Walter Murch's The Rule of Six

What is the perfect cut from one shot to another?

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Syftet med detta arbete var att undersöka vilka komponenter som utgör det perfekta klippet från en bild till en annan. Studien baserade sig på en uppsättning av regler som gjorts upp av den amerikanska ljudplaneraren och editeraren Walter Murch, som han utmyntat i sin bok *In the Blink of an Eye: A Perspective on Film Editing*. Denna regel kallar Murch för *The Rule of Six.* Studien baserade sig även på en litteraturanalys på existerande material om editering samt en tillämpning av vissa av regelns punkter på en scen ur filmen *Bohemian Rhapsody* (2018) om rockgruppen Queen – scenen, där bandet träffar sin framtida manager. Denna scen är nu mera känd för att vara ett exempel på dåligt editerande, vilket också var orsaken att jag ville undersöka exakt vad som gör den så dåligt editerad.

Murchs sex regler består av känsla, berättelse, rytm, eye trace, tvådimensionellt skärmplan, och tredimensionellt handlingsutrymme, som alla är av olika värde vad gäller klippet.

Resultaten visade att det som utgör ett perfekt klipp från en bild till en annan är då ett klipp förmedlar den rätta känslan i stunden av scenen, framåtskrider berättelsen på ett meningsfullt sätt, byggs upp i en intressant och rätt rytm, respekterar blickspårning och tvådimensionellt skärmplan, samt tredimensionellt handlingsutrymme. Detta är dock inte alltid möjligt att uppnå i ett och samma klipp, varför känsla (51%) bör prioriteras över de andra kriterierna. Ifall inte det är möjligt att uppfylla alla kriterierna i ett och samma klipp, bör en editerare ta sig uppåt på listan, eftersom en åskådare sällan märker problem med de mindre värda kriterierna ifall den rätta känslan förmedlas.

The aim of this study was to determine what makes a perfect cut from one shot to another in a film. This study was based on a set of rules the American sound designer and editor Walter Murch conducted in his book *In the Blink of an Eye: A Perspective on Film Editing,* called *The Rule of Six.* This study was also done through conducting a literature review of existing writings on the topic of editing with an application of some of the rules to a scene from the film *Bohemian Rhapsody* (2018) about the rock band Queen – the scene when Queen meets their potential manager. This particular scene is renowned to be a good example of bad editing, which is why I chose to examine what exactly makes the scene so badly edited.

Murch's six rules on editing consist of Emotion, Story, Rhythm, Eye trace, Two-dimensional Plane of Screen, and Three-dimensional Space of Action, which all have different values in order of importance for the cut.

The findings in this paper suggest that what makes a perfect cut from one shot to another is when the cut conveys the right emotion of the moment in the scene, advances the story in a meaningful way, is built up by a rhythmically interesting and right pace, respects planarity and eye trace, and preserves three-dimensional continuity. This is however not always possible in one cut, as to why emotion should always be the top priority when making a cut, as it is valued with over 50% by Murch. An editor should make their way up the list of points in the event of problems in preserving all the six criteria in the same cut, as problems in the lower order items are usually not noticed by the audience if the emotion is right.

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1 INTRODUCTION

Post-production is the latter stage of a film production when the editing of the visual and audio material begins. The whole post-production process begins with picture editing. Editing is the process when a film is put together by selecting and arranging shots and scenes, that were produced in the filming phase. It enables the material to be condensed in space and time, as well as emphasize separate elements by bringing them together and organize material so that patterns of meaning can become apparent for the viewer. Editing can also determine how the film is perceived by the viewer, as quick and rapid cuts for example can create a feeling of tension, while a longer take can have a more dramatic effect in a scene (The Columbia Film Language Glossary. *Editing*).

The editor has the power to totally transform the nature, quality and efficacy of the film, which is why it is important to have a good editor who knows how to turn the raw material into a success, as good editing can save bad performance, scene or story.

One of the most effective ways to achieve perfect flow in editing is by cuts. Making these cuts is the key to blending images in order to make the audience feel emotionally connected with the film. This paper will investigate what the key components are in order to make a cut great, which in result can turn a film session into a magical experience for the viewer.

1.1 BACKGROUND

Walter Murch is an American film editor, director and sound designer who has been honoured by both British and American Motion Picture Academies for his picture editing and sound design. His early work as sound designer dates back to 1969, when he edited the sound for Francis Ford Coppola's film *The Rain People*, after which he has worked in films such as *American Graffiti* (1973), *The Godfather: Part II* (1974) *The Conversation* (1974) *and Apocalypse Now* (1979). In 1997 he won a double Oscar for Best Sound and Best Film Editing for *The English Patient* (1996). His more recent work as an editor consists of *Tomorrowland* (2015) and *The Wolfman* (2010).

In 1995, Murch published a book on editing called *In the Blink of an Eye: A Perspective on Film Editing* (1st ed.), which explains editing in a vivid and multifaceted way. In his book Murch explains *The Rule of Six* – the six categories that make a great cut, which are widely used today for learning editing.

1.2 Method and material

For this study I have chosen to use literature review as my method with an application of the theory in a case study of a scene from Bohemian Rhapsody. I base my study on the earlier mentioned Rule of Six by Walter Murch, which he describes in his book *In the Blink of an Eye: A Perspective on Film Editing.* To further elaborate on his points, I have also reviewed a book called *The Art of the Cut* by Greg Keast, *The Invisible Cut: How Editors Make Movie Magic* by Bobbie O'Steen as well as several websites, to get a broader knowledge on the six criteria Murch has laid out the groundwork for.

1.3 Aim of the study

The aim of this study is not to explain what makes a film well-edited, but rather which components in editing make a good cut. Later I will also apply the knowledge I have received into a scene from the film *Bohemian Rhapsody* (2018), which has won many awards, including the Oscar for Best Achievement in Film Editing (2019). The scene I am going to be using is the scene where the band meets John Reid, their potential music manager, for the first time.

1.4 Limitations

I have limited my study into Murch's six criteria and decided to apply only Emotion, Story, Rhythm and Eye trace into the scene from Bohemian Rhapsody. I am going to both analyse and re-edit the scene in a way I think will better the flow of cuts, and that way also proceed the story in a better sense.

1.5 Research questions

- What is the perfect cut from one shot to another?
- Which components should an editor consider when making a cut?

2 THEORY

An ideal cut (for me) is the one that satisfies all the following six criteria at once: 1: it is true to the emotion of the moment, 2: it advances the story, 3: it occurs at a moment that is rhythmically interesting and "right", 4: it acknowledges what you might call "eye trace" – the concern with the location and movement of the audience's focus of interest within the frame, 5: it respects "planarity" – the grammar of three dimensions transposed by photography to two (the questions of stage-line etc.) 6: and it respects the three dimensional continuity of the actual space (where people are in the room and in relation to one another)

– Murch, 2001, *In the Blink of An Eye* p. 18

Walter Murch has come up with a set of rules, which he describes makes a cut ideal and "right". These six criteria are the main points an editor, in Murch's opinion, should think about when he or she is making a cut for a movie. He also has put percentages for the six points, in the order in which he thinks are the most valuable when making a cut:

Table 1. The Rule of Six, Murch, Walter (2001), In the Blink of an Eye, p. 18

RULE OF SIX	IMPORTANCE IN %
1: Emotion	51%
2: Story	23%
3: Rhythm	10 %
4: Eye trace	7%
5: Two-dimensional plane of screen	5%
6: Three-dimensional space of action	4%

When making a cut, an editor should aim to satisfy all of the six criteria above, but this might not always be possible. As you can see from the above table, Murch has placed different values for all of the six points. This is because Murch thinks, when making a cut, that if the emotion is right, and the story advances in an interesting and meaningful way, and is rhythmically satisfying, the audience might not notice any editorial problems with the lower order items.

In other words, if there are many possible edits for a particular moment in the film, but there is one cut which gives the right emotion, proceeds the story, has the right rhythm, and respects planarity as well as eye trace, but does not preserve the three-dimensional continuity, then that will still be the right cut for the film. Murch means that emotion is the one thing and editor should preserve in all circumstances and that if there is no other edit than the one that fails to respect spatial continuity, then that will still be the cut an editor should use for the scene (Murch, 2001, p. 19).

If there are cuts that do not satisfy all six criteria in one cut, the editor should make their way up the table sacrificing the lower valued points until the cut feels right.

2.1 Emotion

As earlier established, according to Murch, emotion is the thing you should preserve at all costs. Filmmaking is essentially about providing the audience an emotional roller coaster and hopefully leaving them with feelings and memories that last long after the movie is over (Keast, 2015, p. 65).

To find the right emotion for a scene, Murch says an editor should think about how the audience will be affected emotionally when watching the cut. An editor has to concentrate on what the film feels like – what the tone of the film is.

As emotion in the filming phase, is built up by the actors, it is up to them to be in a constant state of the feeling the scene is conveying. As scenes are shot many times over from many different angles, it is important for the actors to stay in that same emotional state throughout the filming process of the scene. When the shooting is done, the actor's performances cannot be changed, and the editor has to work with the material they are provided. At this stage, it is important for the editor to watch every clip and feel if the

right emotion is coming through, and then pick the final shots. An editor cannot, as previously stated, change the material he or she is given, but what the editor can do, is fix a bad performance.

As I already mentioned in the previous chapter, emotion is the one thing an editor should preserve at all costs if the other criteria are not fully satisfied, as the scene, if well-edited emotion-wise, will immerse the audience enough.

Identifying and empathizing with the characters makes the audience feel emotion. If characters are not relatable, the audience might not care about what they are doing or feeling, which is why it is important for an editor to bring to life the emotions of the story (Keast, 2015, p. 65).

2.1.1 Empathy

To empathize means being able to relate to others as well as share in what they might be feeling. The editor has to make sure to portray the characters, mainly the protagonist, with a positive quality which the audience can empathize and identify with (Keast, 2015, p. 69).

Close-ups are one of the most powerful shots an editor can use. The eyes communicate emotion, which is why close-ups really allow the audience to emotionally connect with the character (Keast, 2001, p. 23).

2.2 Story

Walter Murch values story as the second important thing when editing. An editor should be aware of the cuts he or she makes, as every cut should advance the story in a meaningful way.

It is important though not to confuse story with plot. The story of a movie is what the film really is about, while plot "*refers to the main events in a story composed as a connected sequence of events*" (SC Lannom, 2019, *What Is a Plot? Types of Plot, Definitions, and Examples*).

An editor has to have wide knowledge in the story and should read the script many times over in order to know all the characters, whom of them owns what scene, and what the characters' story arcs are. Having pinpointed these aspects of the characters helps an editor build a meaningful story (Keast, 2015, p. 111).

Although the characters are already made up in the script phase and while filming, it is important for an editor to establish them as characters the audience can come to relate to and care about. The characters must be capable of caring about things and other characters, have redeeming qualities as well as be authentic, and these are the things an editor should focus on bringing to life. What an editor also has to think about when cutting is grabbing the audience's attention right away and keep shaking them along the film. This is made possible by finding just the right moments to cut, along with right pacing and tempo, in order to make the audience ask questions, and wanting to know what is happening next in the film. It is a tricky thing to do, which if the story gives away too much, can result the audience to tune out (Keast, 2015, p. 103).

Sometimes it is hard to see what really is needed in a story to advance it, and what has just been edited in because the editor likes it. Every so often, an editor faces the challenge of cutting out scenes and clips the editor has grown to like, and this can have a great impact of the story's outcome. It is necessary for an editor to know when to "kill his or her darlings", so that the story stays relevant.

Knowing what and where to cut can really make or break a film. To advance the story in a meaningful way, the editor must feel whether or not the cuts he or she makes brings new or updated information on the screen. If the next shot is not significantly different from the earlier shot, meaning it does not bring any new information, there is no motivation for an editor to cut. If the editor only cuts for variety alone, the momentum of the scene might be interrupted and does not move the story forward (Keast, 2015, p. 221).

2.3 Rhythm

Rhythm is the third of six criteria Murch has mapped out. Together with emotion and story, these three are tightly connected.

When editing, an editor should concentrate on making rhythmic sense to support the right emotion in a story. If the character in a scene is for instance disorientated and confused, the rhythm of that scene would usually be frenetic, whereas if the emotion or the story is more peaceful, the rhythm should be the reflection of that (Alyssa Maio, 2019, *The Rule of Six: How to Edit Effectively with Walter Murch's Eye Trace*).

2.3.1 Blinking

One of the many ways to edit in a purposeful rhythm, Murch (2001, p.66) says, is by noticing where the actor blinks. When looking at a conversation between actors, there are places where it would be almost physically impossible to blink or turn the head as important information is still being provided. On the other hand, Murch says, there are places where it is necessary to blink or turn the head in order to better make sense of what information has been received.

These are so called "*potential cut points*", which every scene contains. By recognising these points, the editor will choose different points depending on what the audience would have been thinking up to that point in the film, and also what the editor wants the audience to think about next.

Murch (2001, pp. 66-67) says, that for instance by cutting away from an actor before he or she finishes speaking, would encourage the audience to only think about the face value[1] of what the actor said. But if instead he would want the audience to see from the expression that the character is lying, in order for the audience to think differently about the character, Murch would linger on the actor after he or she finishes speaking.

> *The branch points are fixed organically by the rhythm of the shot itself and by what the audience has been thinking up to that moment in the film, but I am free to select one or the other of them depending on what realisation I want the audience to make.*
>
> – Murch, 2001, *In the Blink of an Eye p. 67*

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[1] The apparent value or significance

To be able to identify where these cuts points exactly are, an editor should compare them to the human's pattern of blinking.

> *Where you feel comfortable blinking – if you are really listening to what is being said – is where the cut will feel right.*
>
> – Murch, 2001, *In the Blink of an Eye p. 67*

Murch explains that there are mainly three problems to look at when it comes to finding the right rhythm:

Table 2. Problems in finding the right rhythm, Murch, Walter (2001), In the Blink of an Eye, p. 67

1: Identifying a series of potential cut points

2: Determining what effect each cut point will have on the audience

3: Choosing which of those effects is the correct one for the film

The rhythm and rate of cutting should relate to whatever the audience might be watching, and this can, as previously stated, be compared to blinking. The average human rate of blinking is somewhere between 4 and 40 blinks per minute.

Murch (2001, pp 67-68) explains that blinking is connected to our inner thoughts with an example of a fight. He says that when a person is in an actual fight, the person would be blinking dozens of times a minute as he or she would be thinking about dozens of conflicting thoughts a minute. If a fight scene was portrayed in a film, Murch thereby means there should be dozens of cuts per minute, which would cause the audience to participate emotionally in the fight scene. If the purpose of the fight on the other hand is to be seen from an objective distance, meaning wanting the audience to observe the fight as a phenomenon, the editor should reduce the cuts noticeably.

> *You should be right with the blinks, perhaps leading them on ever so slightly. I certainly don't expect the audience to blink at every cut – the cut point should be a potential blink point. In a sense, by cutting, you are blinking for the audience.*
>
> – Murch, 2001, *In the Blink of an Eye p. 68*

Murch means the editor's job is to partly anticipate and partly to control the audience's thought process by giving the audience what they want and/ or what they need just before they begin to "ask" for it.

2.4 Eye trace

When we are watching a film for example, our eyes frenetically dot over the screen, only to fixate temporarily on few selected areas of the image. During these brief fixations and saccades[2] our eyes encode and select information from the scene (Tessa Dwyer, 2017, *Unseen Screens: Eye Tracking, Magic, and Misdirection*).

Eye trace is a tool for filmmakers to be used to control what it is the audience sees, which is often employed to direct the eyes of a viewer across consecutive edits. If the viewer's eye is centred on the frame from a previous shot, Murch says an editor automatically knows where the viewer's eye will be focused by the time the next shot appears on the screen – something an editor should take advantage of while editing (Alyssa Maio, 2019, *The Rule of Six: How to Edit Effectively with Walter Murch's Eye Trace*).

According to Tim Smith, lecturer in the Department of Psychological Sciences in Birkbeck, University of London, viewers tend to make around 20 of these brief fixations in the course of an average shot and only attends to less than 4% of the total screen area. These observations can be made with a technology called eye-tracking (Tessa Dwyer, 2017, *Unseen Screens: Eye Tracking, Magic, and Misdirection*).

[2] The pathway between fixations

> *Eye tracking refers to the process of measuring where we look, also known as our point of gaze. These measurements are carried out by an eye tracker, that records the position of the eyes and the movements they make.*
>
> – Bryn Farnsworth, 2019, *What is Eye-tracking and How Does It Work?*

According to Smith's statement, the viewer only attending to almost 4% of the screen in one shot, results in 96% of the shot remaining unseen, which is something the genre of magic films takes advantage of, as film makers in the genre can use these 96% for moments of misdirection, inattention and vision blindness.

2.4.1 Misdirection

An editor should use something called misdirection when editing, which means he or she should focus attention to one part of the frame in order to hide something he or she wants to remain unseen from the audience in another part. This is particularly used in films depicting magicians (Murch, 2001, p. 21).

Misdirection, along with optical illusion, are both key tactics when staging magic and spectacle both on and off screen. According to Smith, staging of a filmic scene can guide attention by the usage of natural social queues, which can take form in gaze queues, conversational turn taking, movements of the hands, and gestures combining gaze and hands.

Another technique to guide the viewer's attention is forcing. For instance, in the film *Now You See Me* (2013), the magician flips a deck of cards where the seven of diamonds appears to stand out from the deck. This card is exposed for a longer period of time in the shot, which in turn forces the audience to pick seven of diamonds as their card of choice.

> *The physical stimulus, social queues and higher-level psychological factors, such as the creation of false memories, magicians rely on misdirection to control where the audience is looking, manipulating expectations and predictions.*
>
> – Tessa Dwyer, 2017, *Unseen Screens: Eye Tracking, Magic, and Misdirection*

Film editing generates specific forms of blindness by relying on edit blindness, covert attention[3] and misdirection. These edits are often made in areas of the screen with low interest or low lightning. The editor, using this knowledge as an advantage, enables the viewer to remain oblivious of the edits, which can even be blatant or jarring, (such as jump cuts), if the attention is diverted towards movement instead (Tessa Dwyer, 2017, *Unseen Screens: Eye Tracking, Magic, and Misdirection*).

2.5 Two-dimensional Plane of Screen

One of the most important responsibilities an editor has, is making sure the audience does not get confused by the setups in the scenes, meaning the editor has to pay attention to where the actors are in relation to each other.

When making a film, the three-dimensional life humans lead is transformed into a two-dimensional world on the screen. Therefore, it is important to be able to recreate it as realistic as possible: it is important to prove that person A is in fact looking at person B.

To maintain this continuity, filmmakers can take advantage of the knowledge about eye line and the 180-degree rule (Alyssa Maio, 2019, *The Rule of Six: How to Edit Effectively with Walter Murch's Eye Trace*).

2.5.1 Eye line

Respecting the eye line comes into an important play in dialogue scenes. This term describes where the actor is looking and is used to guide the viewer's eyes so that they know either at what or where the actor is looking, or in order to create the illusion of two actors looking at each other when they are being shot in their singles[4]. Eye line is used in these types of situations for the actors to know whether to look camera right or camera left in order to appear to look at their co-star, as these scenes are shot with the actor speaking to the camera. When editing, the editor must make sure eye line is being matched

[3] Paying attention without moving the eyes

[4] Close-ups

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the object, so that viewers will know where to focus their attention in the next shot (Eva Contis, 2019, *An Intro to Continuity Editing*).

An exception to this rule can however come in handy in action scenes, where the editor might want to cross the line in order to purposely create disorientation, which gives the scene more energy and excitement.

2.5.2 180 Degree Rule

> *The 180-degree rule is what helps the viewer to know where the actors are in the two-dimensional space of screen. It helps clarify where the actors are in relation to each other.*
>
> – Eva Contis, 2019, *An Intro to Continuity Editing*

According to this rule, the camera should always remain on one side of this imaginary axis to maintain correct orientation. If the camera is placed over this imaginary line, it is called *crossing the line* or *breaking the line*, which can be used as an advantage if the purpose of a scene is to produce disorientation or a distracting effect on viewers.

2.6 Three-dimensional Space of Action

Three-dimensional space of action, or three-dimensional continuity, is a term that describes how a film is put together, which establishes the viewer's understanding of time and space in the film. This continuity is made able by filmmakers by shooting the same scene from different angles, so that the editor can take these different pieces and edit the story in one continuous piece. To maintain this continuity, editors can use e.g. matching action to orient the viewer (Eva Contis, 2019, *An Intro to Continuity Editing*).

2.6.1 Matching Action

Matching action is easiest to explain with an example. If a character is reaching for the doorknob to open the door in one shot, it is natural to cut into the following shot at the same point the last shot was left on. If the actor already has gone through the door in the

next shot, the editor has not been successful at maintaining continuity of the scene and is therefore not matching action.

Matching action is often confused with cutting on action, which in turn, is a technique which makes two shots flow together. Editing these two images together could result in the second shot being cut mid-action, e.g. a movement that is being started in the first shot. This technique can also be a good way to mask the actor's moves if they are not matching well (Eva Contis, 2019, *An Intro to Continuity Editing*).

3   ANALYSIS

3.1   Choice of Film and Scene

The Award-winning film Bohemian Rhapsody (2018) was directed by Bryan Singer, (later by Dexter Fletcher) and edited by John Ottman. The film is a biographical drama film about Freddie Mercury (played by Rami Malek), the lead singer of the British rock band Queen. The film has received many prices including the Golden Globe for Best Motion Picture and an Oscar for Best Achievement in Editing.

After winning the Oscar for Best Editing, many discussions arose as many critics did not consider the film well-edited – on the contrary, many seem to think the film depicts a "masterclass in bad editing".

Video essayist Thomas Flight published a video essay explaining well why the film portrays bad editing. In his video Flight actually claims Bohemian Rhapsody has one scene in particular, which seems to be extremely badly edited – the same scene I am going to analyse myself, based on some of Murch's rules of editing.

The scene, which is I am using as material for this chapter, is the scene where the band meets their potential manager, John Reid (played by Aidan Gillen). The scene is portrayed outside at a pub by the Thames in London, where the three other members of the band, Brian May (Gwilym Lee), Roger Taylor (Ben Hardy) and John Deacon (Joe Mazzello) sit and chat. Mercury comes through the doors in a radical leather jacket, which Brian in

particular makes fun of while the manager, John Reid comes to sit down at the table, interrupting the band's ongoing banter. Reid starts to ask questions about why the band thinks they are one of a kind, which Freddie convincingly answers to and to which the other band members, astonished, agree to. While Freddie has been providing the answer to Reid's question, Paul Prenter (Allen Leech), Freddie's future personal manager and lover, enters the scene by serving Reid a cup of coffee. When Freddie has finished answering, and Prenter laid down the cup in front of Reid, Reid proceeds to introduce the band as their new signee. Reid then continues to describe what the band's agenda will look like if the band will gain success. The scene then ends with Freddie saying they will want to have more than what Reid is offering, to which Reid answers every band always wanting more, followed by John Deacon's reply: "Every Band is not Queen", ending the scene with fast paced cuts between the characters.

This scene is portrayed with up to 62 cuts lasting only 104 seconds, which makes the average shot length only about 1.68 seconds long. During the scene, not much movement or action is happening, which makes 62 cuts unnecessary and the edits extremely fast paced. When I first watched the movie as a whole, I did not personally mind or think the editing was bad. But afterwards, when looking only at the scene itself, this fast paced editing makes the scene almost difficult to look at, as you do not have the time to take in a shot and the information it is giving, when it already jumps to the next. This scene is quite an important one, as it is the beginning of the rising action of the events and should in my opinion be given more well-thought-through editing than what it has been given now.

The cuts jump back and forth between the characters, which in my opinion, only makes it more difficult for the viewer to concentrate on what is happening in the scene. What I particularly noticed is, many cuts are made during a character's lines, when I personally would want to see the same character talk a little longer. By this I mean, many times during the lines, the cuts jump to the other characters when I do not think the cuts (expressions seen) do anything to the story. I will explain this better later, but for me, cutting during a character's lines this rapidly only makes me not listen to the whole line being provided, as I am looking for new information in the new shots that are shown. Of course, in some of these instances, the cuts provide the emotions the other characters are

feeling when the lines are being spoken, but it would be enough to make these cuts only in some of the lines.

This is why I have chosen to analyse the scene, which I am going to do based on Murch's points on story, rhythm and eye-line, in relation to how they contribute to the overall emotion of the scene.

3.2 Emotion, Story, Rhythm, and Eye-line in the scene

As earlier established, each cut should proceed the story in a motivated sense as well as support the right emotional tone for the film. When editing, and editor should also concentrate on making rhythmic sense to support the right emotion – something this particular scene struggles with. Even if this particular scene is not one of the most emotionally charged scenes, it is important to distinguish what emotion the audience is supposed to feel while watching the scene.

As I would analyse the scene, I would say the key emotions are nervousness as well as in some parts, feelings of dominance. The band is obviously nervous about meeting a potential manager who could help their career take off and are a little intimidated when Reid enters the scene. A sense of power is also established by Reid, making quite a dramatic entrance into the scene by taking a chair and sitting down, while looking at each band member in silence with a little amused frown. If we agree that this scene reflects nervousness and some amount of power, the scene should, in my opinion, be rhythmically calmer. By calmer I mean the cuts should be both fewer as well as longer. By holding a shot longer, it allows the audience to better connect with the emotions the characters are feeling as well as could it make the overall feeling of power relations stand out better.

I will divide the scene into smaller sections. In order to explain better, I have taken screenshots of the happenings to illustrate.

The scene begins with Freddie entering through the doors and walking up to the other band members at a table. This is depicted in shots 1 and 2. In shot 2 Brian starts to mock

Freddie's clothes, which goes on in shots 3-12, after which Reid interrupts the mocking and silences all band members in shot 13.


So far, 13 cuts have been made, which in my opinion, does not proceed the story in a meaningful way as cuts should do. In my opinion, shots 1-8 work as they are, as we have now seen all the characters and their moods. After this, the cuts cut back and forth between Brian and Freddie as Brian still mocks Freddie about his jacket. In my opinion this is not necessary as we already know Brian is making fun of Freddie. Instead, I would stay on Freddie in shot 8, which is also the first time we see Reid entering the scene.

To create a more unexpected reaction and a more surprised effect, shots 9-13 could have been edited in a different manner. By lingering longer on shot 8, the audience could have seen Reid approaching the band, providing the audience the information that Reid will be the next character to be involved in the scene. What is shown in shots 8-13 in the original edit, could be shown as following:
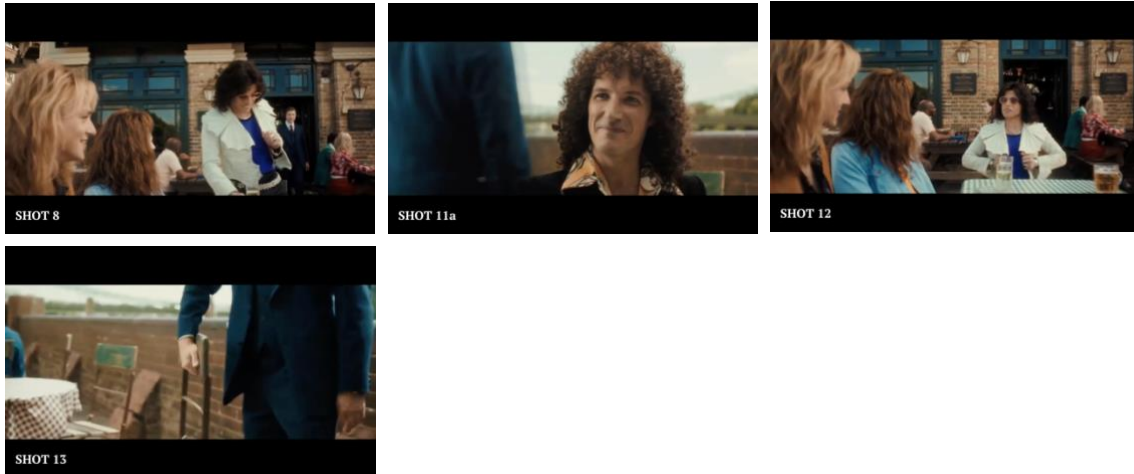
In this version, I have removed shots 9, 10, and (11b). It is not necessary for the story to briefly go back and forth in shots 9 and 10, as we know Brian is still making fun of Freddie and Freddie has sat down in his chair. Now I understand the cuts have been made in that manner to obtain continuity in Reid's approach to the table, but it really is not essential for the story to see this. By making the shots last a little longer, according to my set up, the audience can better immerse in the happenings of each cut, and the sudden chair-grabbing will have an even more unexpected effect as well. By not having seen Reid's face or even back head, the audience remains attentive.

Next 8 shots, shots 14-21, shows Reid sitting down in three different cuts, while cutting to the band member's reactions of him doing it in a very high-paced manner.

SHOT 14 | SHOT 15 | SHOT 16
SHOT 17 | SHOT 18 | SHOT 19
SHOT 20 | SHOT 21
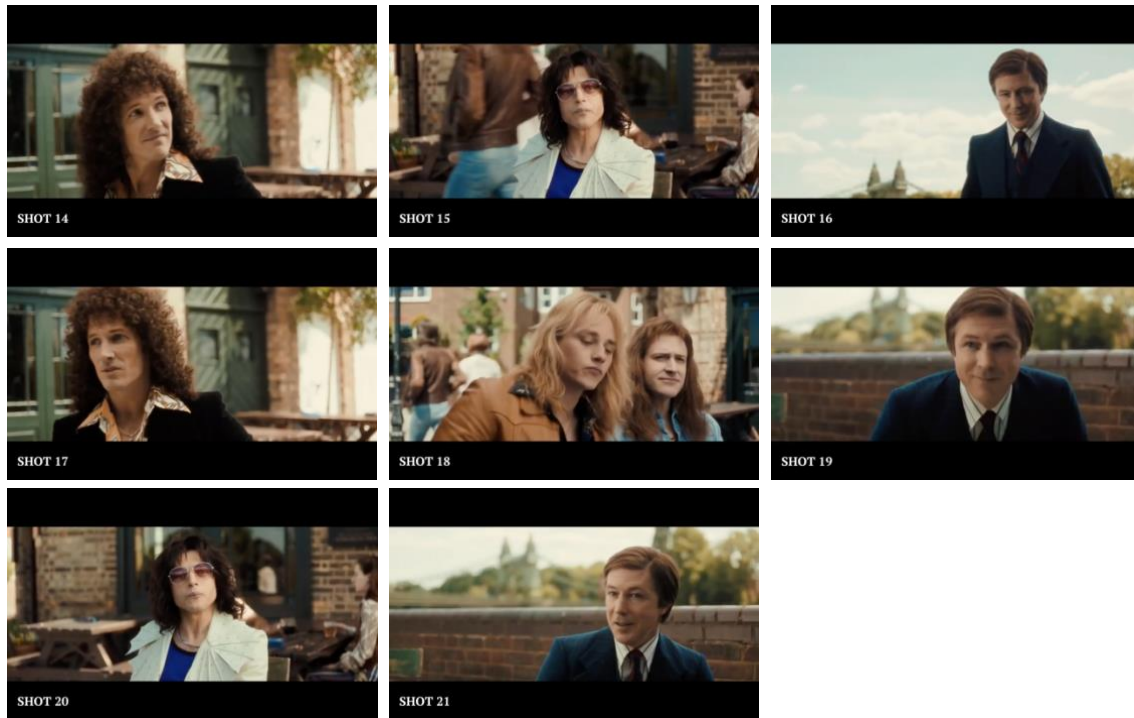
I understand that the cutting back and forth is meant to depict the startlement of the band members in contrast to Reid's sense of dominance. Cuts 14-16 work well after shot 13, where Reid suddenly grabs the chair, whereas 14 and 15 show Brian's and Freddie's reaction to the sudden movement. These two shots are maybe a little clumsy as the characters obviously would react at the same time, but this cannot of course be seen simultaneously unless Freddie and Brian are placed in a two-shot. Shot 16 also works well as the audience finally gets to see Reid up close, as well as the mood he depicts – he is obviously the character with the most power at this point, as he has the means to make Queen rise into success.

After shot 16, things then start to get clumsier, and here we can, for the first time, mention eye line. According to shot 16, we could assume Reid is looking at Roger and John, as he is looking camera right. As previously mentioned in the chapter on two-dimensional plane of screen, eye-line should be respected and used to guide the viewer's eye for the viewer to know who or at what actors in a scene are looking. As shot 16 suggests Reid is looking at Roger and John, the viewer would assume the next shot would be on them. Instead, the next shot shows Brian again who then looks at the two on the other side, before going back to a shot of Reid sitting closer down on the chair. Cutting like this is surely meant

23

to create a heightened feeling of nervousness, but the execution results in a clumsy product.

By letting Reid sit further down in shot 16, the viewer would understand that he is sitting down to join them and shot 19 would not be necessary. Also removing shot 17 could make the flow a bit better, and would result as follows:
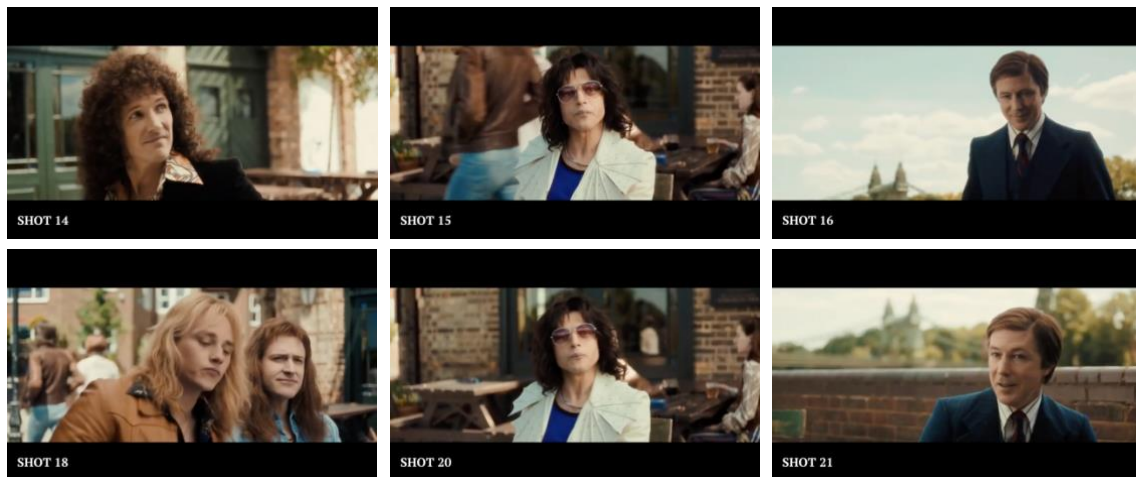
As Freddie is the main character, in my opinion it is good to cut to him twice during this short time. To further exert Reid's power over the other characters, I would personally also linger longer on shot 21, where he has sat down, to allow him to look at the band members a bit longer, and thereby increase the nervous tension before saying his opening line: "So this is Queen."

The following 17 shots, shots 22-38, work fairly well in order, but the rhythmic pacing could be better. In these following shots the power relation seems to shift, as Freddie regains his confidence after his first startlement. As Reid asks the band what makes them different from any other wannabe rock stars, Freddie confidently starts to explain. The other band members try to hide their astonishment regarding Freddie's calm and confident explanation, as can be seen particularly in shot 29, and Reid, maybe having expected less about the band, seems to be impressed. I base my analysis about the changing power relation as Reid seems to be a little lost for words, as one would when one does not expect to be challenged. The other band members get encouraged by Freddie's confidence, which we can see in the following shots, shots 31 and 32. This is why in this part of the

24

scene, I think the cuts back and forth between the band members are remotely necessary. This results in the following set of shots:

This section of the scene lasts a little over 30 seconds and contains 17 shots. Even if the shots work quite well in general, they could be shifted to slow and some taken out to make

the pacing calmer. By making the pacing calmer, I myself think the switch in power could be made more noticeable, as well as grow the tension in the scene.

Shot 22 could be taken away, so that we stay on Reid until he proceeds with his line, and then points at Freddie after which we then can see Freddie. In shot 26 Reid says the whole band has a gift in music, which is cut to a three-shot of Roger, John and Freddie in shot 27 and then into a close-up on Brian in a fast paced attempt to cover the whole band in lack of a shot that would cover all of them simultaneously. Not only are the unmatching shot sizes and the pacing of them jarring to the eye, but also, I think the lines are delivered in the "wrong" shots. Because the pacing is so fast and a little uneven, I myself stop listening to the lines being delivered. To make this section a little clearer and calmer, and assuming the film team have filmed the entire scene from all of the different angles, I would suggest the following edit:

SHOT 37   SHOT 38

The amount of shots in this edit has dropped by 3 shots and makes the story (in my opinion) proceed better as the 3 other shots do not provide that much new information. The lines are now divided in a different way – something I have made a list of at the end of this paper.

Shot 24, 30, 34, 35, 37 and 38 could all last a little longer than what they last in the original edit, giving the viewer more time to take in all the lines and reactions the characters are providing. Shot 38 is a wide shot of the setting, and provides new information by showing a new character, Paul Prenter, approaching the table with a coffee cup for Reid. In the original edit, this shot cuts in on the screen when Paul is already quite close to the table, which makes his appearance quite random. If the shot would start when Paul is a little further away from the table, the shot would not be as confusing and would work as a nice breather to the intense conversation.

The remaining 24 shots, shots 39-62, then present Paul to the band and reveal Reid's decision on signing the band, as well as the plan he has for the start of their career.

Shots 39(b), 40 and 41 suggests for the first time, more clearly, that maybe Freddie's sexual preference lies with men instead of women, by Paul and Freddie giving each other longer and charged glances.

While Brian, Roger and John lose a little of their confident poker face in astonishment and excitement over them being signed, Freddie remains cool and contained and does not "cave" under Reid's regained power. Freddie still holds his pride and even challenges Reid in a divaish way, as he requires more than just radio time and perhaps a television appearance. As response to this, Reid tries to put them in place by saying he admires their enthusiasm and that no one has even heard of them yet, and saying he has a promotional tour in mind if all goes well. This is shown in shots that cut briefly back and forth between

Reid and Freddie, shots 52-57, with Freddie saying the band will want more in shot 56, and Reid responding every band wanting more in shot 57. With the 6 shots that have passed between Reid and Freddie, we have not seen the other band members reactions, which contributes with a surprising effect when we next see John saying that not every band is Queen in shot 58, having the last powerful line in the scene, silencing Reid in amusement, while cutting between all the other characters separately and leaving Freddie in the last shot, shot 62, looking at John with a content look on his face.
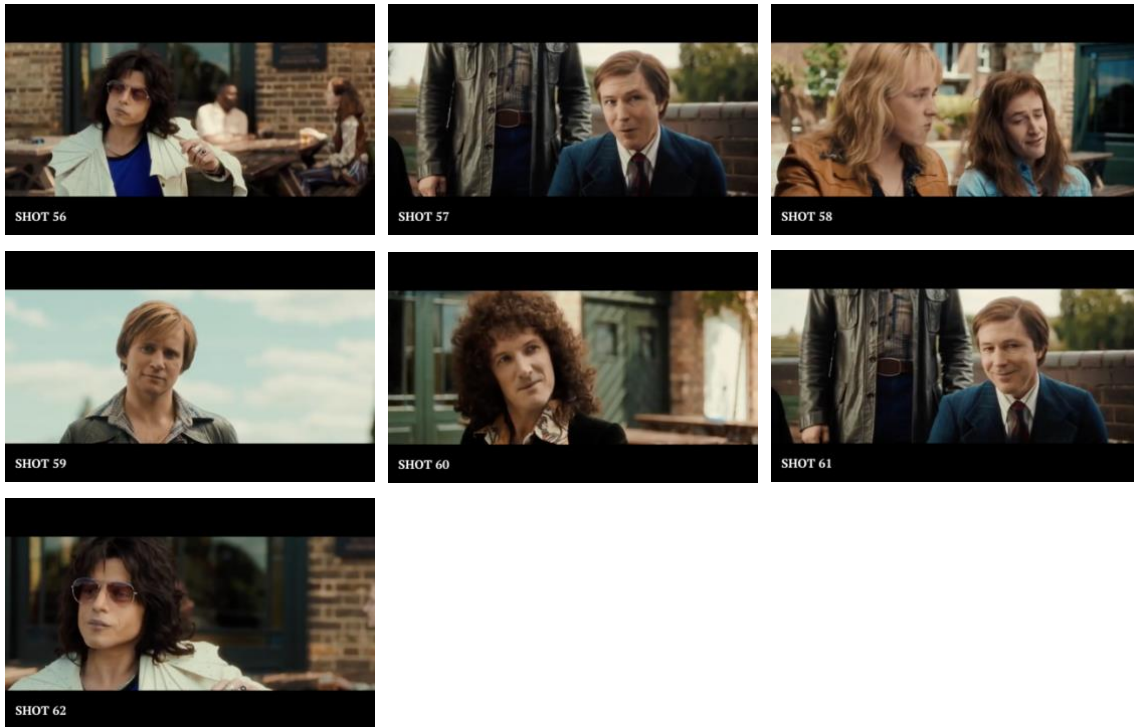
In this section, the hectic rhythm suits the fast-paced negotiations the characters are having, but the duration of some of the shots would make the rhythm a little less jarring. The eye line is kept in this section pretty well and does not cause any confusion.

Changes I would make in this section have mostly to do with the duration of some shots. Shots 39 (a and b), 40 and 41 could last a little longer to build up the feeling of attraction between Paul and Freddie. Shot 42 could also last a little longer in the beginning to increase the suspension about what Reid will say next. Now the announcement of the band being signed is given in a very flat way, and I would personally like to see Reid say the whole line ("*Meet Queen…*") being delivered in the wide shot. Like this, the suspension would be more effectively built up. The reaction shots of the band members, shots 43-45, are well placed to describe the band members' feelings, and maybe even personalities (mostly Freddie), when they hear they are being signed, all this while Reid continues to explain what the plan looks like for them in the near future. It is clever to have Reid explaining something that is not of grave importance in the reaction shots (that Paul will be looking after them), so that the viewer has a chance to see the inner thoughts of the band members.

The only shot I would remove from this flow of shots is shot 54. This shot does not give any new information and we could just as well see Reid perform his whole line while seeing him. Shots 56-62 create a witty and fun end to the scene as the band members have all now had their confidence boosted, and want to seem demanding to show they really believe in themselves and in their success, and from now on the film really takes up a new swing, as their journey to success will begin.

3.3 Summary of the scene where John Reid meets Queen

With my edits, the amount of shots has gone from 62 to 54. That is 8 shots less than the original edit. This makes the average shot length 1.93 compared to the original 1.68 seconds. It might not seem much, but in my opinion, this already makes the scene a little easier to follow. As the scene does not contain that much action, it is unnecessary to complicate the scene with an excessive number of cuts just for the sake of cutting. To examine the differences in the original edit and my version, I have enclosed the two versions of the flow of shots, as well as the original division of lines, and a version of how I think the lines could be divided according to my edit.

In this case of editing, as in many other cases, we can rely on the good old saying, less is more.

4 CONCLUSION

After a film has been shot, the film production process moves forward into post-production, where the editing of the visual and audio material is commenced. Post-production begins with picture editing, and the editor is now in charge of building the whole story with the material he or she is presented with. The editor has the power to transform the nature, quality and efficacy of the film, and can even save a bad performance of acting. The most effective way to achieve perfect flow in editing is by cuts. Cuts blend images together and create whole sequences and scenes, which, if edited well, results in the audience being able to emotionally connect with the film.

The highly recognized American film editor, director and sound designer Walter Murch, published a book in 1995 on editing, which is a widely used today for learning editing. In his book, *In the Blink of an Eye: A Perspective on Film Editing*, Murch explains editing in a vivid and multifaceted way with the help of a rule he invented, called *The Rule of Six*. This rule recognizes six categories in editing that make an ideal cut, on which Murch has put different values in order of importance when making a cut, the categories being; Emotion, Story, Rhythm, Eye-trace, Two-dimensional Plane of Screen and Three-dimensional Space of Action.

These six criteria are the main points an editor should think about when making a cut for a film, and the editor should aim to satisfy all the six criteria in one cut. That is unfortunately not always possible, which is why the six categories are of different value.

Emotion, Story and Rhythm are ranked highest in value, and emotion is the one thing an editor should try to preserve at all costs. If there are many possible edits for a particular moment in the film, but one cut in particular gives the right emotion, proceeds the story, has the right rhythm and respects eye trace and planarity, but does not preserve the three-dimensional continuity, then that will still be the right cut for the film as the audience might not even notice editorial problems in continuity. As long as the flow of cuts engage the audience emotionally and holds their attention, the editor has succeeded with his or her mission.

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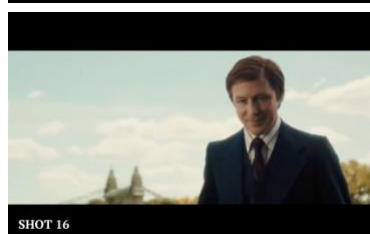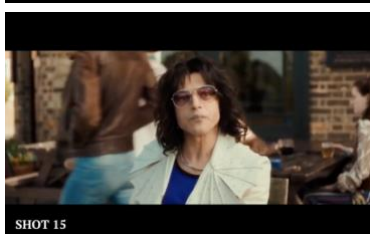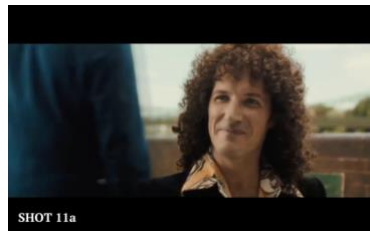
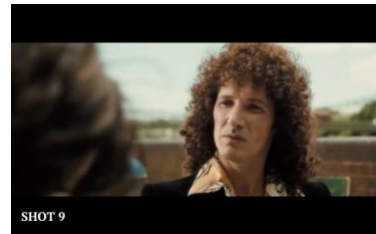*What is Eye Tracking and How Does it Work?*, 2019, Farnsworth, Bryn. Available: https://imotions.com/blog/eye-tracking-work/ Retrieved: 19.3.2020.

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APPENDICES

APPENDICE 1: THE ORIGINAL EDIT AND LINES
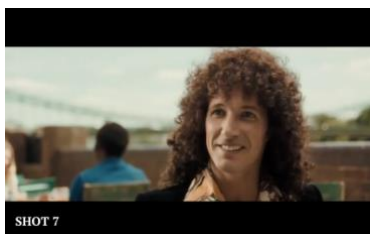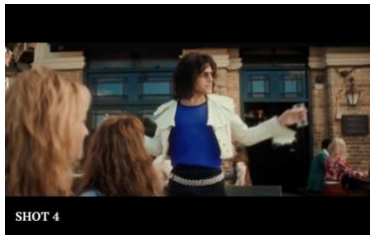
SHOT 1
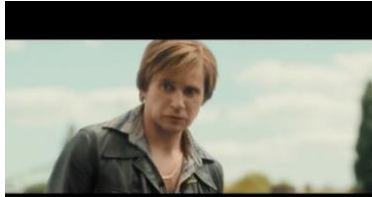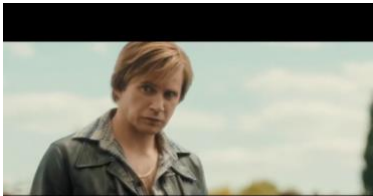
SHOT 2

SHOT 3

SHOT 4

SHOT 5

SHOT 6

SHOT 7

SHOT 8

SHOT 9

SHOT 10

SHOT 11a

SHOT 11b

SHOT 12

SHOT 13

SHOT 14

SHOT 15

SHOT 16

SHOT 17

SHOT 18

SHOT 19

SHOT 20

SHOT 21

SHOT 22

SHOT 23

SHOT 24

SHOT 25

SHOT 26

SHOT 27

SHOT 28

SHOT 29

SHOT 30

SHOT 31

SHOT 32

SHOT 33

SHOT 34

SHOT 35

SHOT 36

SHOT 37

SHOT 38

SHOT 39a

SHOT 39b

SHOT 40

SHOT 41

SHOT 42

SHOT 43

SHOT 44

SHOT 45

SHOT 46

SHOT 47

SHOT 48

SHOT 49

SHOT 50
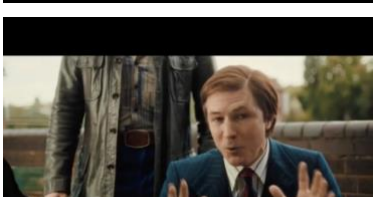
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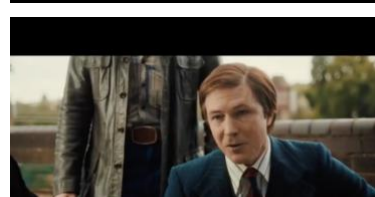
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SHOT 54

SHOT 55
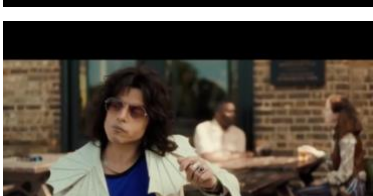
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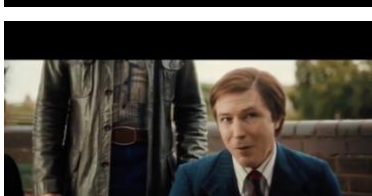
SHOT 57

SHOT 58

SHOT 1

BRIAN

Wow!

SHOT 2

BRIAN

I didn't know…

SHOT 3

BRIAN (CONT'D)

… It was fancy dress Fred?

SHOT 4

FREDDIE

I've got to make an impression

darling!

SHOT 5

BRIAN

You look like an angry lizard!

37

SHOT 7

BRIAN

Your best work.

SHOT 8

BRIAN

Very subtle.

SHOT 10

BRIAN

You can fly away.

SHOT 11b

BRIAN

Can I borrow it for…

SHOT 12

BRIAN (CONT'D)

… Sunday church?

SHOT 21

REID

So this is Queen.

SHOT 23

REID

And you…

SHOT 24

REID

… Must be Freddie Mercury.

SHOT 25

REID

You've got a gift…

SHOT 26

REID (CONT'D)

… you all have.

SHOT 27

REID

So tell me…

SHOT 28

REID (CONT'D)

What makes Queen any different

from the any other wannabe…

SHOT 29

REID (CONT'D)

… Rockstars I meet?

SHOT 30

FREDDIE

I'll tell you what it is. We're

Four misfits who don't belong

together, playing for the other

misfits…

<div align="center">**SHOT 31**</div>

<div align="center">FREDDIE (CONT'D)</div>

… The outcasts…

<div align="center">**SHOT 32**</div>

<div align="center">FREDDIE (CONT'D)</div>

… Right at the back of a room…

<div align="center">**SHOT 33**</div>

<div align="center">FREDDIE (CONT'D)</div>

… of whom I'm pretty sure they

don't belong either.

<div align="center">**SHOT 35**</div>

<div align="center">FREDDIE</div>

We belong to them.

<div align="center">**SHOT 36**</div>

<div align="center">BRIAN</div>

We're family…

<div align="center">**SHOT 37**</div>

<div align="center">ROGER</div>

But no two of us the same.

<div align="center">**SHOT 39a**</div>

<div align="center">REID</div>

Paul…

<div align="center">40</div>

SHOT 40

      REID (CONT'D)

Paul Prenter…

SHOT 41

      REID (CONT'D)

… Meet Queen…

SHOT 42

      REID (CONT'D)

… Our new signee.

SHOT 43

      REID

Paul will…

SHOT 44

      REID (CONT'D)

… be looking after you day…

SHOT 45

      REID (CONT'D)

… to day.

      PAUL

Pleasure.

      REID

If I can get you on the radio…

SHOT 46

REID (CONT'D)

… maybe I can get you on tele-

vision.

SHOT 47

ROGER

Top of the Pops?

SHOT 48

REID

Maybe.

SHOT 49

FREDDIE

And then?

REID

And then?

SHOT 50

REID

It's only the biggest tele-

Vision program in the country?

No one's even heard of you!

SHOT 51

REID

Look, I admire your…

SHOT 52

REID (CONT'D)

… Enthusiasm. IF…

SHOT 53

REID (CONT'D)

… it goes well, IF it…

SHOT 54

REID (CONT'D)

… happens, I've got a…

SHOT 55

REID (CONT'D)

… promotional tour in Japan

in mind.

SHOT 56

FREDDIE

We'll… We'll want more.

SHOT 57

REID

Every band wants more.

SHOT 58

JOHN

Every band's not Queen.

SHOT 1

SHOT 2

SHOT 3

SHOT 4

SHOT 5

SHOT 6

SHOT 7

SHOT 8

SHOT 11a

SHOT 12

SHOT 13

SHOT 14

SHOT 15

SHOT 16

SHOT 18

SHOT 20

SHOT 21

SHOT 23

SHOT 24

SHOT 29

SHOT 28

44

SHOT 27

SHOT 30

SHOT 31

SHOT 32

SHOT 33

SHOT 34

SHOT 35

SHOT 36

SHOT 37

SHOT 38

SHOT 39a

SHOT 39b

SHOT 40

SHOT 41

SHOT 42

SHOT 43

SHOT 44

SHOT 45

SHOT 46

SHOT 47

SHOT 48

SHOT 49	SHOT 50	SHOT 51
SHOT 52	SHOT 53	SHOT 55
SHOT 56	SHOT 57	SHOT 58
SHOT 59	SHOT 60	SHOT 61
SHOT 62		

SHOT 1

BRIAN

Wow!
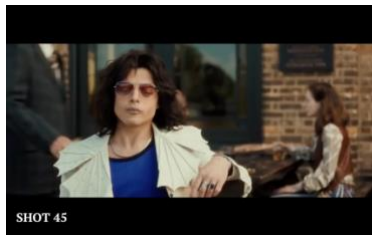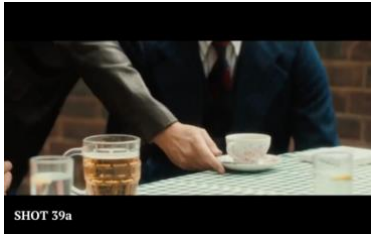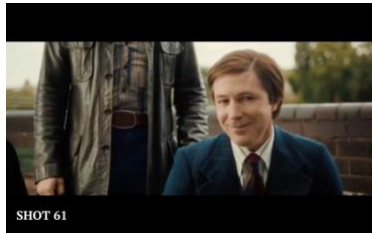
SHOT 2

BRIAN

I didn't know…

SHOT 3

                    BRIAN (CONT'D)

… It was fancy dress Fred?

SHOT 4

                    FREDDIE

I've got to make an impression

darling!

SHOT 5

                    BRIAN

You look like an angry lizard!

SHOT 7

                    BRIAN

Your best work.

SHOT 8

                    BRIAN

Very subtle. You can fly away.

SHOT 11a

                    BRIAN

Can I borrow it for…

SHOT 12

                    BRIAN (CONT'D)

… Sunday church?

SHOT 21/23

REID

So this is Queen. And you…

SHOT 24

REID

… Must be Freddie Mercury.

You've got a gift…

SHOT 29

REID

… you all have.

SHOT 28

REID (CONT'D)

So tell me… What makes Queen any

different from the any other…

SHOT 27

REID

… wannabe rockstars I meet?

SHOT 30

FREDDIE

(pause) I'll tell you what it is.

We're four misfits who don't belong

together, playing for the other

misfits…

48

SHOT 31

                    FREDDIE (CONT'D)

… The outcasts…

SHOT 32

                    FREDDIE (CONT'D)

… Right at the back of a room…

SHOT 33

                    FREDDIE (CONT'D)

… of whom I'm pretty sure they

don't belong either.

SHOT 35

                    FREDDIE

We belong to them.

SHOT 36

                    BRIAN

We're family…

SHOT 37

                    ROGER

But no two of us the same.

SHOT 39a

                    REID

Paul…

SHOT 40

REID (CONT'D)

Paul Prenter…

SHOT 42

REID (CONT'D)

… Meet Queen… Our new signee.

SHOT 43

REID

Paul will…

SHOT 44

REID (CONT'D)

… be looking after you day…

SHOT 45

REID (CONT'D)

… to day.

PAUL

Pleasure.

REID

If I can get you on the radio…

SHOT 46

REID (CONT'D)

… maybe I can get you on tele-

vision.

SHOT 47

ROGER

Top of the Pops?

SHOT 48

REID

Maybe.

SHOT 49

FREDDIE

And then?

REID

And then?

SHOT 50

REID

It's only the biggest tele-

Vision program in the country?

No one's even heard of you!

SHOT 51

REID

Look, I admire your…

SHOT 52

REID (CONT'D)

… Enthusiasm. IF…

51

SHOT 53/55

REID (CONT'D)

… it goes well, IF it happens,

I've got a promotional tour in

Japan in mind.

SHOT 56

FREDDIE

We'll… We'll want more.

SHOT 57

REID

Every band wants more.

SHOT 58

JOHN

Every band's not Queen.

APPENDIX

ABSTRACT IN SWEDISH

VAD ÄR DET PERFEKTA KLIPPET FRÅN EN BILD TILL EN ANNAN

1   INTRODUKTION

Postproduktion är det senare skedet av en filmproduktion då editerandet av råmaterialet börjar. Hela postproduktionsprocessen börjar med editering av det visuella. Editering är processen då en film skapas genom att editeraren väljer ut och ordnar tagningarna och scenerna som filmats under filmningsfasen. Editering gör det möjligt för materialet att kortas av vad gäller tid och plats, det kan lyfta fram element och förena dem, samt organisera materialet så att meningsfulla mönster kan urskiljas för åskådaren. Editering kan även avgöra hur en film uppfattas av en åskådare. Genom att klippen till exempel är snabba och skarpa kan skapa spänning i film, medan längre tagningar kan ha en mer dramatisk effekt i en scen.

Editeraren har makten att totalt förändra filmens natur, kvalitet och effektivitet. Det är viktigt att anställa en bra editerare som kan förvandla råmaterialet till en framgångsrik slutprodukt, eftersom en bra editeringsförmåga kan rädda ett dåligt skådespelarmässigt framförande, en dålig scen eller självaste berättelsen.

En av de mest effektiva metoderna en editerare kan använda sig av för att uppnå välflytande scener är genom klipp. Klipp från en bild till en annan gör det möjligt för bilderna att smälta in i varandra och därmed göra upp ett enhetligt flöde av bilder (med andra ord scener) som publiken känslomässigt kan anknyta till.

1.1 Syfte och material

Syftet med detta examensarbete är att redogöra för vad som gör ett klipp idealt. Arbetet baserar sig på den amerikanska editeraren och ljudplaneraren Walter Murchs "The Rule of Six" som han myntat ut i sin bok *In the Blink of an Eye: A Perspective on Film Editing* (2001). I sin bok förklarar Murch sex komponenter som utgör ett perfekt klipp; känsla,

berättelse, rytm, eye trace, tvådimensionellt skärmplan, och tredimensionellt handlingsutrymme.

För att praktiskt tillämpa den kunskap jag uppnått i och med innehållsanalysen, kommer jag att tillämpa punkterna på känsla, berättelse, rytm och blickspårning på en scen ur filmen *Bohemian Rhapsody* (2018), där Queen träffar deras framtida manager för första gången. Det rekommenderas att läsaren bekantar sig med scenen i fråga, som finns att hitta på till exempel YouTube (länken kan hittas i källförteckningen).

2 TEORI

Walter Murch har, som jag redan tidigare nämnt, utmyntat en uppsättning av regler som han anser att gör ett klipp idealt. Han har även procentlagt dessa sex punkter enligt hur viktiga de är då en editerare klipper. Helst ska ett klipp (cut) uppfylla alla sex punkter i ett och samma klipp, men detta är inte alltid möjligt. Enligt Murch skall känslan bevaras över de andra punkterna.

2.1 Känsla

Filmskapande har i grund och botten som syfte att förse åskådare med något Murch liknar i en emotionell berg- och dalbana som förhoppningsvis lämnar åskådaren med känslor och minnen som varar länge efter att filmen tagit slut.

För att en editerare ska hitta den rätta känslan för en scen, menar Murch att hen ska fundera över hur åskådarna känslomässigt kommer att bli påverkade då de ser ett klipp. En editerare bör koncentrera sig på hur filmen känns – vad tonen för filmen är.

Genom att åskådare kan identifiera sig och empatisera med filmens karaktärer, kan de känna känslor. Ifall inte filmens karaktärer är relaterbara, kommer publiken högst sannolikt inte att bry sig om vad karaktärerna gör eller känner.

2.2 Berättelse

Murch värdesätter berättelsen som andra viktigast vad som kommer till editering. En editerare bör vara medveten om de klipp hen gör, eftersom varje klipp bör framskrida berättelsen i meningsfullt syfte.

Ibland är det svårt att se skillnad på vad som är nödvändigt för en berättelse för att framskrida den på ett meningsfullt vis, och vad som endast är med för att editeraren eller regissören tycker om det. För att berättelsen ska framskrida på ett meningsfullt vis, bör editeraren känna efter var och när hen bör klippa för att bidra med ny eller uppdaterad info på skärmen. Ifall nästa bild inte märkbart skiljer sig från den föregående, finns det ingen motivering för bilden.

2.3 Rytm

Rytm står tredje på Murchs lista. Då en editerare klipper, bör hen koncentrera sig på den rytmiska helheten för att understöda känslan av scenen. Ifall en karaktär i en scen t.ex. är desorienterad och förvirrad, bör rytmen i scenen vara frenetisk, medan en lugnare scen kräver längre tagningar och lugnare rytm.

För att editera enligt en målmedveten rytm, säger Murch att man kan lägga märke till när en karaktär blinkar. Då man ser på en konversation mellan två karaktärer finns det stunder då det för en åskådare skulle vara omöjligt att blinka eller vända på huvudet, eftersom viktig information ännu visas på skärmen. Å andra sidan finns det även stunder i en scen då det är nödvändigt att blinka eller vända huvudet, för att bättre kunna uppfatta informationen som getts. Dessa kallar Murch för möjliga klippunkter (potential cut points).

För att kunna identifiera dessa punkter bör en editerare jämföra dem med hur människan blinkar. Murch menar att rytmen och takten på klipp bör relatera till det åskådaren ser på skärmen, vilket kan jämföras med blinkandet.

2.4 Eye trace

Då människan ser på t.ex. film, översållar ögonen frenetiskt skärmen och fixerar endast på några utvalda områden av bilden. Då vi ser på scenen, kodar och väljer våra ögon information under dessa korta fixeringar.

Blickspårning är ett verktyg som filmskaparen kan använda sig av för att kontrollera vad åskådaren ser. Blickspårning används ofta för att orientera åskådarens ögon över en serie av på varandra följande bilder. Om en åskådares ögon är i mitten av bilden i föregående bild, vet en editerare automatiskt var åskådarens ögon kommer att placera sig i nästa bild. Detta bör en editerare utnyttja.

2.5 Tvådimensionellt skärmplan

Ett av de mest väsentliga ansvaren en editerare har, är att se till att publiken inte blir förvirrade av scenernas uppställning, vilket innebär att editeraren bör uppmärksamma var skådespelarna befinner sig i relation till varandra.

För att uppehålla kontinuitet kan filmskapare utnyttja kunskaper om ögonlinje samt 180-graders regeln. Ögonlinje beskriver vad eller vem en skådespelare ser på och används för att vägleda åskådarens ögon. 180-graders regeln berättar för åskådaren var skådespelarna befinner sig i relation till varandra inom skärmplanet.

2.6 Tredimensionellt handlingsutrymme

Tredimensionellt handlingsutrymme, eller tredimensionell kontinuitet som det också kallas, är en term som beskriver hur en film satts ihop vad gäller tid och utrymme. För att en editerare ska kunna skapa denna kontinuitet inom en scen, bör filmskaparna under inspelningen filma samma handling från fler vinklar. För att en editerare sedan ska kunna uppehålla kontinuiteten, kan hen utnyttja sig av att matcha handlingen i på varandra följande bilder. Detta kan lättast förklaras med hjälp av ett exempel.

Ifall en karaktär sträcker ut sin hand för att ta tag i ett dörrhandtag i en bild, är det naturligt att klippa in till nästa bild från en annan vinkel där handlingen börjar i samma läge som den tidigare bilden blev på. Ifall karaktären redan öppnat dörren och gått igenom den i

den följande bilden, har editeraren inte lyckats med att upprätthålla kontinuiteten och matchar därmed inte handlingen.

3 ANALYS AV SCENEN UR BOHEMIAN RHAPSODY

Bohemian Rhapsody (2018) vann år 2019 Oscar-priset för bl.a. bästa editering. Efter galan uppstod flera diskussioner gällande vinsten där flera kritiker var av den åsikten att filmen inte kunde anses bra editerad. Tvärtom var det flera som var av den åsikten att filmen porträtterade väldigt usel editeringsförmåga.

En scen som i synnerhet ansågs vara dåligt editerad var scenen där Queen träffar sin framtida manager för första gången. Scenen innehåller 62 klipp och varar i endast 104 sekunder, vilket resulterar i att den genomsnittliga längden av ett klipp är ungefär 1.68 sekunder. Scenen innehåller inte någon desto mer rörelse eller handling annat än att alla karaktärer sist och slutligen sitter kring ett bord, vilket gör att 62 klipp känns omotiverat och gör rytmen i scenen mycket snabb. Detta resulterar i att åskådaren inte ordentligt hinner uppfatta all information som ges ut i varje bild förrän nästa bild redan klipps in.

Scenen koncentrerar sig totalt på sex stycken karaktärer som klippen hoppar emellan, vilket enligt mig bara gör det svårt att koncentrera på vad varje karaktär säger eller vad de tänker. Jag anser att denna scen kräver lugnare rytm, samt omplacering och avlägsnande av vissa bilder. På detta vis kan vi också enligt mig bättre uppfatta de skiftande maktförhållandena jag anser finnas inom scenen.

Genom min omredigering kommer vi ner till 54 bilder, vilket är åtta bilder mindre än vad vi började med. Detta resulterar i en genomsnittlig längd på 1.93 sekunder per bild, vilket kanske inte verkar som mycket, men enligt mig lugnar detta ner på scenen på ett målmedvetet sätt och gör scenen lättare att följa med. Eftersom scenen, som jag tidigare redan nämnt, inte innehåller desto mer rörelse eller handling, är det onödigt att komplicera scenen med så många klipp.

*Obs! De svenska översättningarna av de engelska termerna är gjorda av författaren av detta examensarbete och kan därmed skilja sig från andra översättningar.