

EDITING | PACE

The overall feel of the cut will be insightful and anthemic. Most times the cut will move with an energetic drive yet, at times, will break from this system to emphasize an action play out in slow motion or hold for a beat on a quiet, emotional moment.

Then the pace will ramp up again.

I like to start my films quietly, almost void of any sound besides the environment. Then, through a simple human action we break the quiet and launch into the world. Some ideas for this film are:

- Open on the surface of the Pacific Ocean. Suddenly, a surfer pops up through the water and takes off for the break.
- Open on a dusty porch light at dawn. It snaps on and the door opens signaling the start of a new day.

The key is to provide moments where the actions of our subjects are the things that drive the pace of the film rather than fabricating it later in post.





— EDITING | TRANSITIONS —

These films move through a wide variety of locations and situations in a short amount of time so it is crucial to consider how we move from one scene to another and still keep the pacing up. I place great importance on pre-visualizing transitional shots prior to shooting. During location scouts I look for opportunities to link scenes together – be it similar shapes and objects, continuous camera movements, or through sound. A match-cut option for this: The headlight of Kay's new electric car turns into the nest on Mrs. Kim's wall.

Ensuring that we capture these transitions while filming will help maintain the driving pace in editorial. Thematically, these transitions will enhance the notion that the subjects are all collectively working together to drive the world forward.