossarian's plight because everybody else in the scene is talking bad about him or stabbing him in the back. The scene is cut quickly at the beginning, but slows down towards the end. This is actually a backwards climax because we see the end at the beginning and get the intense drama out of the way so we can laugh for the comedic moments that follow.

*John!*  
*Mark: Excellent*  
*I'd like to get a copy*  
*Very well done!*

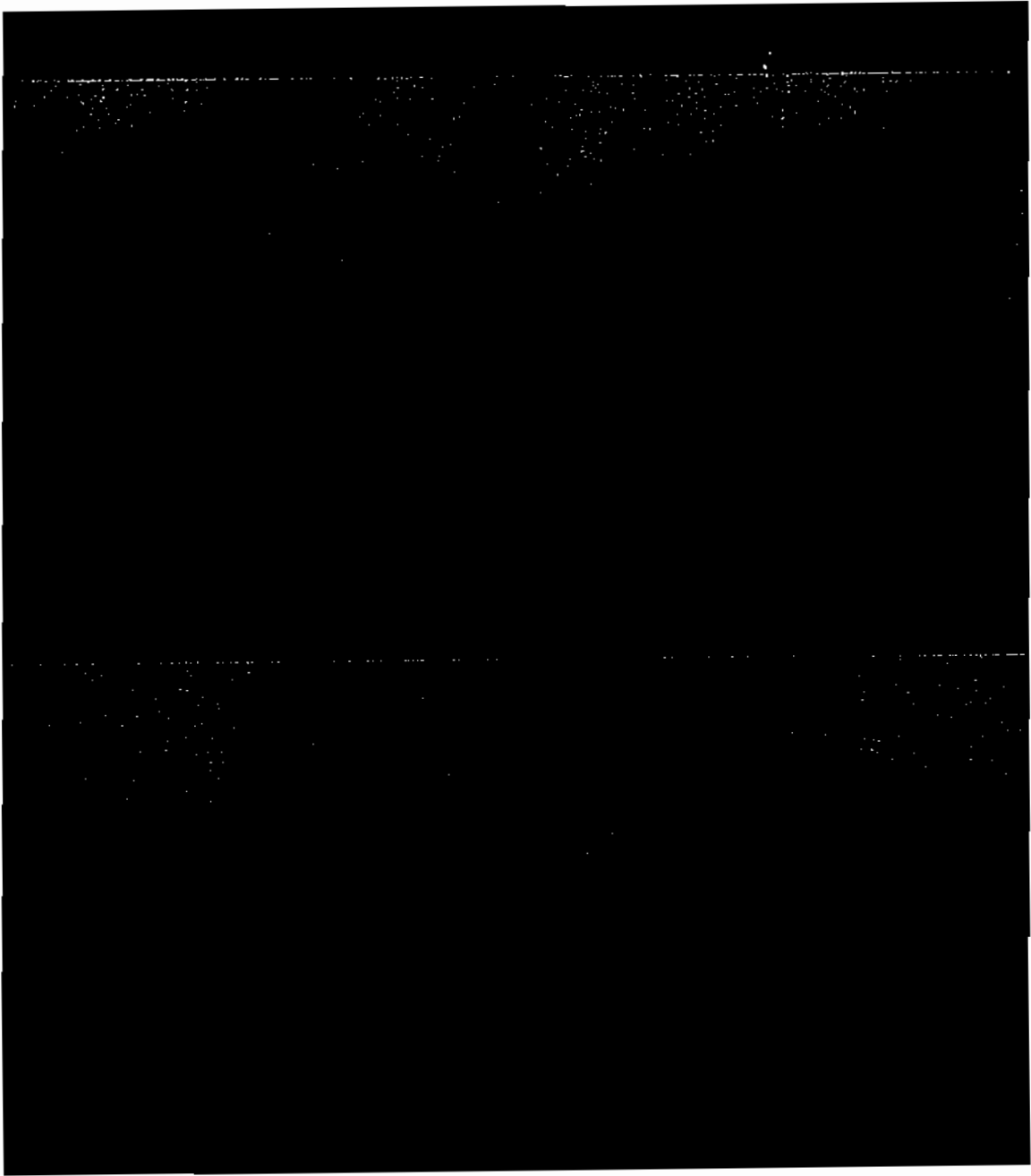


shot duration

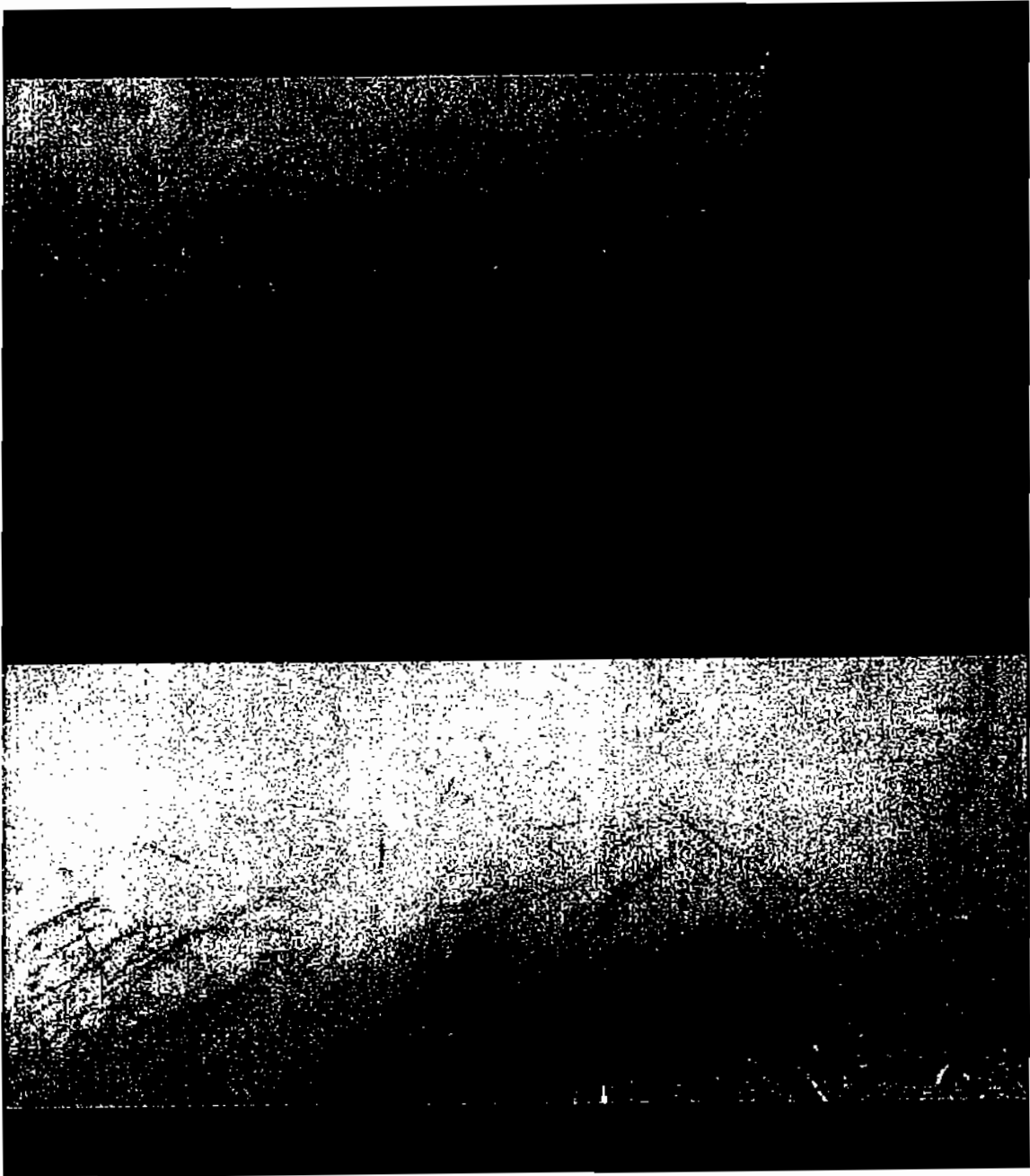




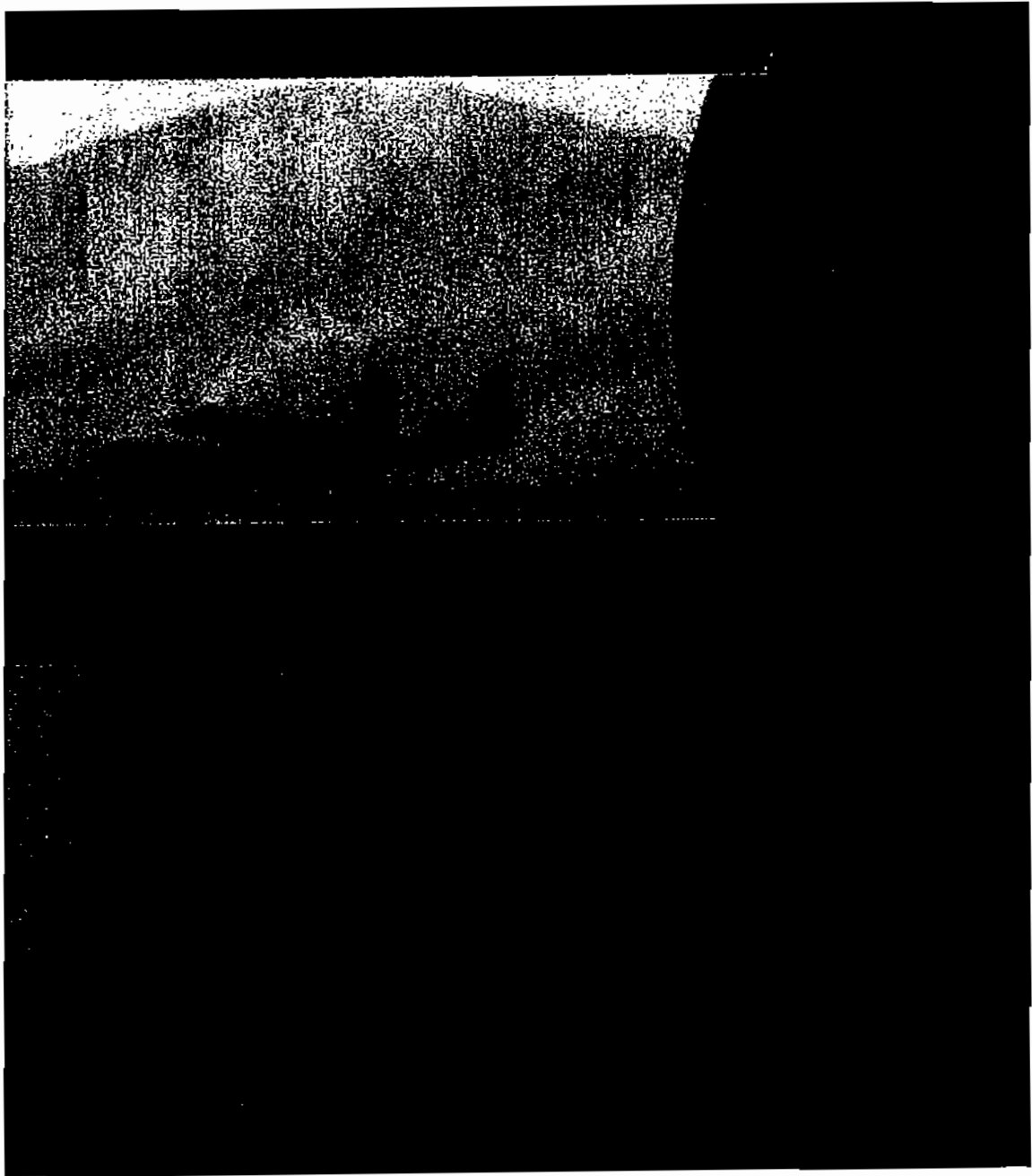
SCENE 1, SHOT 1



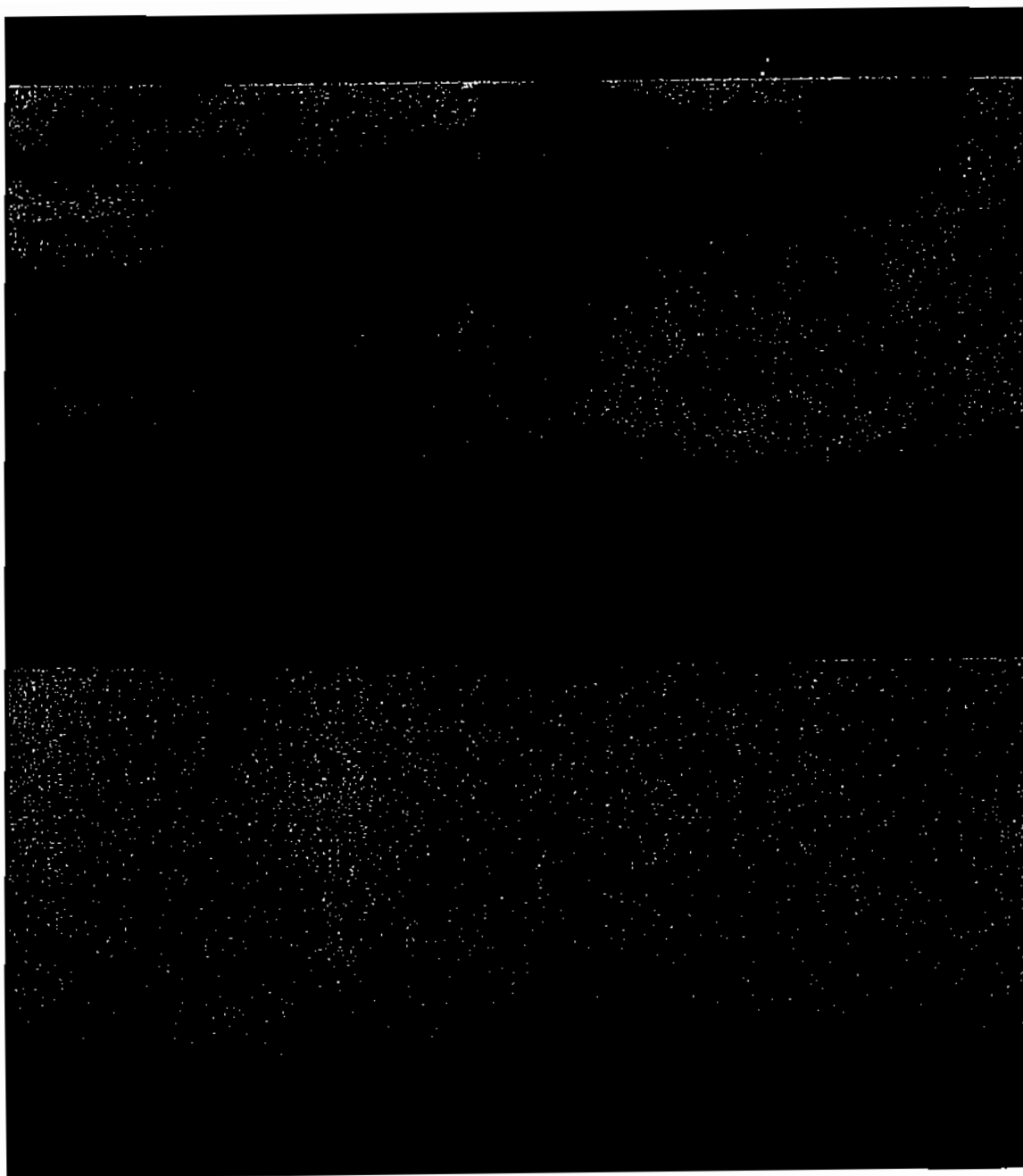
SCENE 1, SHOT 2



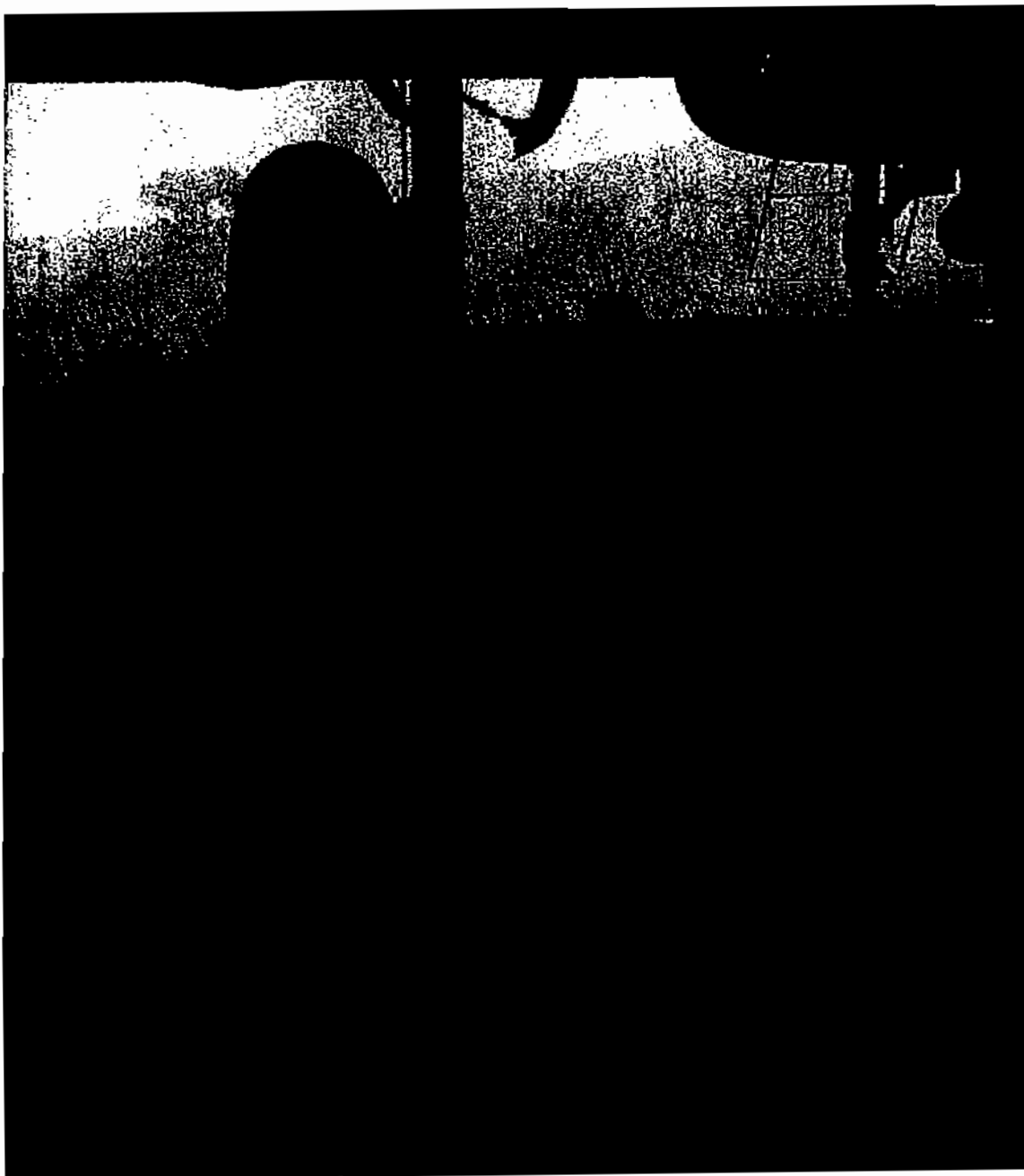
SCENE 1, SHOT 3



SCENE 1, SHOT 4



SCENE 1, SHOT 5



SCENE 1, SHOT 6

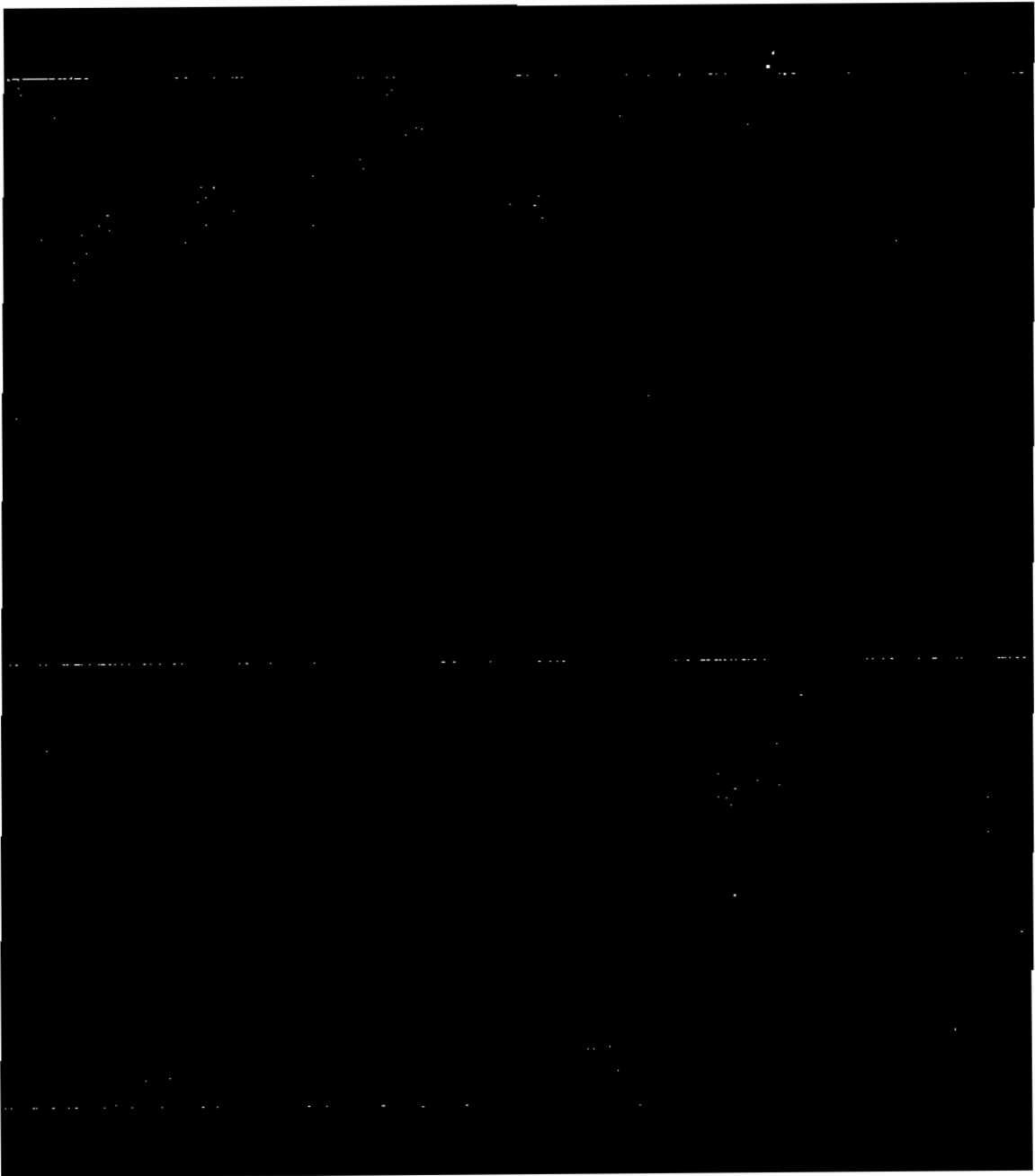
SCENE 1

SHOT 7

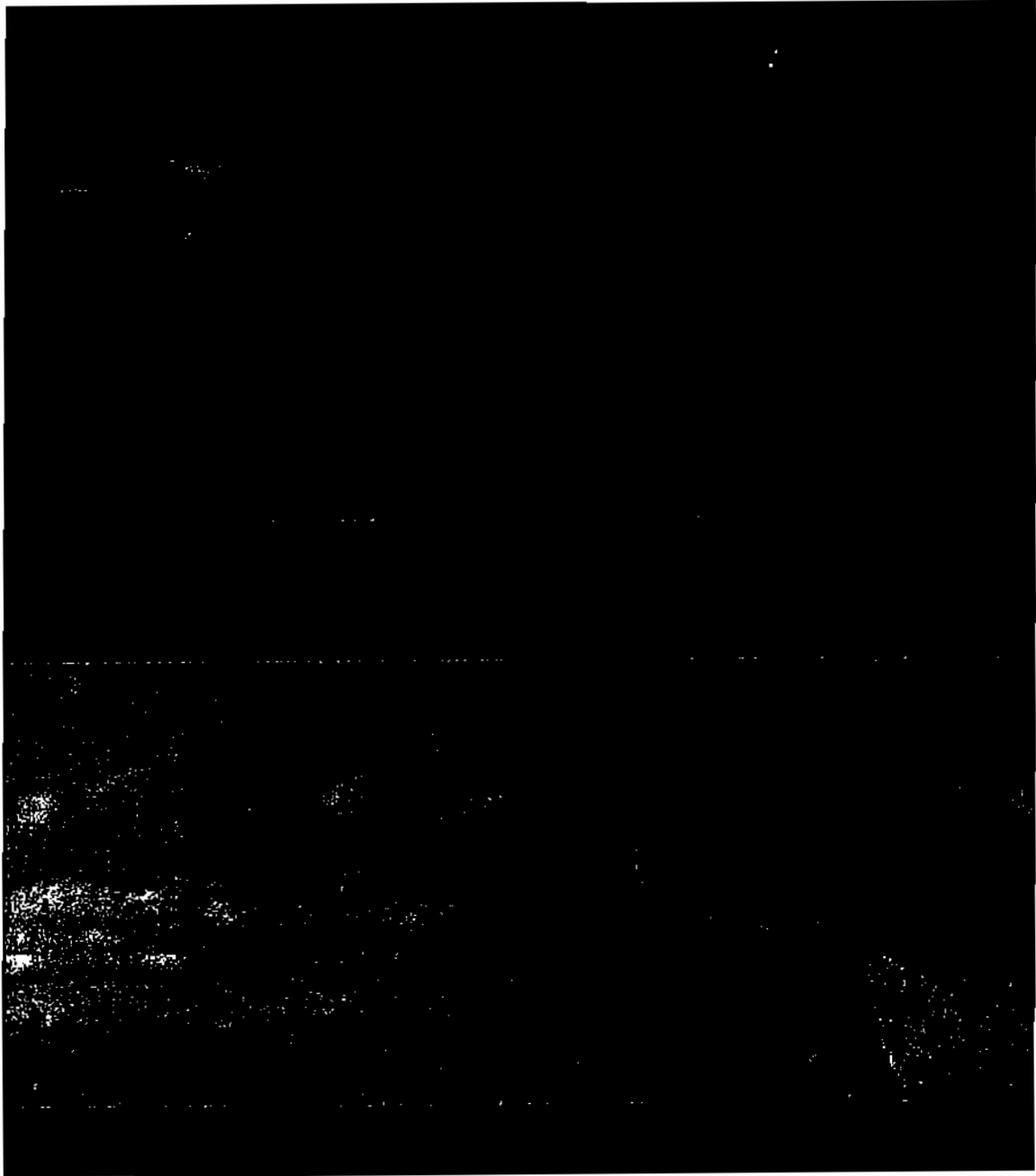
START →

SHOT 7

1 10NDL →



SHOT 7  
END FRAME

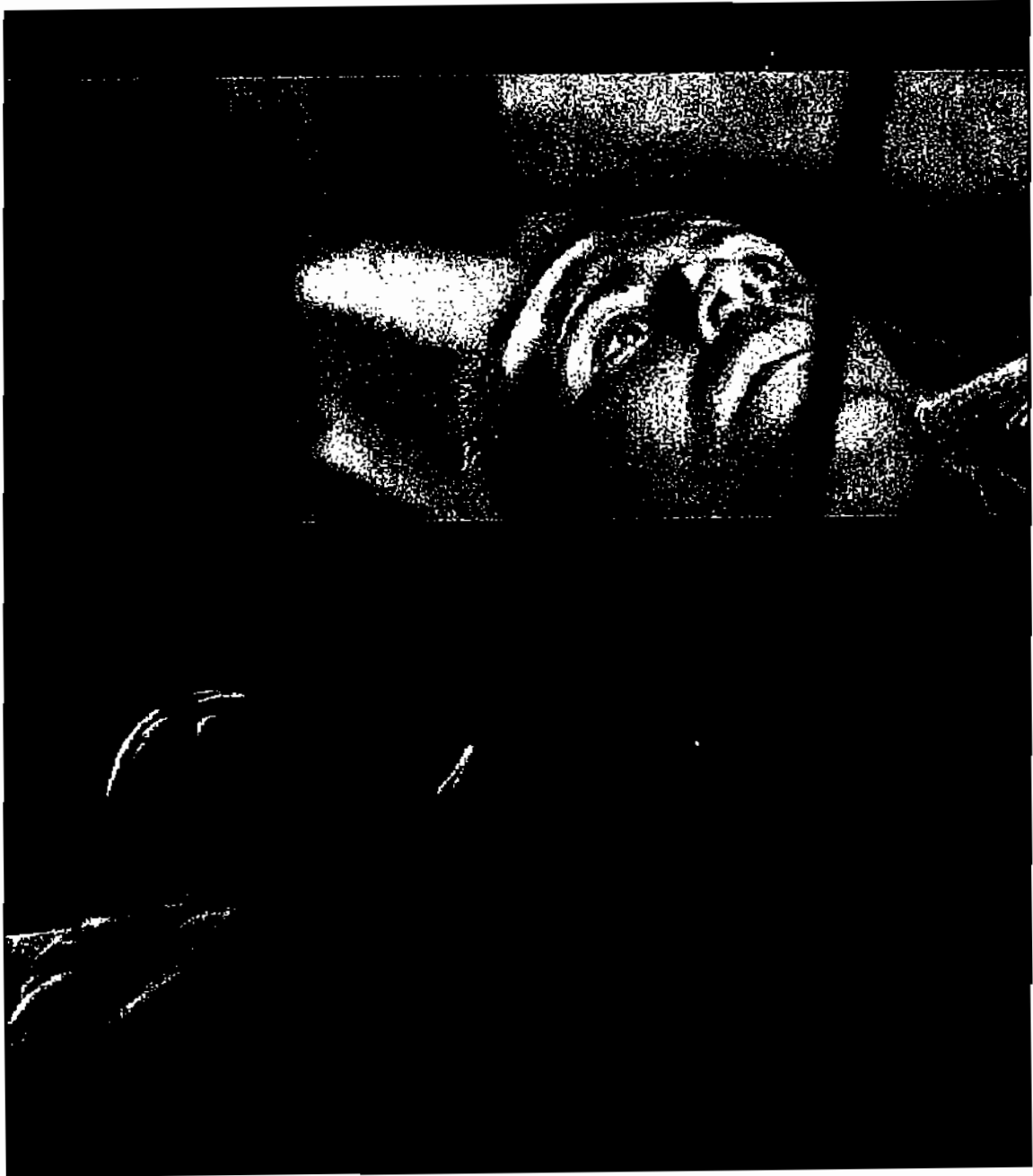


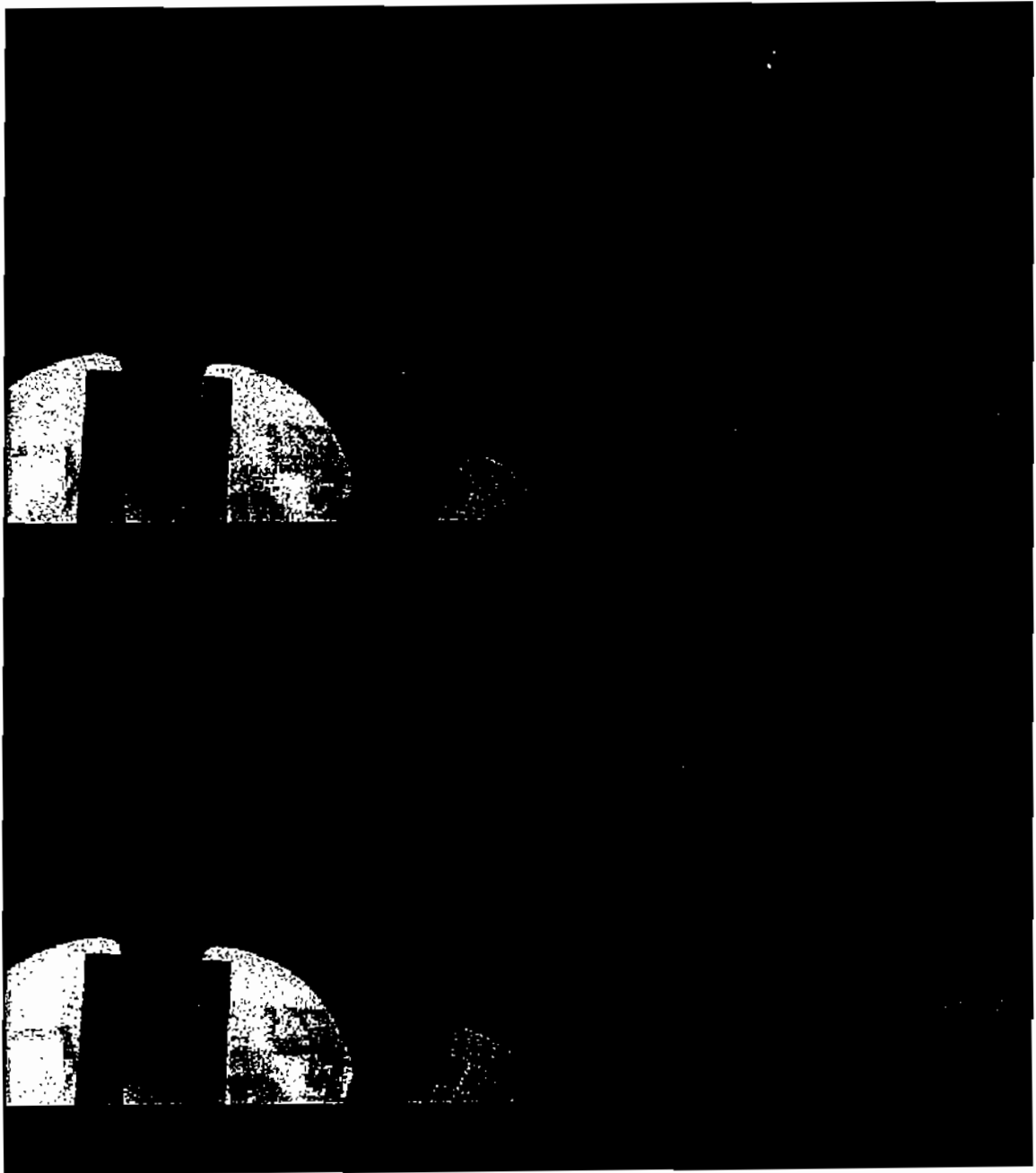
SCENE 1 SHOT 8

END FRAME 8  
→



SCENE 1 SHOT 9





Final Scene Analysis

Film: Catch 22 1970, Mike Nichols

Scene 1: The sun rises over the mountains in the Mediterranean and a group of bomber pilots are gearing up for a mission.

#Of shots in scene: 12. Very few shots actually show characters. Basically composed of a set of small shots with the character shots appearing towards the end. Great close ups as well as some interesting long takes.

Aspect Ratio of Film: 2.35:1

Scene 1, Shot 1

Duration: 3 minutes 10 seconds

Shot Size: This is basically the credit sequence that begins the film. It starts out in black and slowly fades in while the credits roll to reveal a very picturesque mountain range in front of a very still body of water. The camera does not move throughout the entire shot. It's a deceptive shot because we are lead to believe by what we

see that this is a peaceful place that we might even want to visit.

Sound: This shot gives off the illusion that this is a peaceful place to be. We can hear wildlife in the back-

McDowell 2

ground stirring about and ready to start a new day. The silence works when we consider the chaos that ensues during the rest of the film.

Screen Quadrants: Once the view is gradually lit up, the mountains dominate the screen quadrants.

Contrast Dominants: A progression of dark to light, and then to extreme washed out light. Our lovely view is taken from us at an excruciating snail-like pace.

Character Movement: None, since this is just a shot of the mountain range and there are no actors present.

Character Proxemics: None

Camera Movement: None. This is a shot where the camera does not move.

Camera Angle: We are at eye level looking at the horizon.

Lens Used and Depth of Field: Wide angle lens used to establish the mountains as they fade in to view. Deep focus is used to show us the beauty of the landscape.

Lighting: A shift from low key to very high key indicating the rising of the sun, and the beginning of a new day.

McDowell 3

Color Usage: Black at first, then gradually orange as the sun rises over the mountain range. Eventually, a little blue is mixed in revealing the morning sky. Then just as we are enjoying this beautiful setting it is ripped away from us and we are bathed in bright white as the shot ends.

Screen Graphics and Composition: Definitely organic with nothing man made to be found. From the sky above, to the calm sea below, this is about letting nature be nature and enjoying the beauty of it.

Editing Style: A long shot that slowly reveals the landscape. Meant to be enjoyed and takes its time while unfolding.

Time: The time is sped up just a little bit so we can actually watch the sun rise over the mountains.

Subtext: This is where the film plays one of many tricks on us. It leads us to believe that this is a peaceful place that we would like to visit. Shortly into the film, we know we have been misled.

Scene 1, Shot 2

Duration: 14 seconds

Shot Size: Here we are pulled away from the scenic beauty of the opening shot and given the truth about where we are.

McDowell 4

An air strip is revealed as we see bomber planes moving across the screen from left to right.

Sound: We have noise and lots of it. A nice transition from the quiet shot earlier to the rumbling of the bombers revving up in preparation for take off.

Screen Quadrants: The giant planes dominate the majority of the screen quadrants as they move across the screen.

Contrast Dominants: A dusty white light is confusing us as we can finally make out the darker shapes of the bombers moving to the runway.

Character Movement: No characters in the shot.

Character Proxemics: None

Camera Movement: The camera remains stationery as the planes move past from left to right.

Camera Angle: The planes are centered, so the camera stays pretty much at eye level.

Lens used and Depth of Field: A wide angle lens used to show the grand scope of the bombers.

Lighting: High key lighting is used here. This is important to add to the confusing transition from

McDoi¥Á7

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Objektbeschreibung













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□ somewhat short take. The impact is felt when we finally see the rest of the shots put together. Great transitions from beginning to end. There is a dusty white light that masks the changes.

Time: There is no time distortion. Real actions take place as we see the planes move.

Subtext: The first shot gives us something beautiful, and this shot takes it away by transporting us to a dirty noisy environment.

Scene 1, Shot 3

Duration: 3 seconds

McDowell 6

Shot Size: This shot is a close up of a plane wheel. It does not work very well on its own, rather is a piece of the entire puzzle.

Sound: There is a lot of noise and wind in this shot. We also hear the roar of the engines.

Screen Quadrants: This shot is just a quick close up of one of the plane wheels. It pretty much dominates the quadrants for the short duration of the shot.

Contrast Dominants: We are really distracted by the movement of the wheel in the scene, but there is some contrast as the wheel stands out amidst the dust storm surrounding it.

Character Movement: None

Character Proxemics: None

Camera Movement: The camera follows the plane wheel by panning right as it begins to move.

Camera Angle: The camera is at a lower angle here to reveal the wheel.

Lens Used and Depth of Field: A wide angle lens is used to allow the details of the shot to remain in focus.

McDowell 7

Lighting: High key lighting is used here since it is a day- time setting.

Color Usage: There is not much color here once again. The background is washed out by the dust storm. We can see some greens in the weeds underneath the wheel.

Screen Graphics and Composition: The wheel of the bomber moves from right to left and really weighs down the composition here.

Editing Style: This is a sequence that is very quick in the beginning. A series of shots builds up to the introduction of our character and gives us an idea of the environment we are in. Most shots begin and end with a look at the airplane that gives us a image of the entire plane in our minds.

Time: This is shot in real time. These shots show simple things and emphasize movement.

Subtext: There is no real subtext in this shot. It is primarily used as a building block in the entire sequence.

Scene 1, Shot 4

Duration: 3 seconds

Shot Size: This is another close up shot of part of the bomber plane.

Sound: This is exactly like the last two shots. It's very noisy and the engine noise along with the windy dust storm takes center stage.

Screen Quadrants: This a quick shot of one of the bomber engines. Since it is another close up, it dominates the quadrants.

Contrast Dominants: These are much like the preceding shots.

Character Movement: None

Character Proxemics: None

Camera Movement: The camera does not move in this shot.

Camera Angle: The camera is centered at eye level.

Lens used and Depth of Field: A wide-angle lens is used because the shot clearly focused on the engine.

Lighting: High key lighting is used here once again.

Color Usage: There is not much color in this shot. A lot of white from the smoke billowing out of the engine stands out.

Screen Graphics and Composition: The engine dominates the screen here. There is movement of the smoke pouring out as well as the propeller whirling away, but nothing of great note.

Editing Style: This is another quick shot meant to be used as a piece to work with the whole sequence.

Time: Real time is used showing the realism of a plane engine starting up.

Subtext: There is no great subtext here. This is meant to be just a shot of a plane engine starting.

Scene 1, Shot 5

Duration: 5 seconds

Shot Size: This is a shot of the back of a bomber plane as it prepares for take off.

Sound: The sound in this shot is the same as shot 2-4.

Lots of plane noise.

Screen Quadrants: The bomber is moving at an almost vertical angle from right to left. The screen quadrants are dominated by the plane as it moves forward. A huge dust cloud is stirred up, and a flock of birds is scared out of their hiding places in the bottom left quadrant.

Contrast Dominants: See preceding shots.

Character Movement: There are no characters in the shot.

Character Proxemics: Once again, there are no characters in the shot unless we consider the planes as a character lumbering off to duty.

Camera Movement: The camera is stationery for this shot.

Camera Angle: The camera remains at eye level for the duration of the shot.

Lens used and Depth of Field: A wide-angle lens is used to capture the grand scope of the planes.

Lighting: This is a daytime setting, so the light is natural.

McDowell 11

Color Usage: There are greens used and white as the dust cloud covers the frame.

Screen Graphics and Composition: There are no leading lines to speak of. Everything in the shot is organic except for the plane that dominates the frame. It moves slow and its power is shown by the dust storm it leaves in its wake.

Editing Style: This shot is a cut away from the close up of the previous shot. Once again, a dust storm transition is used to mask the cuts and it works effectively.

Time: There is no time distortion. Real time shows the plane move during the shot.

Subtext: The subtext found in this shot is actually deeper than it might appear. On one hand we have this perfect machine representing the lifeless, robotic bureaucracy. On the other side of things, we have the only life in the shot (the flock of birds) being kicked out of the way. This is much like the way Yossarian is kicked around by the superior officers in the film.

McDowell 12

Scene 1, Shot 6

Duration: 4 seconds.

Shot Size: This is a slightly low angle shot of the bomber moving forward.

Sound: The sound is yet again the same as shots 2-5. It is very noisy and windy.

Screen Quadrants: The massive bomber wheels occupy a part of all quadrants. In the top right quadrants there is another bomber moving across the frame from left to right.

Contrast Dominants: We are under the shadow of the bomber in this shot so it is initially a little darker.

Character Movement: None

Character Proxemics: None

Camera Movement: The camera remains stationary during the shot.

Camera Angle: This is a lower angle shot that gives the audience a feel that we are underneath a massive vehicle.

Lens used and Depth of Field: A wide-angle lens is used here. We can notice the markings of the other bomber is its

McDowell 13

way across the frame. Everything is in focus.

Lighting: High Key, outdoor lighting is used like the earlier shots in the sequence.

Color Usage: Much like earlier shots in the sequence, there are greens and whites. There is also a little blue when we see the sky for a brief moment.

Screen Graphics and Composition: There is a lot of movement in this shot as all axis points are utilized as the bombers move across the screen. The composition is weight down by the low angle landing gear shot.

Editing Style: This is initially a quicker cut sequence with the longer shots coming in the end, but here the emphasis is on the editing. It is a cut in from the previous shot.

Time: Real time is used for this shot showing the action of the moving planes.

Subtext: This low angle shot gives us the feeling that we are under a higher power.

McDowell 14

Scene 1, Shot 7

Duration: 2 minutes 40 seconds

Shot Size: This is a medium shot initially as we see the bomber thundering off to battle. The movement is from

right to left. The camera begins to pan to the right. Along the way, it gets dangerously close to the engine propellers of the bombers. The camera stops panning and centers on what is barely a two-story building and begins to take us closer. This is an important beginning to the shot because it establishes the military locale. The camera zooms in on Yossarian and follows him as he leaves the meeting and is subsequently stabbed.

Sound: This shot is all about confusion and noise. There is a lot of rumbling airplane engines preparing for take off. It is noisy and windy. In terms of dialogue, we are totally left in the dark. We know the characters are talking, but the engines cover the dialogue so well that all that remains is a few bits of undecipherable conversation. This is an important trick because later on in the film, we visit the exact scene again and are finally allowed in on what Yossarian and his superior officers are discussing.

Screen Quadrants: We start the shot with a bomber taking off moving right to left and dominating all screen quadrants, but that is quickly replaced as the camera

pans right and all quadrants are filled with the bombers. Finally the camera focuses in on one area, the building. This part of the shot uses screen quadrants very well. We see our hero in the top right, and the anonymous attacker on the bottom left gardening the rocks for whatever reason.

**Contrast Dominants:** The first part of this shot we are distracted by the movement of the planes taking off. This film is set outdoors for the most part, and in this particular shot, the movement of the camera establishing what you are seeing is what is important.

**Character Movement:** There is a LOT of movement in this shot. It begins with the planes moving and taking off. When we finally glimpse our hero, he is talking to the other officers with his back turned. He reluctantly turns around to face them before exiting to his left. As he walks out to the front of the building, the gardener backs his way towards him. Suddenly a knife is pulled, and we are helpless as we watch the blade plunge into Yossarian's back.

**Character Proxemics:** In this shot our hero is clearly thumbing his nose at the bureaucracy by turning his back on the other two officers. With hesitation, he finally turns around to face them before leaving. There is a union of

the other two officers, and they almost appear to be Siamese twins. We never see the attackers face, but just like

McDowell 16

moments ago with his commanders, his back is turned. The back stabbing is rather symbolic of the way Yossarian and the rest of the troops are treated in the story.

Camera Movement: Impressive crane work. We start with the planes taking off. Then pan right to reveal the details of the other planes on the runway. Finally dolly in towards the building. The camera moves in and focuses in on the protagonist while he converses. We then follow Yossarian as he exits from right to left. He makes his way in front of the building. As the knife is pulled, the camera zooms in on the blade and we take the ride with it as it pierces Yossarian.

Camera Angle: We start out at eye level. We can see the horizon line splitting the ocean and sky when the planes take off. As the camera zooms in on the building and our hero, it is at a slightly high angle. Yossarian dominates the screen space as the other two officers appear slightly dwarfed. This establishes the hero's true feeling about the authority figures.

Lens used and Depth of Field: A wide-angle lens is used here. From the first plane taking off, to our trip to the command center, everything remains in focus. This is necessary because this first scene is one establishing location and it is important to know where we are.

McDowell 17

Deep focus is used to allow us to feel like we are right there with Yossarian as he walks out of the building. It also enhances the details of the bombers.

Lighting: High key lighting is used here. We definitely know from the beginning of the scene where the sun rises, that this is during the day.

Color Usage: Little color is used in this shot. A lot of tans and browns mixed with some green. Yossarian is dressed in a lighter color than his superior officers in their brown dark jackets of the bureaucracy. Yossarian's assailant is also dressed in dark green representing a dark presence in the shot, or just somebody in the military.

Screen Graphics and Composition: Everything starts out balanced and in order when we see the planes taking off. As we see the command center, the graphics get chaotic. No

discernable organization is shown. This perhaps represents the state of the military base. The building seems almost organic, like a piece of coral except for the top where we see a beam pointing us in the direction of the characters. On the roof there is another beam which points to the bottom left screen quadrant where the gardener patiently awaits for the moment of attack.

Editing Style: This is a longer shot at almost three

McDowell 18

minutes. The emphasis here would be in favor of mise en scene. The layout of the building is the set piece that sets up the hero as he leaves the building. An A-roll shot meant to be focused on. The scene begins with a cut away of planes taking off, and ends with the knife going into Yossarian's back.

Time: There is no time distortion in the shot. The shot is in real time. This is interesting because the whole film plays with time, never really letting you know when you are in regards with the sequence of the story.

Subtext: We learn from this shot, that this is not a place we would like to visit. It is clearly a time of war, and the setting is dusty and dirty. The buildings are in

shambles, and you never know when somebody is going to literally stab you in the back. This is a unique shot because the majority of the film is very funny, but the shot ends on a dreadful note.

Scene 1, Shot 8

Duration: 40 seconds

Shot Size: This shot initially starts out as a close up shot so that we can see Yossarian's face after the stabbing. He stumbles to his left and finally collapses on his back. The camera has his body in full view after he falls.

McDowell 19

Sound: The sound in this shot carries an eerie feeling with it. We can still hear the plane engines, but on top of that a ghostly windy sound that adds to the creepiness of the shot. We also hear Yossarian gasping for breath as he stumbles to the ground.

Screen Quadrants: Initially, we start with the reaction shot of Yossarian. He takes up the top and bottom right quadrants. As he stumbles down, the quadrants reveal the rocky structures of the command center. While he is on his

back, the camera zooms in and his head is centered in the middle.

Contrast Dominants: Yossarian falls down and the shadow of one of the bomber's plane wings pass over his body. He is covered in darkness perhaps the shadow of death.

Underneath the shadows Yossarian is suffering, but outside the shadows everything is much brighter.

Character Movement: The first movement we notice is on Yossarian's face. His jaw drops after the stabbing and his facial expressions seem to then freeze. Yossarian then turns to his left and while trying to regain his composure, stumbles to the ground. On his back, we see the shadow pass over him from right to left across the frame.

Camera Movement:

McDowell 20

The camera zooms out just a little after the reaction shot. Then the camera pans left and follows Yossarian while he stumbles towards the ground. While on his back, we zoom in on Yossarian's head.

Camera Angle: We start out at a slightly higher angle when we see the reaction shot. Upon looking closer, we can see

the mountains in the background that appear to be lower and not parallel to the horizon line. We then move lower and lower as Yossarian falls to the ground.

Lighting: High key lighting is used for the daylight setting.

Character Proxemics: Yossarian is the only one in this shot. After being stabbed he faces and attempts to move to his left and inadvertently, right into the shadow of death.

Lens Used and Depth of Field: Nichols uses a wide-angle lens, and by looking close at the shot, we can see the details of the mountains in the background. Everything remains in focus until the end of the shot when it blurs for dramatic purposes.

Color Usage: There is a lot of blues from the sky as well as tans, browns, and a little white.

McDowell 21

Screen Graphics and Composition: This shot uses screen graphics very well. As Yossarian falls to the ground, the structure of the command center is revealed and it almost resembles a cemetery. The garden resembles the cemetery

plot fresh and waiting for its guest. The rocks are lined up around the garden and form the grave plot. When the plane wing shadows overhead, it appears to be encasing Yossarian in a giant coffin.

Editing Style: This shot is initially a cut in to Yossarian's face. It is a longer shot, and the editing emphasis is on mise en scene. The shot plays out in a very theatrical way using shadow and character movement to get the point across.

Time: This is real time. The shot shows a normal reaction somebody might have after being stabbed. A lot of the shots in "Catch 22" are in real time, but the movie weaves a web that never quite lets us know when we are in relation to story progression.

Subtext: Yossarian knows that if he stays in the war that he will die. In this particular shot, the shadow of death is cast over him and it appears that his time has come and there is no escape.

Duration: 15 seconds

Shot Size: This is a shot of Yossarian's left profile as he seems to be appraising the situation he has just found himself in.

Sound: There is a strange stillness to the shot with a light wind in the background. We can hear Yossarian trying to communicate with a radio. What we hear doesn't make much sense because we do not get to find out what is happening until a little later.

Screen Quadrants: This shot is odd because the only thing we see is Yossarian's left profile for the duration of the shot. It occupies the top and bottom quadrants on the right side of the frame. There is nothing but a white negative space on the left side of the frame.

















□ we see is a floating profile of our hero.

Camera Angle: This is eye level even though we are in a close up. We seem to be eye to eye with Yossarian as he talks to the radio.

Lens Used and Depth of Field: This is a close up and would require a telephoto lens. The only thing that needs to be in focus is Yossarian so background detail is moot point.

Lighting: Very high key. We are blinded by a white light that occupies the left quadrants. We are not sure if Yossarian is dead or in some sort of limbo.

Color Usage: White color is used and a lot of it. The only other colors in the shot are from Yossarian's fleshy tones, and the black of his hair. The white light tells us that Yossarian might be dead and the z axis is contracted into being non existent in the shot.

Editing Style: The shot begins with a transition by showing us a poof of smoke then reveals the cut in to Yossarian's profile. The shot is edited to confuse us as to where or when Yossarian is in the story.

Subtext:

This shot is meant to confuse the audience. We do not know where Yossarian is and are given no visual detail to figure it out. Is he dead, or is this a flashback? We are not sure and that is the meaning of the shot.

Scene 1, Shot 10

Duration 6 seconds

Shot Size: This is a close up shot of Yossarian as he turns around to face the camera and then his head moves down and out of sight.

Sound: The only sound present is the creepy wind. It gives us a feeling that Yossarian is very alone and isolated during his struggles, which he is for the rest of the story.

Screen Quadrants: Yossarian is centered in the crosshairs of the quadrants. All four quadrants show web-like graphics that center our hero.

Contrast Dominants: There is intense light yet again, but this time we see the outline of the plane cockpit windows giving us a blinding view of nothing.

Character Movement: Yossarian is in the crosshairs of the frame quadrants when he turns around and exits the bottom frame.

McDowell 25

Character Proxemics: Yossarian has his back to us at first. Then he turns around and actually looks at the camera. He seems to be looking at us for insight into his plight. Perhaps knowing that as the audience, we may only observe, he exits the bottom frame.

Camera Movement: The camera remains stationary during the shot.

Camera Angle: The camera is at eye level and it stays there as Yossarian drops out of sight.

Lens used and Depth of Field: A telephoto lens was perhaps used because the only thing in focus is the character. There is no need for us to see any background details because there are none to see.

Lighting: High key lighting is used here. This is a continuation of the last shot and we still do not know where our hero finds himself.

Color Usage: There is little color in this shot. A lot of white and some browns and tans coming from Yossarian's clothes. We also see the black outlines of the cockpit windows.

Screen Graphics and Composition: There are leading lines

McDowell 26

from the cockpit windows that center Yossarian. The lines from the cockpit window seem to be a web that Yossarian is tangled in.

Editing Style: The shot is a cut away from the very intimate profile close up that was in the previous shot. The transition is made by a quick cut after Yossarian takes off the head set the frame cuts to the shot of him with his back turned. This is a fairly quick shot at only six seconds.

Time: For this shot and the previous shot the time is real, but we do not have a sense of when or where.

Subtext: In this shot Yossarian is caught in the web of the cockpit window. There is no easy escape, and nobody

can help Yossarian accomplish his goals. He must rely on himself to find the light at the end of the tunnel.

Scene 1, Shot 11

Shot Size: This is another close up of Yossarian's face as he appears to be on a medical stretcher being taken to the hospital.

McDowell 27

Sound: We can still hear the plane engines in the background, but we also now hear voices as well. There is also a fly buzzing around Yossarian waiting for an easy meal.

Screen Quadrants: First we have Yossarian's head in the bottom right quadrants. As his gurney is pushed into the medical van, his body occupies all four quadrants.

Contrast Dominants: There is a pale glow on Yossarian's face when we first see him. He is pushed into the medical van and the lights dim casting a shadow on his face. This is a moment of relief because the blinding light from the

previous scenes are gone, and we at least know that he is still alive.

Character Movement: Yossarian is pushed into the back of the medical van. He is almost treated like a slab of meat going into a meat locker, or a body going into a morgue shelf. It is apparent that he is not moving himself and that somebody is pushing him in.

Character Proxemics: We can hear the voices in the background, and the way Yossarian is pushed into the vehicle we see that he is not joining the conversation. He is being talked about like he isn't there.

McDowell 28

Camera Movement: The camera does not move during this shot.

Camera Angle: We are at a higher angle looking down on Yossarian as he is pushed into the medical van. It is shot at a high angle because from an audience standpoint, we are alive and watching someone being pushed into an ambulance.

Lens used and Depth of Field: A wide-angle lens is used. Everything is in great detail in the shot.

Lighting: It starts out in a slightly high key.

Yossarian's face appears to be so pale that it is translucent. As he is pushed into the van, it switches to a lower key. He is in the back of the van and the lights go out. There is no significant indicator of whether it is day or night. When the lights go out, we are left with the feeling that this could be the end for our hero.

Color Usage: This is a dark shot and there is little color to be found. White is initially used on Yossarian's face, but the lights go out and he is surrounded in dark shadows.

Screen Graphics and Composition: There are some leading lines. They are diagonal and moving up and to the left from the interior of the van leading us to the back where our hero will soon be. It is a very balanced and organized shot.

McDowell 29

Editing Style: After Yossarian exits the bottom of the frame in the previous shot, there is a transition of white light that fades out and reveals the protagonist's face. This shot is neither too long nor too short. The shot is a cut in that reveals Yossarian on the gurney. By this point

in the scene, we are slowly beginning to get an understanding of what is going on.

Time: This is real time with no distortion.

Subtext: At this point, we know that Yossarian is alive, but for how long we are not certain. We get the feeling from the medics that he is not necessarily a man that is respected. Yossarian also mutters a name over and over that tells us that he is dealing with some kind of inner conflict.

Scene 1, Shot 12

Duration: 2 seconds

Shot Size: This is a quick two-shot of the paramedics taking Yossarian to the infirmary.

Sound: In this shot, we hear only the brief dialogue between the paramedics. They are talking in a derogatory manner about our hero and gives us insight about what the other characters in the story think about him.

Screen Quadrants: The paramedics occupy the top and bottom right quadrants and the back doors of the van occupy the left side quadrants.

Contrast Dominants: There are not a great number of contrast dominants in this shot. We are distracted by the conversation that the paramedics are having.

Character Movement: We are in a confined space in this shot so there is little room for movement. The focus in the shot is the paramedics sitting and talking.

Character Proxemics: The two paramedics form a union and from the small bit of dialogue that we hear, they are of the same mindset. One medic enlightens the other about the state of mind of our hero.

Camera Movement: This is a tight confined space, and the camera remains stationary.

Camera Angle: We take a point of view from Yossarian's perspective. The camera is at low angle and we are looking up at the paramedics.

Lens used and Depth of Field: A wide angle is used here. All the images in the shot are crisp and in focus.

Lighting: The lighting here is at a slightly lower key. We are supposed to be in the back of the medical van and there are no external lights penetrating the van other than from the back door. We can only guess that it is just a few moments after Yossarian is initially stabbed.

Color Usage: We immediately notice the red cross of the paramedics. The medics are dressed in green uniforms with white wrist-bands wearing the red medic cross.

Screen Graphics and Composition: All lines of sight lead to the back door of the van. We feel that we would like to get away from these smarmy paramedics who appear to have better things to do with their time than save a man who has been stabbed. There is a vertical line on the back door that stands out along with a strap hanging from the ceiling. These are visual cues that tell us where the exit is.

Editing Style: This is a quick cut to reveal the two shot of the paramedics. It is only two seconds in duration because that is about all the time we wish to spend with these annoying and unsympathetic men.

Time: This is real time giving us just a bit of dialogue.

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Subtext: There is a great irony in this shot. The two paramedics are entrusted with the job of healing the sick and wounded, yet for their brief screen time, they seem to care very little about their duty.

#### Final Summary

This whole scene is utterly fantastic. It accomplishes a great challenge by establishing time and place while at the same time confusing the audience about time and place. We are given great details about the bombers and the locale of the film. This opening scene is also where we begin to get caught up in the web that is "Catch 22." We are immediately sympathetic to Yossarian's plight because everybody else in the scene is talking bad about him or stabbing him in the back. The scene is cut quickly at the beginning, but slows down towards the end. This is actually a backwards climax because we see the end