

## Chase Sequence

Editor

URL of film: <https://youtu.be/wbLhgBH8pRE>

This film is about an illegal hacker being chased by the police, and I intend to use, above all, fast-paced editing to make it exciting and fun to watch.

In the pre-production phase of this film, my main concern as an editor was to research interesting cuts and transitions that I could include, but also to examine how fast-paced sequences were edited. For the former, I talked to my uncle who is a filmmaker, and he introduced me to various cuts such as the blur cut, explaining how to accomplish them. I used this cut at the beginning of the film, where the camera pans from the hacker back to the portal to reveal the chaser falling out of it: I had to use this to give the impression that there were two actors, when in fact I played both the hacker and the police.

When researching fast-paced editing, I decided to concentrate on a chase scene that I had (re-) watched lately: the chase scene at the beginning of *Casino Royale*. This already seemed natural, but I noticed that the shots were intercut very rapidly, like short sentences during a thrilling moment in a story. No shot lasted more than five seconds. Further than that, however, I noticed that still shots were very sparse, and there was almost always some sort of movement in the shot. Finally, I noticed that all the action seemed to be happening real-time, and that there seemed to be no jumps forward in time, to keep the audience constantly at the edge of their seat.

During the production phase of the film, I concentrated, as an editor, on making sure that the progression of the shots were coherent and, when fitting, that they were fitting for a difficult cut. An example of this was for the shot where I fall down the building; since I had to cut between the fall and me landing to pretend that I had really landed safely, I had to make sure that the two moments had the same color, that nothing had moved, etc.

The post-production phase of the film was the most active one for me as an editor, as I took care of all of the cuts, effects, coherence, and especially pace. Pace was something that I improved greatly in the edit, such as for the building up to the jump out of the window (i.e. climbing the stairs). When shooting the film, I had planned to include many more intercut still shots of the runners; upon editing, however, I realized that this deflated the excitement of the jump. I therefore revisited the structure of that whole part, leaving only one or two very brief intercut shots, but otherwise having quick follow shots to build up the tension.

Editing a lot of this film was difficult as I had to make it look like there were two characters instead of one. I am glad I did so, however, because it turned out fairly seamless on most occasions. One of the cuts, however, was quite problematic. This was the one at 00:56s, where the chaser emerges from behind a wall to shoot the hacker. When re-watching the rush, I realized that not only the light had changed, but also the position of the camera which had tilted slightly. I therefore had to keyframe the clips in order to create artificial zooms and pans, in order to gradually align the clips at the cut. I also performed slight color correction.

Finally, and speaking of color correction, a struggle I had was to make some continuity shots look continuous, as it was sometimes difficult to keep the same lighting for two back-to-back shots. This is more easily shown visually: The first two photos show raw clips which were meant to be continuous, and the other two photos show them after I had applied color correction and lighting effects. I decided to go for an overlying blue tone for most indoor shots, as it 1) provided connection between them and 2) gave a sort of processed/digital/hacker look that I thought fit well with the theme of the film.



When looking at the end product, I am happy with what I created. I find that the digital/hacker theme is well put across, that the pace is exciting, and that the cuts that I was unsure about turned out to be believable. An example of what would've done differently is, for instance, my stance when landing from the fall; had I been lying on the floor rather than in a pose, it would have been less comical but more believable.

- Camera: Canon EOS 100D with Kit EFS 18-55mm lens and Samsung Pro+ 64 SD card
- Tripod: Cullmann Alpha 9000
- Editing software: Adobe Premiere Pro CC v. 11.0
- Music software: GarageBand v. 10.2.0
- SFX bibliography:
  - SoundEffectsFactory; 2012; *Door Kick Down Sound Effect*; Video recording; YouTube; 15/01/18; <https://www.youtube.com/watch?v=K6dz1XqVdBA>
  - Tyler Carper; 2013; *Muzzle Flash Stock Footage*; Video recording; YouTube; 15/01/18; <https://www.youtube.com/watch?v=PWlIfRraqmo>
  - The Mask of Randomness; 2016; *Boom Sound Effect*; Video recording; YouTube; 15/01/18; [https://www.youtube.com/watch?v=Syw\\_RHPL9ws](https://www.youtube.com/watch?v=Syw_RHPL9ws)