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Cross cutting editing

Cross-cutting is an editing technique most commonly used in movies to establish actions that occur at the same time and usually in the same place. In a cross-cut, the camera will cut away from one action to another action, which may indicate the concurrency of these two actions, but this is not always the case. Transverse can also be used for characters in a movie with the same goals, but different ways of achieving them. [1] Voltage can be added by cross-cutting. [2] It is built through the expectations it creates and in the hope that it will be explained over time. Cross-cutting also forms parallels; it illustrates a narrative action that happens in multiple places at about the same time. For example, in DW Griffith's A Corner in Wheat (1909), the film cross-cuts between the activities of rich businessmen and poor people waiting in line for bread. This creates a sharp dichotomy between the two actions, and encourages the viewer to compare the two shots. Often this contrast is used for strong emotional effect, and often at the climax of a movie. The rhythm of, or the length of time between, cross-cuts can also set the rhythm of a scene. [3] Increasing the speed between two different acts can increase tension to a scene, much in the same way using short, declarative sentences in a work of literature. Cross-cutting was established as a film-making technique relatively early in film history (a few examples are Edwin Porter's 1903 short The Great Train Robbery and Louis J. Gasnier's 1908 short The Runaway Horse); Griffith was the most famous performer. The technique is showcased in his biography work, such as A Corner in Wheat and 1911's The Lonedale Operator. [4] His 1915 film, The Birth of a Nation, contains textbook examples on the cross-cutting and firmly established it as a staple in film editing. Mrinal Sen has used cross-cuttingly effectively in his agit-prop film Interview, which achieved significant commercial success. Christopher Nolan uses cross-cutting largely in films such as Interstellar, The Dark Knight and Inception - especially in the latter, where sequences depict multiple simultaneous levels of consciousness. [5] Cloud Atlas is known for its many crosses between the film's six different stories, some lasting only a few seconds yet spanning hundreds of years in various locations around the world. Its cuts are facilitated by the similar emotional tone depicted by each side's need] Cross-cutting is often used during the phone conversation sequence, so viewers see both characters' facial expressions in response to what is said. [6] See also Buffer shot Cutaway (filmmaking) Dissolve (film production) Fast cutting Jump cut Match cut Shot Reverse Shot Slow cutting Notes ^ cross-cut - definition of cross-cut in English - Oxford Dictionaries. Oxford Dictionaries - English. Downloaded 28 August 2017. ^ Van Sijll, Jennifer (1 August 2005). Cinematic storytelling. Michael Wiese Productions. ISBN 9781615930029. downloaded november 1, 2017 – via Google Books. ^ Rosenberg, John (11 February 2013). The Healthy Edit: Creative Techniques for Perfecting Your Movie. Taylor & Francis. 978136040733. downloaded November 1, 2017 – via Google Books. ^ Lonedale Operator: Part 2. Tcf.ua.edu. Retrieved 28 August 2017. ^ cross-cut - definition of cross-cut in English - Oxford Dictionaries. Oxford Dictionaries - English. Downloaded 28 August 2017. ^ Screenwriting.info: Intercuts. Screenwriting.info. Downloaded November 1, 2017. References Bordwell, David; Thompson, Kristin (2006). Cinematography: An introduction. New York: McGraw-Hill. p. 244-245. ISBN 0-07-331027-1. This filmmaking article is a stub. You can help Wikipedia by expanding it.vte Sourced from A lot of these cuts are so common and feel so natural that you don't even think about it, says the narrator of the recent video essay from Rocket Jump Film School, which outlines some basic tools in the editor's arsenal. In fact, the editor's job is to be invisible - or rather, unconsciously. She wants to get into your head and make you feel something without knowing why. Of all the under-the-line talent that goes into the making of a film, the editor is arguably the most important and under-appreciated. You've seen all the cuts in this video before, but unless you're an editor, you can't have recognized how crucial cuts and transitions are to life in the narrative. Glossary of cuts Cutting on action (cutting, while there is movement on the screen)Cutaway (cutting to a bet shot and then back)Cross-cutting (back and forth between locations, ex: phone calls)Jump cuts (disjointed edits in the same shot or action) Match cut (cut from a shot to a similar shot by either matching the action or composition) Glossary of transitions Fade in/out (to/from black)Dissolve (blend shots)Smash cut (abrupt transition) Iris (old-fashioned circle, that opens and closes in the camera)Wet wipes (screen wipes from one side to the other)Invisible cut (impression of a single take)L-cut (audio transition)J-cut (sound of the next scene starts before you get to it) Editing & Post-Production A film is written three times - in pre-production through scriptwriting I through shooting, and in post-production through through Francis Ford Coppola's The Godfather was written (and rewritten) in the editing room by a total of six editors, only two of whom, William Reynolds and Peter Zinner, were credited. Coppola's biggest struggle, edit-wise, was to reduce the film to a length That Paramount Studios could stomach. According to Harlan Lebo in The Godfather Legacy, By the time the main photography was completed, Coppola had shot 500,000 feet of potentially usable footage, or more than ninety hours of material. Coppola repeatedly removed and replaced scenes, often to appease the studio, resulting in the editing becoming a maze, with several scenes cut and abandoned on the cutting room floor. (Lebo 188) The work was an epic exercise in reduction that won Reynolds and Zinner a nomination for the 1973 Academy Award in Editing. The essence of cinema is editing. It's the combination of what can be extraordinary images of people in emotional moments, or images in a general sense, put together in a kind of alchemy. - Francis Ford Coppola Completing their labyrinthine edit, Coppola and his team managed to create contrasting rhythms that amplified violent scenes. Through its varying rhythmic tools - from continuous action to hard cuts and cross dissolves- The Godfather lulls the audience into submission to intensify the impact of violent acts when it arrives. The rhythm of the film's editing thus reflects the rhythm of the Corleone family, which strives to maintain an equilibrium but often resortes to violence to achieve it. Rather than employing a nonlinear editing style where time is out of order (as famously done in Orson Welles's Citizen Kane and Quentin Tarantino's Pulp Fiction), The Godfather is edited in continuous action, with scenes passing in chronological order from start to. Coppola's use of continuous action helps create his lulling vibe. When we sit in scenes for long periods of time – scenes where there is no violence – we balance the Corleone family doing business. Rhythmically, the majority of the film exhibits this slow, brooding pace. Within that rhythm, an editing tool that Reynolds and Zinner employ is the temporary cross dissolving. A cross dissolves is the overlap of two images in either two different scenes or the same scene. Unlike hard cuts, where there is no visual overlap, cross dissolves are a way to slow down action, creating a gradual and therefore comforting effect. This lulling and brooding atmosphere makes the scattered moments of violence feel more and more frightening. When these moments of violence occur, both the film and the viewer are bombarded with a rush of adrenaline. In the gruesome scene woltz find his prized horse severed head at the foot of his bed, for example, we open with several crosses dissolved external images of home, sprinkled with the sound of morning crickets. This establishes an idyllic morning before the horror. Like other parts of the film, it's a calm before a storm. A series of cross-dissolving rough roofs of Woltz in bed, waking up After the idyllic California cross-dissolving setup, the horse's head is revealed through a long roof. Jazz trumpeter Miles Davis has suggested, famously, that [m]usic is the space between the tones. These are not the notes you play; These are the notes you don't

play, and a similar principle applies to the language of the film. Lack of cuts is often more powerful than countless dramatic splices. Had Reynolds and Zinner applied quick cuts here, the terrible unveiling of Woltz's severed horse head would read like a modern slasher film, which Coppola specifically aimed to avoid, so That Godfather wouldn't fall[t]oo much into the Corman Horror movie tradition. (Coppola, The Godfather Notebook) The long take of Woltz waking up, discovering blood, and finding the horse's head, all within the same shot, creates a nauseating feeling that the audience cannot escape. We are forced to experience pain in real time with Woltz. There are a few rhythmic beats resting on the head, which makes the whole thing all that much more scary and visceral. The shot holds on to the horse's head for the first two beats of Woltz's screams, exacerbating the visceral nature of the horse's killing. We only cut after two screams. As Woltz screams, we visually cut back to static shots, amplifying his sense of loss and powerlessness in this predicament. Unlike the idyllic cross dissolves exterior shots at the opening of this scene, these hard cuts at the stage finish intensify the feeling of discomfort. Hard cuts moving outwards: Woltz's shock *** Two scenes that further underscore the potential of a long take without editing are Bonasera's opening monologue and Connie's confrontation with her husband Carlo. In the initial monologue, we fade in, and there are no hard cuts, or any cut for that matter, for four minutes. The first hard cut in the film is when Marlon Brando's character of Vito is revealed. Because this is The Godfather's primary cut, it means his prominence as a character. Bonasera's opening monologue-a long take first cut of the film, reveals Don Corleone The scene in which Connie struggles to confront Carlo also showcases power allowing a long take to play without editing. We follow her from the kitchen, to the dining room, to the living room, back to the kitchen and into the hallway with the knife - and everything without cuts. There is no editing until after she holds the knife; The moment we cut to her going to the bedroom. Like when we saw Woltz find her horse head, we're stuck in real time with Connie, vicariously trapped in her pain. the scarcity of edits also allows actors to fully actualize their performances, further intensifying the audience's experience. Connie's battle with Carlo – a long part *** No scene in The Godfather is more famous, editable than the baptismal scene – the film's bravura climax. This scene utilizes the editing technique known as transverse or parallel editing. Parallel editing, two or more scenes are woven together. These two scenes can occur simultaneously or happen at different times, in an assembly way. While it is likely that baptism and murders take place within a similar time frame, the feeling that the film for the first time breaks from its continuing action underscores the significance of this scene. the hands of Connie's baby, who is prepared for baptism; hands on a gun that is prepared for a murder The use of parallel editing allows for sharp juxtapositions-sharp contrasts in tone, and often in concept. Michael is becoming a godfather in two senses- to his niece, and to his mafia family. We open in the church, far away and cut closer and closer to Connie's baby (played by Coppola's now director-daughter Sofia). The first cut we see dramatizing this contrast takes us from the hands of Michael and Kay, holding Connie's baby, to the hands of another adult holding a gun. This is the first juxtaposition where the audience can draw parallels between the two worlds, where Michael swears to live. Had Reynolds and Zinner edited these as separate scenes, not back and forth, audiences wouldn't have the same thematic guide from filmmakers. We cut from the gun's preparation to Michael, whose calm illusrates how he ruminates, cold, about the impending deaths. The child meanwhile has gone from crying to a state of calm; there is a slow in editing and a pause-another calm before the storm. As the organ builds, Michael says I do to renounce Satan, his sins, and become godfather, of baby and mafia. The parallel pre-killing cuts quickly together, and the child is again wailing, promoting the emotional consequences. As seen below, the first parallel incision in which he renounces Satan is followed by a murder. the first parallel editing between Michael's renunciation of Satan and a 'hit' that he ordered We then cut down to Michael who says I renounce him. After that, we'll be dragged into another murder. Along with the organ soundtrack, this cross-cutting rhythm that marks each murderous beat. Between each of the subsequent murders, there is at least one cut to Michael, suggesting his responsibility for the action carried out in his family's name. The other four murders that Michael ordered – each embossed with pictures of Michael in between *** In their maze of an edit, Coppola, Reynolds, and Zinner crafted a film of varying qualities, so so return to an equilibrium after moments of high tension and violence. The film's lulling rhythm reflects the balance Michael Corleone struggles to achieve for his family. In his mafia world, these moments of violence are inevitable – and he often succumbs. Rather than editing these scenes into those that glorify horror, Reynolds and Zinner made them compelling and visceral. The Corleone family is stuck in a labyrinth of their own, constantly trying to restore stability and without an exit in sight. Sarah Rivka (Cal '19) is a junior principal in Linguistics with a minor in Creative Writing. She recently returned to school after traveling and working as a freelance video editor. Outside of class, she spends time at UC Berkeley radio station DJing soul, jazz, rocksteady, highlife, poems, pop and more under the moniker Feel Good Weird. Works cited Francis Ford Coppola, The Godfather Notebook (New York: Regan Arts, 2016). Harlan Lebo, The Godfather Legacy (New York: Simon and Schuster, 1997). 1997).

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