One Frame Counts

- Quentin Tarantino (Pulp Fiction)
  - Writer---word
  - Musician--note
  - Editor--frame
    - one frame is difference
- Spielberg (Jaws)
  - Verna Fields (mother cutter)
  - 2 frames made the shark real
- James Cameron (Terminator)
  - cut a frame every 24--junk
  - every frame important
III. Transitions

- Why do we change shots?
  - show something new
  - closer look
  - emphasis
  - intensify
  - build or lessen tension
  - establish or reestablish
  - to confuse or to explain
  - show reaction

- It is easy to overcut--be sure you have reason to change
Transitions

• a. CUT--most common, least obtrusive, most natural
  • resembles changing field of eye
  • motivate cut--have a reason, not arbitrary
  • - cut on action
Cut on the Action
Transitions

• b. FADE--to or from black, says finality or big change
  • like curtain
  • speed varies effect
• out then in may be passage of time
  • Crossfade
    • from image to black to image
Fade

- Fade then physical wipe-from Ryan
Transitions-

c. DISSOLVE--Blend of shots, don't overuse

- compose shots
- speed varies effect
- smoother bridge than cut
- minor change in time or place
- creates connections
Dissolve

• From the *Stendahl Syndrome*--girl into painting
superimposition--a kind of HE LD dissolve

- comparison
  - similarity or difference
  - baby and old person
- spatial montage
  - events occurring concurrently in different places
  - bombs falling over peace demonstration
- thoughts, dreams
  - ghost effect
Superimposition

- from *Neighbors* Buster Keaton 1920
  - connection -- ring to cheap products
Transitions

• d. WIPE--new pic replaces old, most artificial transition
  • calls attention to itself
  • split screen
    • compare events or images
    • interaction from different places (phone conversation)
    • more obvious separation than super

• Connection
• from *Seven Samurai* by Kurosawa

Even bears come out of the forests, when they’re hungry
IV. Alternatives to Traditional Transitions

• we expect the normal transitions
• do the unexpected
  • a. Cam movement
  • b. Performer movement
  • c. Focus/Depth of Field
  • d. Plastics (lighting, sets)
• The First Editor is the Director
Camera Movement--more than “cool” moves

- Swish Pan (Whip Pan)
Camera Movement--more than “cool” moves

• Pan from Traffic
Camera Movement--more than "cool" moves

• Tilt from Besieged
Camera Movement--more than “cool” moves

• Zoom from the Stendahl Syndrome
Performer Movement + Camera Movement + Cut

- From Slumdog Millionaire
Rack Focus

• from *Peking Opera Blues*
V. Continuity and the logic of Editing

• Continuity
  • preserve the essential sequence of an event (without necessarily showing it all)
  • In many ways, the editing is done in the shooting
  • the shooter must think like an editor
    • must understand editing

• The Logic
  • control the viewer’s perception
  • Manipulate the experience
  • manipulate the rules
Continuity Editing

• Preserve Screen Direction and Location
  • a. AXIS
  • b. Jump Cuts-
    • can use for effect, intensify (Deconstructing Harry--Woody Allen)
      • size
      • angle
      • direction
      • position
      • mvt to stationary
      • discontinuous action
Axis
• The camera must stay on one side of the axis so that they appear in opposite sides of the frame (because 2D space)
• “ Crossing the line” causes disorientation
• jump cuts
• Reason to break rule? Creates confusion/action
• If you must edit across the line, use a cutaway
• http://www.youtube.com/watch?v=HdyyuqmCW14
Axis and the 180 degree rule
Continuity Editing

• Cut ins and cutaways
• Matching Action
• Cut on the Action
  • movement hides the cut
Continuity Editing

Technical Continuity

- video levels--brightness
- contrast
- color
- audio levels
- background noise
- acoustic differences
Technical Continuity

Image--from American Terrorist
Technical Continuity
Sound--from American Terrorist
The Logic of Editing--why?

Continuum of Intensity and Detail

- WS--establish, setting, minimal detail, context-low intensity (enter room)
- MS--relationships, add detail, build intensity (normal conversation)
- CU--focus attention, detail, maximize intensity (intense conversation)

How we view the world
The Logic of Editing

- Altering Viewer's expectations
  - don't cut to the expected shot.
    - momentarily frustrate expectations
    - give resolution
  - Effect before cause
    - fear on face before cause of fear.
Principle of Parsimony

• If in doubt, leave it out.
• Less is more
The Rules from “The Cutting Edge”