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
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](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”
VI. Montage Editing--editing for effect

• Ignores or deliberately breaks continuity rules.
• Montage editing
  • --images related by theme only, not by being part of a scene
• Often an External rhythm
  • music
  • narration
• Communicates via totality of effect, not the continuity of the images
Montage

• from the Godfather
Godfather Montage

- Juxtaposition
  - Catholic Baptism and series of “hits”
  - uses Latin liturgy
    - time period
    - mystery
  - “I do renounce him”
    - all his works
    - all his promises
- the sacred and the sinister
- the hypocrisy of the Mafia
Montage from “Adaptation”
Montage from “Adaptation”

- Answers question
  - “what am I doing here”
  - no closer to understanding after 40 years
  - “How did I get here”
- Compresses time
- provides glimpse into writer’s mind
  - “outsider”--on the periphery
  - great evolutionary achievements of nature and of man
- last stage--Charlie Kauffman in LA restaurant
Montage from “Adaptation”

- Charlie’s Historical and philosophical continuum
- His standard for meaning in his life
  - his neurosis
    - he cannot succeed
- Music provides atmosphere
  - not cut to the beat
Montage from “Adaptation”

by Charlie and Donald Kaufman

This sequence shows the entire history of mankind from a world sparsely populated with primitive hunter gatherers to today’s overcrowded technological society. We see the history of war, religion, commerce. We see murder and procreation. We see man interacting with his environment: farming, eating meat, admiring a view. We see old age and birth. We see it again and again at dizzying speed.

from the original script
VII--The Art of Editing
Walter Murch
The Art of Editing
Walter Murch

- How do they talk about it?
- Intuition about where is the attention?
  - “carry it around like a cup--don’t spill”
  - invisibly controlling attention
- Anthony Minghella (Director--Cold Mountain)
  - Why do we not care about character?
  - Why did we lose the thread of development?
  - Why “feel” deceleration at end
- Like the immune system
  - allow in the body? Not if the wrong blood type
The Art of Editing

Walter Murch - from “In the Blink of an eye”

• “The Rule of Six”
  • 1. emotion------51%
  • 2. story--------23%
  • 3. rhythm-------10%
  • 4. eye trace-------7%
  • 5. 2 dimension--5%
  • 6. 3 dimension--4%

• 1 is worth more than others combined
The Art of Editing
Walter Murch

• Ideal Edit--does all 6
  • true to emotion of moment
  • advances the story
  • rhythmically interesting--”feels” right
  • acknowledges the audiences “eye trace”
    • how we see and follow the screen elements
  • 2 dimensional plane--preserves stage line
  • 3 dimensional continuity of actual space
Emotion over Continuity
The Art of Editing
Walter Murch

• Preserve emotion at all costs
• if you must sacrifice something, start at the bottom
• if an edit does the first 3, viewers will not be bothered by lower-order problems
• getting higher order elements right obscures lower order errors
  • unless catastrophic
• we care most about story and feeling
The Art of Editing
“Visual Poetry”
The Art of Editing
“Visual Poetry”

• Anne Coates “Out of Sight” 1998
  • bar scene and bedroom scene intercut
    • separate dialogue
  • not show everything--sexual tension
  • brief stop frames--emphasize the moment

• Joe Hutshing “JFK” 1991
  • Oliver Stone said “play jazz”
  • fragment time and space
The Art of Editing
“Visual Poetry”

• Rob Cohen “XXX” 2002
  • Interested in Cubism all his life
  • watched extreme sports
  • going around the event “in pieces”
  • experience the cycle jump as if you are the rider
  • not like experiencing it from outside looking in.........not like real life
  • relishing the moment
  • “cubist editing”
The Art of Editing
“Visual Poetry”

- **Cubism**

- objects are broken up, analyzed, and re-assembled in an abstracted form

- instead of depicting objects from one viewpoint, the artist depicts the subject from a multitude of viewpoints to represent the subject in a greater context.

- often the surfaces intersect at seemingly random angles, removing a coherent sense of depth.

Picasso: Woman w/mandolin
The Art of Editing
“Visual Poetry”

• Fast Cutting
  • Ridley Scott “Gladiator”
    • MTV
    • nothing new---- “Wild Bunch”
  • Spielberg
    • can be too much
  • Scorsesce
    • everything goes by too quickly
    • consume and throw away
    • take time to see and experience time a different way
The Art of Editing

“Visual Poetry”

• Carol Littleton “Places in the Heart” 1989
  • know when not to cut
  • have a silence
  • let the moment be itself
  • musicality of editing (not the score)
  • “held on her, held on her, held on her”
  • remember phrasing--power of silence, of slowness, of lingering..............
The Art of Editing
“Visual Poetry”

Wynton Marsalis on Phrasing

Wednesday, June 22, 2011
The Art of Editing
The editor shapes the story

KATHARINA
Moved! in good time: let him that moved you hither
Remove you hence: I knew you at the first
You were a moveable.

PETRUCHIO
Why, what's a moveable?

KATHARINA
A join'd-stool.

PETRUCHIO
Thou hast hit it: come, sit on me.

KATHARINA
Asses are made to bear, and so are you.

PETRUCHIO
Women are made to bear, and so are you.

KATHARINA
No such jade as you, if me you mean.

PETRUCHIO
Alas! good Kate, I will not burden thee:
For, knowing thee to be but young and light--

KATHARINA
Too light for such a swain as you to catch;
And yet as heavy as my weight should be.

PETRUCHIO
Should be! should--buzz!
Come, come, you wasp; i' faith, you are too angry.

KATHARINA
If I be waspish, best beware my sting.