The Script

**Introduction Scene**

**Alex (me):** Hi I am Alex Damon and today I have been commissioned by BFI to provide to you material for their new exhibition on the history of editing from its invention to the present day.

**Alex (me):** Let’s hop into the time machine and fly back to 1895 where it all began…

**(Time machine picture transitions in with a ‘swoosh’ sound effect)**

**Lumierre Brothers**

**Alex (me):** Brothers are there for each other through thick and through and that just went to show in 1885 where The Lumierre’s invented the Cinematograph. A device which is able to capture and project moving images.

**(Spilt picture of both Lumiere Brothers together and a Cinematograph device.)**

**Alex (me)** At this moment in time, there was no real editing just recordings as well as static shots which were put to good use by the two brothers. By having the limitation of just recordings, it produced the first private screening regarding a projected motion picture.

**(Video of Lumiere Brothers recording footage and an example of static shots)**

**Alex (me):** Taking place here in the capital of France, Paris.

**(Picture of Paris France with a French flag backdrop)**

**Alex (me):** This was taken in an ordinary café.

**(Picture of the Paris Café screening)**

**Alex (me):** Recordings saw men leaving the factory and a train pulling into a station, just enough to satisfy a room sized audience for the first time in history.

**(Clips of men leaving the factory and a train pulling into a station.)**

**Alex (me):** FACT! This was the first film to be shown onto a projected wall.

**(Fact subtitle)**

**George Melies**

**Alex (me):** One lucky viewer who benefited from watching the first screening was George Melies, who got inspired to create over 500 films and to pick up the title of ‘the first editor in film’.

**(Picture of George Melies transitions into picture of some examples of his films)**

**Alex (me):** Films had a duration time of 1 to 40 minutes.

**(Picture of one minute and forty minutes.)**

**Alex (me):** Nicknames for George were now coming out faster than you could say ‘cutting is editing’. By now he was labelled as the ‘professional magician’ due to the fact ‘magic shows’ were the theme of the first edited films to be shown for example in “The one man band”.

**(Picture of him featuring in “The one man band”.)**

**Alex (me):** Hedemonstrated editing techniques like jump cuts to create illusions. Special effects and introducing cutting was then added to George Melies cauldron of editing techniques to bring out history making films like “Voyage dans la Luner(A trip to the Moon)”.

**(Picture of a cauldron)**

**Alex (me):** His philosophy contained detailed scenes. He would be able to go to an angle and stick with it all throughout as he shoots footage. Never once moved the camera.

**(Clip of the most famous shot in “A man on the moon”.)**

**Alex (me):** FACT! Was the first sci-fi film and a really popular film in early cinema and was made with a splash of spectacle.

**(Fact subtitle transitions into a splash of water in glass video.)**

**Edwin S. Porter**

**Alex (me):** Edwin S. Porter enhanced the stories and made his own little story in the history books by adding in a chapter about him using parallel editing to show two scenes.

**(Picture of Edwin S. Porter on a page of a book before transition into clip of parallel editing.)**

**Alex (me):** As you look into this chapter you will discover these two scenes would be shown in two different geographical locations, whilst going on at the same time.

**(Video of parallel editing continues)**

**Alex (me):** Tension would be created by this as well as providing to the audience a voyeuristic point of view, enabling them to see both scenes.

**(Video of parallel editing continues)**

**Alex (me):** Flick over to chapter 4 and 6 to take a peek of film examples of where this work was produced.

**(Picture of an open book)**

**Alex (me):** Film examples where this is applied were, “The great train robbery” and “Life of an American fireman”. Within these films he was able to cut between two clips for the benefit of being able to have two parts happen all at the same time.

**(Videos of parts of “The great train robbery” and “Life of an American fireman”.**

**Alex (me):** SURPRISE SHOCK! Edwin S. Porter, didn’t use the technique to its full potential. What a shocker!

**(Shock faced emoji picture)**

**George Albert Smith**

**Alex (me):** Ladies and gentlemen we have a copycat right here! Ok George we let you of, you made “A kiss in the tunnel”.

**(Picture of George Albert Smith).**

**Alex (me):** There would be shots of a train entering and exiting a tunnel, featuring shots of a train entering and exiting a tunnel.

**(Video of the train exiting a tunnel”.**

**Alex (me):** This film would provide a geographical location feel, through editing. Ok, ok we can now establish why George is similar to Edwin and why is labelled as the copycat, tut, tut now sir.

**(Spilt image of Edwin and George with a red cross over him).**

**Alex (me):** Editing may be basic from George but he would be able to create a believable space between characters or objects not sharing the same shot.

**(Spilt image of Edwin and George with a green tick over him).**

**DW Griffith**

**Alex (me):** Stand back and take a look at modern day techniques editor, DW Griffith!

**(Picture of DW Griffith with a massive stomp sound effect)**

**Alex (me):** Like George Melies he had a whole range of mixtures and potions of techniques ready to bubble but on a much bigger scale.

**(Picture of a cauldron)**

**Alex (me):** Mixtures include close ups used to emphasise emotion, for example where eyes look at certain parts of a scene and ignore the other parts which are going on.

**(Video example of this)**

**Alex (me):** Dissolves were to portray the passage of time.

**(Video example continues)**

**Alex (me):** All these editing techniques and others were used to produce the film the Klansman. Renamed “Birth of a nation”.

**(Video example continues and transitions into picture of “Birth of a nation” cover.)**

**Alex (me):** Birth of a nation brung many flames to the cauldron such as pioneering editing techniques and good storytelling but was overshadowed of being racist and talking about the Klu Klux Klan as heroes of the south.

**Alex (me):** Someone get a fire existingusher to put that nasty flame out.

**(Video of “Birth of a nation” transitions into a picture of a fire exstingusher)**

**Alex (me):** With flames back to safety flame the next film was called “Tolerance “and was about a plea for tolerance.

**(Video of “Tolerance”).**

**Alex (me):** Featured four different stories in different centuries and locations. These all tie together with tolerance.

**(Video continues)**

**Alex (me):** But why?

**(Picture of a question mark)**

**Alex (me):** When thinking about time and space within this film Griffith used time to; speed up, slow down, compress time, stretch time, provide flashbacks, and provide flash forwards to fit a specified running time, to control time within the narrative. But where space is concerned he would create a believable space between characters or objects not sharing the same shot.

**(Video of “Tolerance” resumes)**

**Alex (me):** Other points to make from a history making recipe of a film, it would have a pinch of cutting between that have no relation between each other stories.

**(Video continues)**

**Alex (me):** He also made shots ‘discrete’ for having a role in sections of scenes.

**(Video continues)**

**Alex (me):** A cauldron is always dangerous with fire and everything in-between but this mixture of Tolerance was certainly lively to watch as a viewer.

**(Picture of a yellow warning sign stating warning of fire.)**

**Russian Cinema**

**Alex (me):** Now we pay a visit to Russia to discover the art of film making in 1917. (This is not geography folks!)

**(Picture of a Russian map and flag in the bottom left corner)**

**Alex (me):** Here is the land where new techniques began to be practised for the benefit of filmaking.

**(Picture of a Russian map and flag in the bottom left corner continues)**

**Alex (me):** Film stock was tricky to find in Russia at this time period (after Russian revolution.)

**(Picture of Russian revolution transitions into film stock picture).**

**Alex (me):** With limitations on film stock and limitations of what they could find meant not very long films were shot cutting together different parts.

**(Picture of film stock picture continues with a red cross)**

**Alex (me):** This was for the benefit of making a general meaning.

**(Picture of a thumbs up emoji)**

**Russian montage editing**

**Alex (me):** School time! Not just school, film school in downtown Moscow in the 20s and 30s!

**(Picture of a school)**

**Alex (me):** This was when this technique was taught.

**(Picture of a film class)**

**Luv Kuleshov**

**Alex (me):** Star of the school would be Kuleshov as thanks to him he discovered the “Kuleshov Effect” during his time of mucking about with editing to convey different meanings. See everyone mucking about in school does pay off.

**(Picture of Luv Kuleshov)**

**Alex (me):** As follows on the white board would state the “Kuleshov Effect” method in big marker pen writing. First you cut among ‘shot a’ and ‘shot b’, resulting in you having a much greater meaning.

**(Picture of a teacher writing on a white board)**

**Alex (me):** Next part of the method is the sequence of shots need to become bolstered up to add more meaning to them. Before putting the shots together.

**(Transitions into a recipe picture)**

**Alex (me):** For instance with only one shot of an expressionless man in to cut with bowl of soup makes the audience think he is hungry. But if the principle is cutting the same shot of the expressionless man and providing a coffin that will trigger the audience to think he is sad.

**(Video of this example)**

**Alex (me):** Now if you followed instructions carefully your film would be able to have great effect meaning for the benefit of communist propaganda film.

**(Video of Sergei Eisenstein’s “Battleship Potemkin)**

**Alex (me):** Just like Sergei Eisenstein’s “Battleship Potemkin” in 1925.

**(Video continues)**

**Eisenstein**

**Alex (me):** In comes Eisenstein, no, no not Frankenstein, it is not Halloween but he had the idea that the connection between otherwise unrelated footage would be able to lead better emotion and ideas. Close enough to Halloween.

**(Picture of Eisenstein, transitions into picture of Frankenstein on a Halloween backdrop).**

**Alex (me):** It was certainly a treat rather than a trick as it was good to use for communist propaganda.

**(Picture of trick or treat transitions into more video of Sergei Eisenstein’s “Battleship Potemkin.)**

**Alex (me):** The treats kept on coming as he made and enforced montage which resulted in film developing more powerful meaning**.**

**(Video continues)**

**Alex (me):** But…

**(But subtitle)**

**Alex (me):** He had a little trick up his sleeves as he took advantage of the work from Griffith and Kuleshov… What a pumpkin!

**(Video continues transitions into a picture of a pumpkin)**

**La Nouvelle & Vogue (The New French Wave)**

**Alex (me):** We haven’t heard much about “rule breakers” in editing have we, mm… La Nouvelle & Vogue were just that.

**(Cheating picture)**

**Alex (me):** Number 1 breaking rule, making jump cuts.

**(Shock faced emoji picture)**

**Alex (me):** Number 2 breaking rule, broke the “180 degrees” rule.

**(2x shock faced emoji picture)**

**Alex (me):** On the plus side they created fresh new editing styles. That is a relief for us all…

**(Video of them breaking rules)**

**Developments in Editing Technology**

**Moviola**

**Alex (me):** From pioneers to editing technology but staying in the same time region as this artistic development we have life of the Moviola!

**(Picture of the Moviola)**

**Alex (me):** Straight to point it was the first editing machine so it was easier to edit, as well as this it is more standardized. Simple!

**(Video of Moviola working)**

**Alex (me):** Sounds Spanish spelling for movie but it was Iwan Serruier who created it in 1924. Not the Spanish.Iwan Serruier was from Holland.

**(Picture of Iwan Serruier transitions into a Spanish flag with a red cross and a Dutch flag with a green tick)**

**Alex (me):** A bit more information for you to edit…

**(Happy face picture)**

**Alex (me):** It is a vertical machine enabling editors to go to a film and play it which would be displayed on a small screen and decisions on cutting would go on whilst the film is playing.

**(Transitions back to video)**

**Alex (me):** Not information but facts, here it goes…

**(Happy face picture)**

**Alex (me):** They were popular within their day (1924) as well being used in World War two for journalists to cut together newsreels. At this time sound was new.

**(Video of them being used in World War two transitions into a picture of a journalist)**

**Alex (me):** But were there any films made by the Moviola? The answer is yes… “The Jazz Singer”.

**(Video of “The Jazz Singer”)**

**Alex (me):** Was there any negatives from the Moviola? Once again the answer is yes… as follows.

**(Subtitle saying negatives)**

**Alex (me):** It is a very loud machine and it has limitations on functionality. What I mean by that is it can cut and paste clips in any order.

**(Picture of a Moviola and transitions into a picture of a definition of nonlinear editing)**

**Steam back flatbed editor**

**Alex (me):** If ever there was a replacement it would be the ‘Flatbed’ because of its limits on functionality.

**(Picture of a Steam back flatbed editor)**

**Alex (me):** Explain more, and yes I sure will, as follows… With film this editing technology is able to go within the company soundtrack. More? Ok. It may possible be laid or even edited individually.

**(Picture of a Steam back flatbed editor continues)**

**Alex (me):** How does it work you wonder? Mm I wonder to.

**(Picture of a question mark)**

**Alex (me):** The way in which it works is screened on a small sized screen, footage of film is played which enabled editors to playback the footage forwards and backwards. Editors were free to do this at any given speed. Even I did when telling you this information.

**(Transitions into a small screen on a Steam back flatbed editor)**

**Alex (me):** Finished not yet, I am making a very precise edit just what the Steam back flatbed editor did.

**(Transitions into a small screen on a Steam back flatbed editor continues)**

**Alex (me):** Moving on swiftly in downtown America. Normal method of Hollywood editing labelled as woman’s work stepped onto the scene! Included similar work to knitting or sewing.

**(Picture of a woman knitting)**

**Alex (me):** FACT! Both of these named as a mechanical process rather than an art.

**(Transitions into women working)**

**Alex (me):** Benefits would come out from this as it would be able to develop a range of rigid rules which were stricted to editing such as cutting on moves.

**(Picture of a rule book).

Alex (me):** Let me tell you into a little story relating to this, make sure you take a proper close up… The story begins with wide shots, just before developing up to close ups (slowly). This would be done so that it wouldn’t have to cut straight to them.

**(Picture of a book opened from a wide point of view before going to a close up.)**

**Alex (me):** The rules were described as firm. End of story.

**(Picture of book closed)**

**Alex (me):** I will let you into a secret now, turn over to the extra column of the book. I will explain about the rules further. Or I will just say them now in front of you… The rigity of these rules of Hollywood films around the world led to a backlash (Oh no!) in the form of movement such as the “The French new wave”)

**(Picture of a globe transitions into a “French new wave cover)**

**Alex (me):** There may have been a backlash but it was all good when it realised it released the film “Breathless”.

**(Picture of “Breathless” cover)**

**Alex (me):** Let me just sum this whole breathless palaver, so you don’t lose become breathless. This film saw many Hollywood editing techniques broken (Oh no!) Broken rules include making ‘jump cuts’. And no they didn’t jump on a trampoline. Back to Earth, they broke continuity and change in location at a quick pace.

**(Video of Breathless)**

**Video editing**

**Alex (me):** Whenever will editing be on computers. Oh yes we are now in the time where digital editing began and that involves computers. Finally we got their!

**(Picture of an old times computer with editing on the screen)**

**Alex (me):** Thank goodness to the “Magnetic Tape” and the creators Ampex for bringing it out in 1956 and still in use today. Count yourself lucky it just saved me from taping myself to this video.

**(Picture of a “Magnetic Tape”)**

**Alex (me):** Was it the first, no it wasn’t… it was the “Avid One” in 1989. This is where the real digital film making began. Now were talking.

**(Picture of Avid One logo)**

**Alex (me):** Now for the benefits… As it labelled as the nonlinear editor meant editors would be able to cut any section in a film. May happen at Christmas or maybe just at any given time. Freedom was key here.

**(Screenshot of “Avid One” in use)**

**Alex (me):** Freedom a key how come, because they were able to change the link from the clip more efficiently and not having to go and make final to find cuts.

**(Screenshot of “Avid One” in use continues)**

**Digital Editing**

**Alex (me):** Now let’s skip to the good bit…

**(Character holding thumbs up and Rizzle Kicks Lets skip to the good bit song chorus plays)**

**Alex (me)** What I mean by good bit is digital film was starting to become popularized… Now I feel a monster beginning to arise… Don’t need to fear it saw the birth of a range of nonlinear editing software.

**(Picture of a monster transitions into a picture of Common Digital Cinema Formats)**

**Alex (me):** The monster had a boy called Adobe Premiere and the latest edition of Final Cut Pro 10.12. Along the way there has been plenty more to edit footage with.

**(Collage of latest editing software programmes)**

**Benefits of digital editing and editing definition**

**Alex (me):** The story is nearly over but wait you guys have no idea what benefits there of digital editing (oh no) and the definition of editing, (oh no) you may as well cut me out for that. Before you put me in another sequence I shall quickly explain…

**(2x shocked emoji pictures)**

**Alex (me):** Remember I can take my time. So here is the benefits of digital editing… The digital cannot deteriorate, unlike analogue devices (e.g a record player). And the advanced software today allows for you to more precisely cut and trip each shot to ensure the desired effect is more effectively conveyed. There is also more storage room for loads of takes as well as multiple software’s to be put on too.

**(Picture of a black board with benefits with a green tick beside them.)**

**Alex (me):** And the definition; putting together clips and making them into a clear and engaging narrative and visually engaging narrative too.

**(Picture of a black board with the definition of editing)**

**Alex (me):** A lot of information for you to edit in your heads but make sure you cut out the unrelated footage. Thanks for watching.

**(Thanks for watching subtitle)**