

Successful NON LINEAR EDITING for Video

Series written and produced by Mik Parsons

FOREWORD

VIT's Successful Video Production is a series of programmes designed to help in the learning of a wide range of Video Production techniques:

CAMERA
NON LINEAR EDITING
LIGHTING
SOUND
TV NEWS
DRAMA EDITING

Although equipment is very much a part of the production process, the emphasis of the VIT series is on principles and creative techniques rather than specific hardware.

The programmes, each around 30 to 40 minutes, are full of examples shot at a wide variety of locations covering aspects of both drama and documentary. The presenter is BBC broadcaster, Sean Street and programmes are subdivided into clear sections each beginning with a Topic Heading, and ending with a list of the Key Points covered.

This study guide uses the same Topic Headings as the video and expands on issues raised in the video. There is also a series of projects set within the text. The aim is to keep things as inexpensive and accessible as possible whilst working to the highest possible standards.

How to Use the Programmes

Although the study guide is designed to be read in conjunction with the video material, each can also be used separately. The recommended approach however, is to watch the first chapter on the video up to the Key Points and then read the booklet under the same Topic Heading. Hopefully you will be keen enough to try the projects suggested but obviously this will depend on your circumstances and personal aims. Once you're ready, start viewing again, stop when you get to the next Key Points, and so on.

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Mik began his career with an MPhil in Electronics but has since worked extensively within the Arts and Media. In addition to his professional experience within video production, he has also worked and lectured in design, computer graphics, music, animation, and interactive media.

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INTRODUCTION

Unless they are broadcast live, all TV programmes - and most films - use material that has been edited. Editing is taking the material that has been recorded, cutting out the bits that aren't needed and re-assembling the rest in the most effective way to entertain and to inform an audience.

Traditional analogue video editing needs two tape machines, one to playback the shot material and one to record a new master tape. Many people still use this approach - for example by playing back from a camcorder and recording onto a standard video recorder. Nowadays however it is more common to digitize the video and edit it using non-linear software within a computer-system

Many of the basic principles of editing can be explored using a simple tape set-up but it will eventually become frustrating if you can't:

- edit the sound separately from the picture
- have more than one layer of sound
- edit to within accuracy of one frame

To make the most practical use of this ViTprogramme, you need to be able to do all of the above, and be able to copy tapes without too much loss of quality. A tape editing system will do fine, although some of the issues are aimed particularly at users of computer based non-linear systems

The physical process of editing can be divided into a number of stages.

1. Paper Edit

The first phase of editing is a process of basic selection. The shot material is still often referred to as 'rushes'. (The term 'rushes' comes from film-making where the precious camera negatives are initially used to produce rough quality prints which are 'rushed' back to the Editor and Director for early viewing).

Much of the material you have shot will be unusable. This could be for a variety of technical and artistic reasons. There may be several takes of a scene to choose from. There may be shot material which is no longer relevant. There will certainly be times when the camera is running but the Director has not yet called "action".

Make a list on paper of the usable material, either by referring to the original log sheets or more accurately by noting down the counter or time-code references of the good takes.

2. Digitise

Use the selection list (sometimes called a 'digitising decision list' or DDL), to copy the shots you think you may use, onto your computer disc ready for editing. Now is the time to decide what picture quality you intend to work with. This normally depends on how much hard disc space you have available. For example, if you've shot on miniDV video-format, then you can expect to be able to digitize about five minutes of material per Gigabyte without having to further 'compress' the video. This means that all your editing can be done at the same quality as your final output.

However if you've shot on a high quality, broadcast format, it maybe wiser to compress the material and digitize at a lower quality. This will save space while you work on the (off-line) edit. When the programme is near to completion, you can 'batch re-digitise' just the shots you've used, back at the original high quality and in preparation for the final 'online' editing process.

Be generous at this stage. If you're not sure which of two takes will work, then copy both.

Next you can go on to assemble the shots and scenes in roughly the right order so that you can get a better idea of the programme structure and timing.

3. Off-Line Rough Cut

'Off-line' editing traditionally means copying your rushes to a low quality tape format (such as VHS) and using a low budget tape-editing set-up. The long hours involved in the creative stages of editing could be done away from the expensive sophistication of an on-line broadcast edit suite.

In non-linear editing, the equivalent process involves digitizing the selected rushes initially at low quality to save hard disc space, and later re-digitizing only the shots required for the finished programme, but back at the original high quality.

The distinction between off-line and on-line editing is gradually disappearing as non-linear systems became cheaper and more powerful. Nevertheless the term 'off-line' is still a useful concept to describe the early stages of editing. It's a gradual process of refinement, putting shots and scenes together to see whether sequences work.

Regardless of whether your programme is documentary or drama, your aim should be to communicate by telling a story. There are many ways of telling a story. Do you start at the beginning? Or maybe the end using flashbacks, or the middle perhaps? Do you introduce major scenes one after the other in a linear style or do you develop them all together in a parallel style? Should you use anticlimax and misdirection to tease your audience? What other ways can you use to keep audience attention?

These and many other questions involve artistic choices which you need to discuss with the director. Many of the choices will have been made during production but even with the most carefully planned shoot, many creative changes can still be made during editing.

Documentary and drama editing differ enormously in this respect. Usually with drama, most of the choices will already have been made. The story has been told by the Writer, the Director, and the Actors, and so in its simplest form editing becomes a process of selecting the good takes and assembling them in the correct story order.

A documentary programme on the other hand will involve shooting a lot of material which may have been only loosely planned. This will give you much more scope in the edit.

4. Off-Line Fine Cut

The closing stage of 'off-line' editing involves refinement in much closer detail. Now you need the editor's craft skills to decide exactly on which frame to cut within a

scene or, whether to displace the audio cut from the video cut, how to vary the tension and pace, when to use a sound effect or music, how to adjust pictures against voice-over so that they fit perfectly. These are issues of fine detail which will enrich the quality of the programme and are essential in order to keep your audience's interest.

5. On-Line

If, at the digitising stage, you lowered the quality of the video through compression so that you could store more material, now is the time to re-digitise your programme back to its original high quality format.

Traditionally this would involve moving to an expensive 'on-line' edit suite where there would also be access to a vision mixer, graphics and titling software, colour correction and an engineer. Modern non-linear software systems have most of this built-in anyway (ok, maybe not the engineer), and so it's not necessary to move to a new suite, you just need to clear space on your hard disc (usually by deleting all the unused rushes) and 'batch re-digitise' all the programme shots back at their original quality.

On-line editing processes include:

- engineering issues such as colour correction and signal level
- addition of captions, overlays, titles and credits
- rendering of transitions, such as dissolves and wipes
- special effects such as multiple video tracks, picture in picture sequences, and composited sequences with computer graphics or animation

6. Post Production Sound

The final phase of editing is to finish the soundtrack. In a simple programme construction you may have already done this, but a more complex programme may involve the use of a multiple audio tracks. Time to deal with layers of sound effects, ambient atmospheres, stereo music, and commentary, and also set relative volume levels and position sounds within the stereo spectrum.

Here's a list of the six stages of editing just described:

- 1 Paper Edit**
- 2 Digitise**
- 3 Off-line Rough Cut**
- 4 Off-line Fine Cut**
- 5 On-line**
- 6 Post Production Sound**

These stages can be added to or reduced according to the needs of your programme but whatever the approach, you'll need to allow lots of time to make good job of it.

THE EDIT WINDOW

The video chapter shows a typical screen layout for Apple's Final Cut Pro nonlinear editing software. The windows can actually be moved around at will and many more windows can be opened too. Many operators enjoy the additional freedom of having two computer screens to spread things out a little. It's also a good idea to have a television monitor attached to the output so that you can check how your pictures will actually look on a TV display. Computer screens – especially flat screens – work differently to TV display monitors.

A good editor needs to be organized right from the start. Create different folders for your digitized clips so that you can locate them easily. If you've digitised a particularly long clip, you can mark it up into smaller 'sub-clips'. Also keep separate folders for material you import into the programme – sound effects for example, or PhotoShop graphics files.

A good approach to editing a longer programme is to divide it into sections or scenes. In Final Cut Pro these are referred to as sequences, each of which can be named separately. Ultimately you will create a master Sequence by stacking all the smaller sequences next to each other to create your final programme.

CHOOSING THE SHOTS

The video chapter shows how a drama scene set in a snooker room can be divided into a range of shots each showing a different amount of detail. Some directors will cover the whole scene from all angles. This gives maximum control of the scene over to the editor. It's rather wasteful in time though. The production is longer and there is more material to sort through in the edit. The other extreme would be to virtually 'edit in camera' but this provides very little control in the edit. It's a risky approach and problems of poor continuity can arise very easily. The usual approach is somewhere between the two extremes. "Basic cover" means shooting different parts of the scene using wide shots and close-ups where they are most appropriate and providing plenty of overlap at either end of the shot so the editor still has plenty of choices about where and when to cut. The director may shoot some additional covering shots either for safety, or to give the editor some more choice.

Director and Editor often form very close working relationships because their contribution relies on mutual trust and a knowledge of each other's working style. If a director shoots long continuous developing shots – with a steadicam for example, the editor may have little to do. Conversely a director may prefer to shoot very short takes, perhaps using lots of close up sequences, and then rely on the editor to control the pace and delivery of the scene

Key Points. Choosing the Shots

A wide shot:

- establishes the scene
- contains the action safely

- shows the action in real time
- loses interest quickly
- lacks dramatic focus

A developing shot:

- has camera and subject movement
- shows the action in real time
- has strong visual interest
- follows the dramatic focus
- needs careful planning

A sequence can be edited to:

- establish the scene
- give strong visual interest
- follow the dramatic focus
- control timing and emphasis

TIME AND PLACE

The snooker room sequence shows how the placement of the camera or viewpoint can be switched instantly within a scene. In this case the spatial jumps are to different points within the room. In other situations - for example the telephone conversation between Karen and Leo on the video – the camera viewpoint can jump between distant locations within the same story-scene.

At other times location changes may signify the beginning of a new scene. Sometimes a 'buffer' shot is used to help to place the location. For example you may cut to a shot of a house exterior before cutting to a dialogue scene set within the house.

As well as jumps in location, jumps can also take place in time. The flashback is a common example. In early films a mix or dissolve between scenes was used to signify the passing of time - or sometimes even a caption e.g. 'six months later...'. Nowadays audiences will respond to more subtle narrative clues and the mix used in this context often seems dated.

You can often cut out small amounts of time during a narrative sequence. In the video we don't see the character travelling from the telephone back to the snooker room. It's not relevant to the story and so it's not shown. This is called time compression. You can see many examples in television advertising where complete stories have to be compressed into thirty seconds.

Conversely, expansion of time is good for building tension. A train speeds towards a fallen bridge. Cut to the driver's face as he sees what's ahead. Cut to passengers unaware of the danger. Cut to ground shot of the approaching train. Cut back to driver's stricken face as he wrestles with the controls. Cut to passengers oblivious faces, and so on extending the time, delaying the moment of disaster.

Key Points. Time and Place

Editing means you can:

- change viewpoints to follow the story
- compress or stretch time
- establish locations
- cut between locations

Project

The Meeting

Set up and film a simple scripted phone conversation between two characters who subsequently meet up to exchange a package

Use the following constraints:

2 locations

10 words of dialogue maximum

5 camera shots maximum

no significant zooms or panning shots

Digitise the results and try editing two different versions. Compare and discuss the results.

EDIT FOR A REASON

Good editing should be unobtrusive. The perfect edit is the one that nobody notices. Just because several angles have been used to cover a scene, it doesn't mean that you have to use them all. Be prepared to throw away good material on the simple basis that it isn't needed.

If the performance on screen is good, then you may be able to leave it to the performers. Cutaways, detail shots, and changes of viewpoint may be superfluous. Before you make any edits, you should ask yourself why it is necessary. The video suggests some possible reasons to look for:

Key Points. Edit for a Reason

to change location

to follow the soundtrack

to make a point

to reveal detail

to increase drama

to get a better viewpoint

to compress or stretch time

ASSOCIATION OF IDEAS

The early Russian filmmakers Kuleshov and Pudovkin conducted an experiment in which they took a shot of an actor's expressionless face and intercut it with various scenes which included a dead woman, a plate of food, and a young child playing. When showed publicly, the audience commented on the actor's subtle changes of emotion – hunger at seeing the food, sorrow for the dead woman and affection and amusement at the young child. The audience had created 'associations' between the shots even though the actor had been directed to hold a neutral expression and hadn't seen any of the images.

In the example shot on video we see shots of a boy with a ball and tennis racket intercut with shots of an approaching car. An accident is implied by associations the audience creates about the two images; the vulnerability of the boy, his distracted attention as he steps from the pavement, the direction of his movement towards the camera, his sudden head turn, the direction of the moving car, and our pre-knowledge that the driver is being pursued by police.

Notice too how the added sound effect can reinforce our association between these images. Sound can provide strong associations of its own. Imagine, for example, a shot of an empty urban residential street. Put alongside this image sound effects of a distant church bell and birdsong, and it may suggest an early Sunday morning - people still asleep in bed. However, replace the sound effect with an air-raid siren and suddenly the scene is transformed – the streets are empty because everyone's hiding from a bomb attack.

The juxtaposition of sound and image to create extra meaning, is one of the editor's most powerful tools. New meanings will be suggested whenever you combine different images and sounds so make sure that you're in control of this. Beware of unintended messages.

Key Points. Association of Ideas

The meaning of an image is affected by adjacent images
put shots together to create new meanings
make the audience use its imagination
use sound to strengthen the association

THE INTERVIEW

Documentary differs from drama in the way it is planned and recorded and so you'll need a different approach to editing.

An interview provides a good example. There is no script involved and so the shop manager being interviewed in the video is responding directly to questions put to him. Although politicians are skilled in these situations at delivering set responses, most people have more difficulty in articulating concise meaningful replies. Look at the transcript of the shop manager's speech (Appendix 2) to see how he digresses,

pauses and repeats himself. The Editor's job now is to reduce his speech down to the important message points relevant to the programme. A written transcript is almost essential to do this effectively and preparing an accurate one is time well spent. The video shows how editing for sound results in picture jump cuts which then have to be covered by other material. The director will probably have provided a range of suitable material for this purpose;

a wide establishing two-shot
cutaways of details
other material relevant to the interview
listening shots and interviewer questions
varying frame size on the interviewee

A sustained shot of 'talking heads' will lose your audience's interest. The programme will be much more interesting if you use pictures to illustrate, counterpoint or conflict with what's being said. Remember also the rule of thumb that 'once you've cut away, stay away'. Single cutaways will often look as if they've been used to wallpaper individual jump cuts.

Key Points. The Interview

An interview is usually shot in one take
Edit for speech content first
Cover jump cuts by cutting away to relevant pictures
Use changes of shot size to hold attention
Speakers appear to interact if they face different directions

Project

Brief Lives

Find someone with an interesting job or hobby who can spare time for a short interview. Arrange a time and location and film an interview.
Consider the following points beforehand:

Set a limit of say, 3 minutes for your final edited piece
How you can make best use of the location?
Will your subject be sitting, walking, or doing something, or a combination of these?
What questions will elicit good responses?
What additional video material can you shoot? (for cutaways for example)
What additional audio material can you shoot?

When you have digitised the materials you need, edit the piece so that it has interesting content and is engaging to watch.

Review the work and ask yourself what else could have been done to improve it in terms of:

- a) the direction
- b) the editing

THE LINE OF ACTION

The video illustrates that the line of action between two people in conversation is the eyeline that connects them. Shots should only be taken from one side of this line otherwise the characters will appear to look in the wrong direction.

A simple example of the line of action rule in operation is in the filming of a sports event such as a football match. All the cameras are placed on one side of the pitch so that the left-to-right continuity is maintained at all times

Situations can become more complicated though. Take a scene where there are four people seated around a dinner table talking. Where is the line of action? The answer in this case is that the line changes within the scene and follows the dominating eyeline between any of the characters.

If the conversation is across the table, then the line of action connects those two characters. If one character turns to speak to his or her neighbour, then a new line of action is established between them.

If one of the characters gets up and walks across the room, the movement direction will set up a new line of action.

Key Points. Line of Action

- Establish the Line of Action within the scene
- Crossing the line will cause a break in the continuity
- The Line of Action can move as the scene develops

SOUND

We often think of television as being about pictures but sound is just as important. It is often the sound that contains most of the information - certainly in the case of news and current affairs type production. But even in drama the soundtrack is often of equal important to the picture.

In addition to the sound recorded live on location, the editor can plan to use a whole range of sounds to add power to a sequence. Good use of sound is the subject of another programme in the VITseries.

In this video, we've showed how even the background sound continuity has an effect on the picture cuts.

In a dialogue scene, it will often appear clumsy to cut the sound and picture at the same time when changing from one speaker to another. It will seem more natural to sometimes cut the picture early - anticipating a reply, and sometimes to show the listener's reaction to what is being said. The practical aspect of 'splitting' the picture and sound edits like this whilst maintaining lip synchronization is a craft skill that needs practice.

Before editing a scene, decide whether the picture leads the sound or vice versa since this will influence your initial approach to cutting. For example, you may have decided that what the shop manager says about the watches is the most important aspect and so you would edit the sequence for speech content first.

Sound effects can be obtained from library discs or downloaded from the internet, but often it's better if you can record or construct your own. Simple spot effects like door slams, cars starting up, ringing telephones etc. should have been recorded on location along with the ambience tracks, but other more exotic sounds like a super-zap-death-ray laser-gun or a chimp with a cold opening a bag of pistachio nuts may need some more ingenuity.

Key Points. Sound

Sound effects can complement the pictures

Sound effects can add to the strength of the pictures

Use changes in background sound to emphasise the cut

Use continuity of background sound to disguise the picture cut

Add extra sounds in layers

Project:

Think of a simple theme which you can film as a collection of video shots.

For example:

A street market

Flowing water

Traffic

A sports centre

A landscape

Think also of some suitable music which you could use to accompany an edited montage of the pictures.

Beginning with the music, edit the video pictures so that the pictures illustrate the music. Decide how to use the original location sound of your shots and whether to add any additional sounds or sound effects

EDITING DIALOGUE

In single camera shooting, dialogue is often covered from different angles favouring the point-of-view of each character. This means that the dialogue has to be filmed more than once, and each time the actor's performance has to be identical in order to maintain continuity.

From the director's point of view, there are ways around this so that a dialogue scene may be covered as a 2-shot. This avoids the need for repeating the scene, watching out for continuity problems between actors and requires no editing. For example, if

the two characters look into a mirror or if one character stands immediately behind the other, the dialogue can easily be covered by a 2-shot. The video example shows two characters conversing over a drink in a bar. In this case the 2-shot allowed the actors more freedom to overlap their speech lines and freedom to improvise their body-language. The downside is that the shot is wide and the audience is not presented with the intimacy of a close-up. Close-ups give the audience much greater involvement and insight into the characters' internal feelings. To achieve this, the director will often provide the editor with close-up shots favouring each character separately. Often the sound recordist will also favour the character in shot so the off-screen character may also be off-mic.

Controlling the pace and intensity of a dialogue scene shot this way is down to the joint efforts of the actors, the director, and the editor all working together. The editor may be provided with different angles and close-ups and can also use reaction shots from the non-speaking character(s)

As a general rule the emotional temperature can be increased by cutting closer to the axis of a character's eyeline. An audience watching a speaker in profile is merely observing, but watching the same speaker as if standing right next to the recipient offers a more intense experience.

Imagine you are listening to two conspirators in close conversation standing as shown Fig (1)

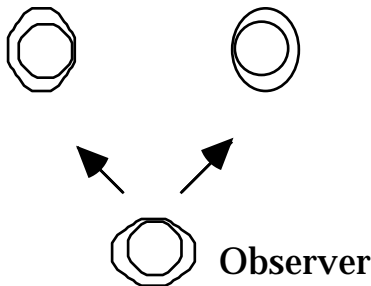


Fig (1)

As each person speaks you switch attention from one to the other. If you imagine that your eye is a camera, then the edit point between each angle would be represented by an eye blink each time your head turns. Notice that sometimes you turn just after one person begins to speak, sometimes your turn anticipates the reply, and sometimes you return to the non-speaker to gauge their facial reaction. As an editor you need to emulate this process when cutting dialogue

The conversation becomes more interesting and you become drawn closer into it. Watching each character in distant profile isn't particularly engaging but as a 'camera observer' you can move anywhere in space instantly and you find that your sense of involvement becomes greater if you get right up to the listener and look over their shoulder. Fig(2)

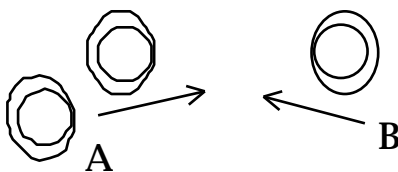


Fig (2)

This sets up the principle of 'shot-reverse-shot' editing. Position B is the reverse shot of position A. As a general rule, the closer the camera gets to the axis line between the speakers, the greater the intensity for the viewer. Editor and Director can add to the emotional temperature of a scene through the choice of angle and proximity of the shots.

If a third character enters the scene then imagine how your attention may switch between the characters. Any scene will have a dramatic centre of its own which will move around within the scene. The centre shifts to the third character as he draws a gun. You'll need to cut to an appropriate angle and maybe show facial reactions. Sometimes the editor needs to force the attention to a new centre by cutting to a particular detail. You can give huge significance to a small eye movement by cutting to a close-up at a tense moment

Cuts to views other than at eye level can be used to change the balance within a scene. Shot from above a character can look weak and susceptible, from below and the character looks strong and dominant.

Key Points. Editing Dialogue

Watch out for overlaps in dialogue

Use reactions shots to reveal emotion

Edit for dialogue first, then adjust the pictures

TRANSITIONS AND DIGITAL EFFECTS

Most picture editing works with simple cuts but there are times when you'll want to do more than this. Some domestic camcorders have visual effects built into them and may include the ability to wipe or mix. But this is likely to involve freezing the end frame of one scene as the new scene gradually appears. Although this is useful if your first scene is already static, a graphic title perhaps, it looks unconvincing if both scenes contain movement.

In a properly edited mix or wipe, two pictures are present at any stage during the transition and so in a tape-editing suite, two machines are needed to play the pictures and a third to record the result. This is called three-machine editing. During the mix there may also be an animated caption happening in one part of the screen and an inset moving picture in another. Each extra picture sequence requires an

additional playback machine. This is multi-source editing. Some of the playback is coming from video and some from a computer graphics system. All of the source images need to be fed through a vision mixer so that they can be combined in some way. Fig(3)

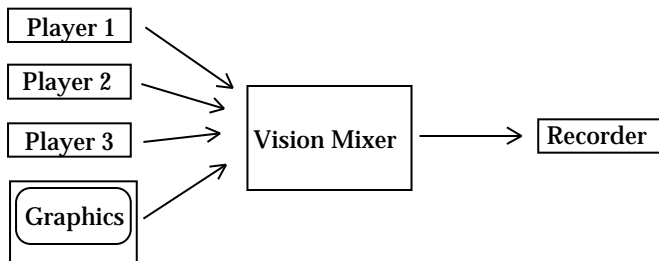


Fig (3)

Non-Linear editing has changed all this. The digital environment means that all the material, whether it be video, audio, text, photograph, computer animation, can be manipulated in a single computer workstation. Video tracks can be layered at different transparencies, transitions, motion effects, colour effects, masking and keying effects can be added digitally, audio tracks can be layered and mixed, graphics and animations can be imported, and text captions can be typed directly into the system

However taste becomes a major factor here. Avoid the temptation to over-use these effects. Remember the maxim 'edit for a reason' and apply it to every effect you are thinking of using. The 'content' of your programme is all-important whether it be documentary or drama, and no amount of glitzy special effects editing can make up for poor quality material. On the other hand certain types of programme – music videos and short promotional pieces for example, often rely on special effects and fast, stylish editing in order to create a certain atmosphere.

Key Points: Transitions and Digital Effects

Common transitions are the cut, the mix, and the wipe

Tape editing needs three machines to do a mix

Digital editing needs only one computer

Video tracks can be layered

MUSIC

Adding music and sound effects may happen at quite a late stage in the programme but both will have a profound effect on the pictures so make sure you have allowed for them in the planning, and choose and use them with great care. Music in particular can provide a lot of information which might not be immediately evident in your pictures. For example: historical period, country of location, type of event.

Music can also be used in very subtle ways to convey emotional moods, danger,

suspicion, joy, sadness and so on. Avoid using music just for the sake of it. Make sure it has a real and definable purpose.

There are a number of specialist libraries that will provide music for programme makers. These have preset copyright rates agreed through the Mechanical Copyright Protection Society (MCPS). Avoid using commercial recordings unless you are sure you can get hold of copyright clearance.

Alternatively you may have access to a musical composer – a friend possibly, or a large budget. It's best to involve the musician at the earliest stage possible – preferably in the planning stages prior to shooting. Certainly during the editing stage you will need to consult so that you leave room for the composer to have some input. The contribution of music and sound design can overlap, for example an explosive impact can be delivered using a sound effect or a percussive surge in the music – or both. At some stage you'll need to decide who does what.

Key Points. Music

Music can be used:

To provide style and pace

To enhance dramatic mood

To add extra meaning

To provide continuity

AND FINALLY.....

Most of the so called 'rules of editing' apply to continuity editing where each edit should be unobtrusive. Picture and sound should continuously add to the narrative without drawing attention to itself.

All of these rules can be broken though. There are many famous film examples where the normal rules of continuity have been broken or changed, either to create style or to affect the audience response in some way.

A break in continuity results in a jump-cut. This could be a change in direction, an implausible shift within the scene, a sudden change in sound, or a combination of factors.

During a slow tension building scene just prior to an attack, a small carefully placed jump-cut in the picture will jolt slightly like a skipped heartbeat, and add to the tension. The attack, which happens 'without warning' could be treated with a massive jump-cut in the action. Quiet sound becomes loudly percussive. Slow movement becomes fast and confusing. A further series of fast close-up jump-cuts; the blur of a foot, flash of a blade, blurred facial reaction, will force the audience to associate ideas and create meaning from apparent chaos and confusion.

A more light hearted use of the jump-cut could be used to make a person magically disappear from a scene. This only works effectively if the camera has been locked immovably on a tripod so the background doesn't appear to move across the edit where the person walking out of shot has been removed.

In the video the juggling sequence contains a number of edit transitions which don't obey the rules of continuity. See if you can spot them all

Appendix 1. Interview with Watch Shop Manager. Transcript

Full transcript

Yes, I've got here um, two watches which are the extreme of the Swiss Market. You have a Swatch Watch which is made out of a resin plastic material with a quartz movement. It takes one power cell that lasts approximately two years and retails at £27.50.

You have there another one which is towards the other extreme of the Swiss market which is a Perpetual Calendar Chronograph which basically gives you the stopwatch facility and the perpetual calendar reading up to the year 2200 - and that one retails at at £12,000

Edited transcript

Yes, I've got here um, two watches which are the extreme of the Swiss Market. You have a Swatch Watch which ~~is made out of a resin plastic material with a quartz movement. It takes one power cell that lasts approximately two years and~~ retails at £27.50.

You have there another one which is towards the other extreme of the Swiss market ~~which is a Perpetual Calendar Chronograph which basically gives you the stopwatch facility and the perpetual calendar reading up to the year 2200~~ - and that one retails at at £12,000

Appendix 2. Snooker Room. Script

Karen's Flat

A mobile phone is ringing on the table. Karen arrives and picks it up .

LEO
Karen? Oh Hi. Like your new phone?

KAREN
(Distracted) Yes it's great. I'm Late. Got to dash. Bye!

She's obviously in a rush to leave and so puts the phone down, then has second thoughts and stuffs it into her bag. She leaves.

Snooker Room

John, apparently on his own at the table, thoughtfully lines up a shot and carefully rolls the ball towards the camera lens.

Busy street by traffic lights

Karen is in a rush to cross the road but delayed by heavy traffic. Eventually she manages to cross but then hears the phone. She ducks into a doorway and digs the phone from her bag

LEO
I was going to ask you out.....but.....

KAREN
I can't talk now. Oh there's the bus. Bye!
(relenting slightly) Why don't you have a drink in your hotel?

Snooker Room

John has just set up another game as Leo enters.

JOHN
One more?

LEO
She's going out.....
With somebody.

John takes this as a 'Yes' and hands Leo his cue.
John takes the first shot

JOHN
Lots more fish in the sea .

Leo moves around the table to new position.
Working his aggression, he miscues his shot.

LEO

I didn't think she was like that

John moves to new position.

JOHN

Don't take it so hard mate. It all boils down to the same thing in the end. He chalks the end of his cue suggestively, aims, shoots hard, and pockets a ball.

JOHN

Beautiful.
(Smugly). Winner takes all?.

John confidently takes over the game with an extended break

Later in the Bar

John sits at the table while Leo remains standing, fed up, waiting for the drinks order.

JOHN

White wine. I've got someone coming to see me. Met her last time we were here

LEO

(Glares at him)

Leo heads off in the direction of the bar.

John digs into his pocket for cigarettes/comb.

Karen enters and spots John at the table.

KAREN

Hi John. Lovely to see you again.

She embraces him although he remains seated.

Leo arrives back and as he puts down the drinks he realises that it's Karen. He is startled and bewildered, and then even more fed-up.

JOHN

Here Karen (passing the drink). This is Leo do you two know one another?

KAREN

Er yes. Hi Leo

LEO

Hi. Look I'll talk to you later. Bye.

Leo, flustered, leaves looking embarrassed

JOHN

What was all that about?

KAREN

(embarrassed) Oh he's been phoning me all day to go out for a drink with me

