Timing of shots

The Good, the Bad, the Ugly--Sergio Leone

• Rhythm
Timing of shots

The Good, the Bad, the Ugly--Sergio Leone

- Rhythm
  - music as a rhythmic device
  - music first, then shooting and editing
  - begins slow
  - builds to crescendo
  - rhythm of cutting dictated by music
  - tighter shots
  - builds tension
  - Tension releases after gunshot

Friday, April 13, 2012
Timing-One frame counts
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 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 HELD 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
Wipe

• from *Seven Samurai* by Kurosawa

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Even bears come out of the forests, when they're hungry.
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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

• from Central Station 1998
Performer Movement + Camera Movement + Cut

- From Slumdog Millionaire
Performer Movement + the Long Take

• from the Player
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
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
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