

Narrative Scene Editing, In the Blink of an Eye

This week's Walter Murch reading condensed

Rule of 6:

- Emotion
- Story
- Rhythm
- Eye-trace
- Two-dimensional plane of screen
- Three-dimensional plane of action

Misdirection - a magician finds a way to make you look **there** not **here** where the cut is

Seeing Around the Edge of the Frame - editor should try to see exactly what is on the screen, as the audience will.

Dreaming in Pairs + Multiple Editors - multiple points of view can better express filmic vision

The Decisive Moment:

“...if you can simply point to an expression on an actor’s face, you have a way around some of the difficulties of language in dealing with subtleties of nameless emotions.”
p. 40

Don’t Worry, It’s Only a Movie:

“... the blink is either something that helps an internal separation of thought to take place, or is an involuntary reflex accompanying the mental separation that is taking place anyway... And that blink will occur where a cut could have happened, had the conversation been filmed. Not a frame earlier or later...” p.62

“...I believe ‘filimic juxtapositions are taking place in the real world not only when we dream but also when we are awake... I would go so far as to say that these juxtapositions are not accidental mental artifacts but part of the method we use to make sense of the world: We must render visual reality discontinuous, otherwise perceived reality would resemble an almost incomprehensible string of letters without word separation or punctuation.” p. 63

Dragnet:

- identifying a series of potential cut points
- determining what effect each cut point will have on the audience
- choosing which of those effects is the correct one for the film

"Your job is partly to anticipate,
partly to **control** the thought processes of the audience."

aspect ratio

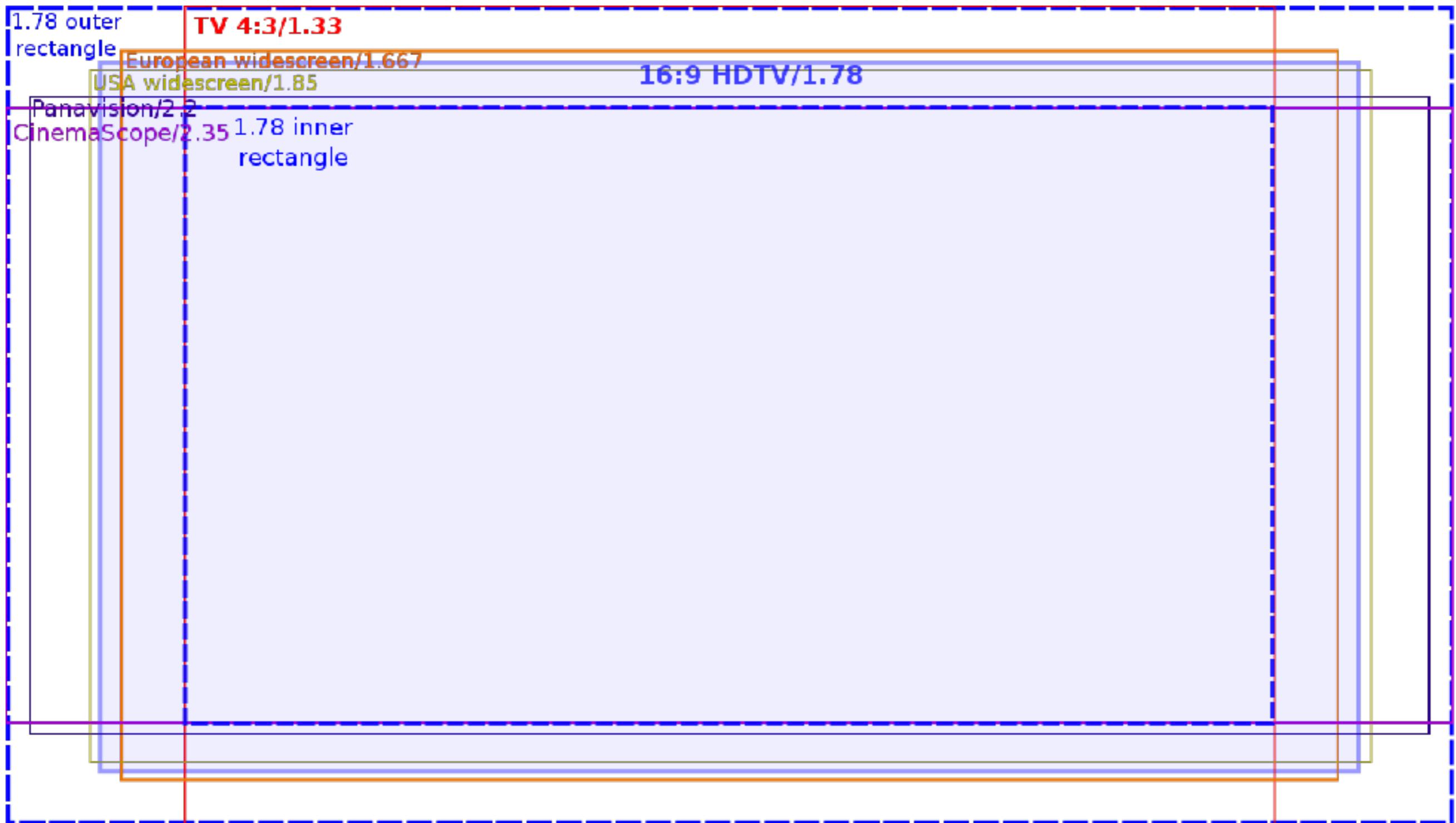


image systems

Shot Distance



close up shot

COLOR THEORY

QUICK REFERENCE SHEET

CMYK SUBTRACTIVE

CREATED WITH INK

WHEN WE MIX COLORS USING PAINT OR THROUGH THE PRINTING PROCESS, WE ARE USING SUBTRACTIVE COLOR METHOD. SUBTRACTIVE COLOR MIXING MEANS THAT ONE BEGINS WITH WHITE AND ENDS WITH BLACK; AS ONE ADDS COLOR, THE RESULT GETS DARKER AND TENDS TO BLACK.



RGB ADDITIVE

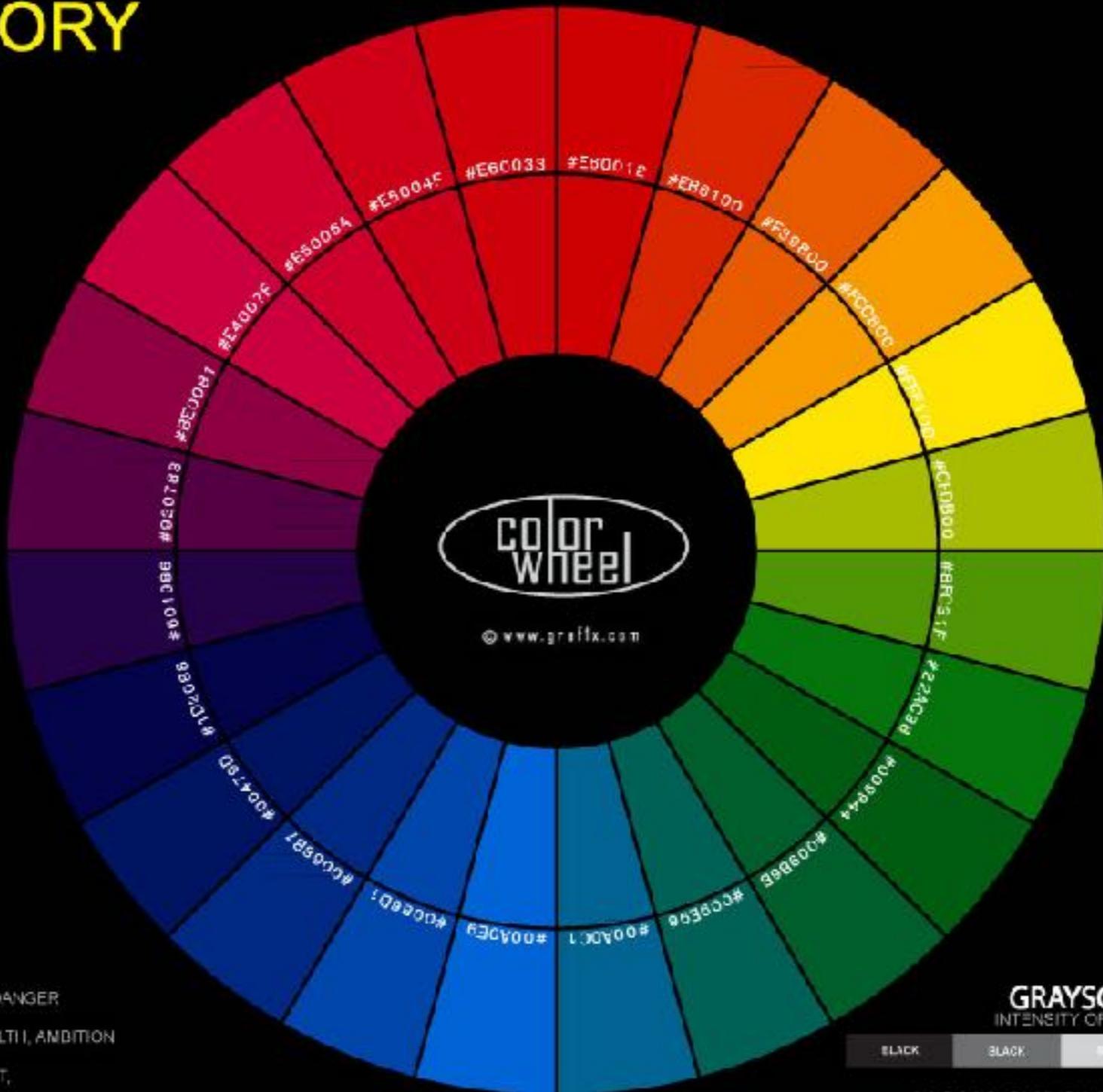
CREATED WITH LIGHT

IF WE ARE WORKING ON A COMPUTER, THE COLORS WE SEE ON THE SCREEN ARE CREATED WITH LIGHT USING THE ADDITIVE COLOR METHOD. ADDITIVE COLOR MIXING BEGINS WITH BLACK AND ENDS WITH WHITE; AS MORE COLOR IS ADDED, THE RESULT IS LIGHTER AND TENDS TO WHITE.



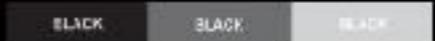
COLOR MEANINGS

RED	INTENSE, FIRE, BLOOD, ENERGY, DANGER, LOVE, PASSIONATE, STRONG.
RED-VIOLET	ROYALTY, POWER, INIBILITY, WEALTH, AMBITION, DIGNIFIED, MYSTERICIS.
BLUE	SKY, SEA, DEPTH, STABILITY, TRUST, MASCLLINE, TRANQUIL.
GREEN	NATURE, GROWTH, FERTILITY, FRESHNESS, HEALING, SAFETY, MONEY.
YELLOW	SUNSHINE, JOY, CHEERFULNESS, INTELLECT, ENERGY, ATTENTION.
ORANGE	WARM, STIMULATING, ENTHUSIASM, HAPPINESS, SUCCESS, CREATIVE, AUTUMN.



GRAYSCALE

INTENSITY OF BLACK



MONOCHROMATIC

COLORS OF SINGLE HUE



ANALOGOUS

COLORS THAT ARE ADJACENT TO EACH OTHER ON THE COLOR WHEEL

RED	RED-ORANGE	YELLOW-ORANGE
RED-ORANGE	YELLOW-GREEN	GREEN

COMPLEMENTARY

COLORS OPPOSITE EACH OTHER ON THE COLOR WHEEL

BLUE	RED-ORANGE	YELLOW	VIOLET
BLUE	ORANGE	YELLOW-GREEN	RED-VIOLET
BLUE-VIOLET	YELLOW-ORANGE	GREEN	RED

TRIADIC

THREE COLORS SPACED EQUALLY APART ON THE WHEEL

RED	YELLOW	BLUE
RED-ORANGE	YELLOW-GREEN	BLUE-VIOLET
ORANGE	GREEN	VIOLET
YELLOW-ORANGE	BLUE-GREEN	RED-VIOLET

SPLIT COMPLEMENT

A COLOR AND THE TWO COLORS NEXT TO ITS COMPLEMENT ON THE COLOR WHEEL

YELLOW	BLUE-VIOLET	RED-VIOLET
YELLOW-GREEN	VIOLET	RED
GREEN	RED-VIOLET	RED-ORANGE
BLUE-GREEN	RED	ORANGE
BLUE	RED-ORANGE	YELLOW-ORANGE
BLUE-VIOLET	ORANGE	YELLOW
VIOLET	YELLOW-GREEN	YELLOW-GREEN
RED-VIOLET	YELLOW	GREEN
RED	YELLOW-GREEN	BLUE-GREEN
RED-ORANGE	GREEN	BLUE
ORANGE	BLUE-GREEN	BLUE-VIOLET
YELLOW-ORANGE	BLUE	VIOLET

light = color



Los Angeles, Early Evening
Larry Sultan, c 1984

DIY Lighting





Django Unchained, 2012
Quentin Tarantino

image systems

Color



Moonlight, 2016
Berry Jenkins



wes anderson's color

Andrés Peña

2. Be able to make errors in
A Safe Environment.

B. First Real Heist. Goals

1. Assemble Small team.

2. Create Cash base.



Mr. Heavy

storyboards



203 a /SHARK TURNS ON SIDE/ ROPE
IN MOUTH - MOUTH CLOSES ON ROPE
(R.TO L. SHARK) (R.TO L. PLATE SHARK)

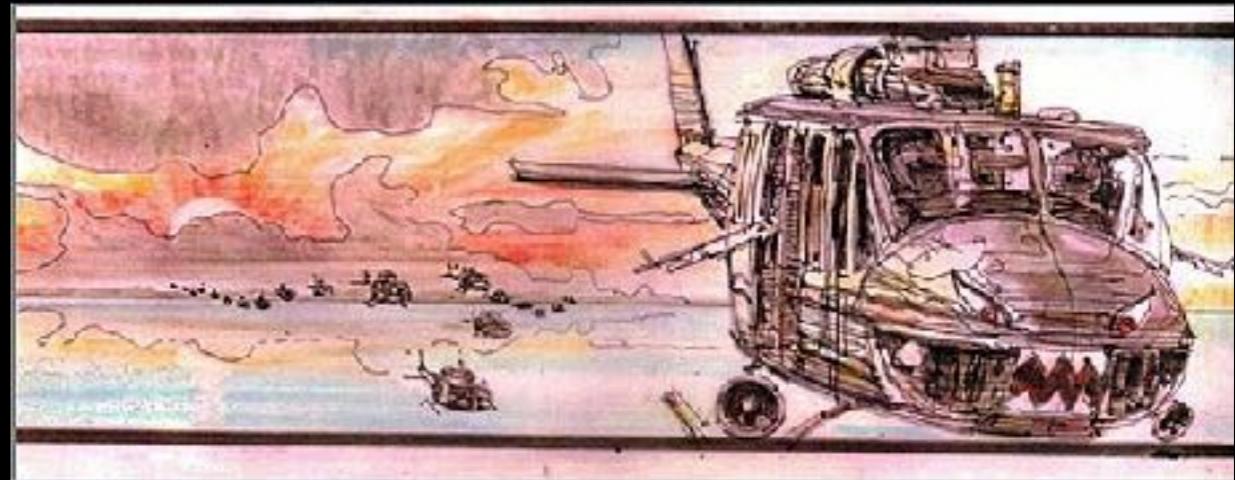
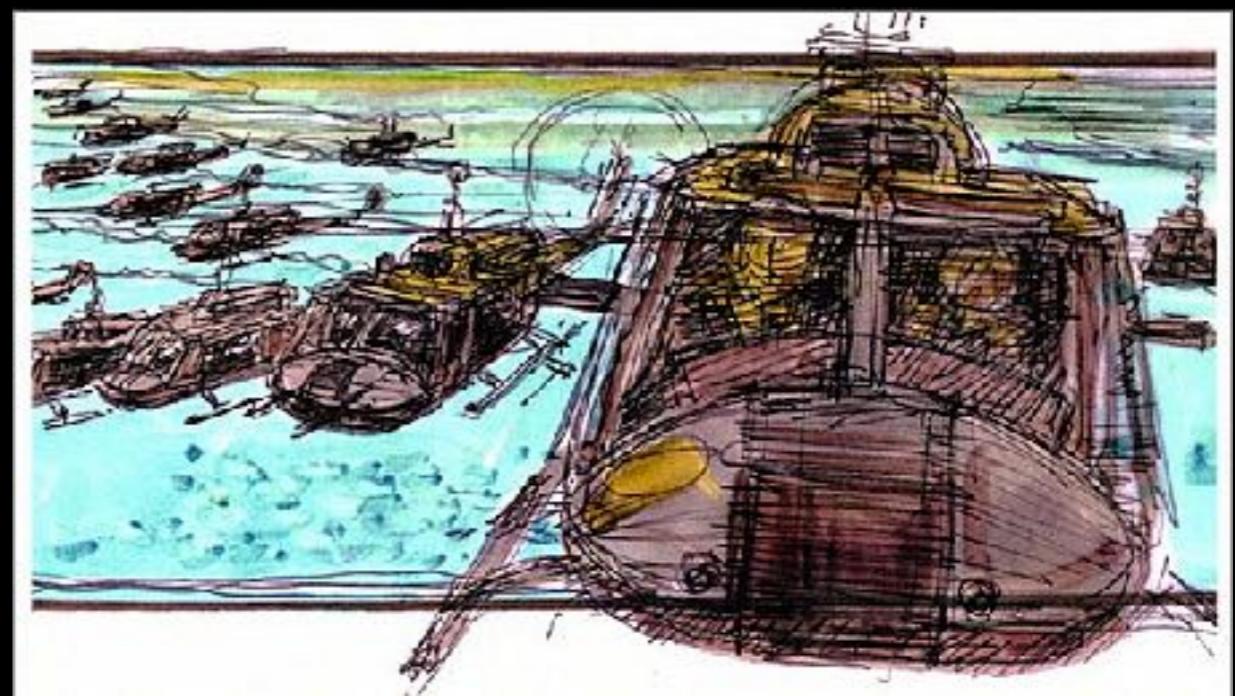


203 b SHARK MOVES INTO CLOSE
SHOT OF MOUTH (R.TO L. SHARK)



246A / SHARK IN CABIN - BRODY
SHOVES MOUTH AIR TANK IN SHARKS

Joe Alves
Jaws



Dean Tavoularis
Apocalypse Now

Your next project is to recreate a sequence from a film shot by shot. You have two weeks to shoot + edit it. It will be due in class on March 26th.

You can choose from:

- Opening sequence from Hitchcock's Strangers on a Train
- The shower scene from Psycho
- A narrative scene of your choosing but you have to get an okay from me.

This week:

1. Watch the film you are going to recreate.
2. Find the scene online + annotate the scene shot by shot. Take notes, and/or screenshots
3. Create a storyboard + shooting script.
4. Start shooting
5. Come to class next week w/ your storyboards to discuss + footage to edit.

ALFRED HITCHCOCK
HAS A NEW ANGLE ON A MATTER OF EXPRESS URGENCY

Parallel Action, Editing



Strangers on a Train, 1951
Alfred Hitchcock

STARRING **FARLEY GRANGER · RUTH ROMAN · ROBERT WALKER**
WITH LEO G. CARRELL · Screen Play by Raymond Chandler and Dezenzio Ormonde · Presented by **WARNER BROS.**

Time + Pace

Psycho, 1960

Alfred Hitchcock

IN UN FILM DI

ALFRED HITCHCOCK



PSYCHO

**ANTHONY PERKINS - VERA MILES
JOHN GAVIN - MARTIN BALSAM - JOHN McINTIRE
JANET LEIGH**

REGIA DI ALFRED HITCHCOCK
NEL PAPILLO DI MARION CRANE

DIRETTO DA ALFRED HITCHCOCK
SCENEGGIATURA DI JOSEPH STEFANO - TRATTO DAL ROMANZO DI ROBERT BLOCH
UN FILM UNIVERSAL DISTRIBUITO DA CINEMA INTERNATIONAL CORPORATION