



Editing a Scene from Richard III

Editing Tutorials

In this chapter, we'll use a series of short tutorials to walk you through the basic concepts of editing. These tutorials use footage from a modern adaptation of Shakespeare's *Richard III*. You can use any editing application, but we opted for Adobe Premiere. A demo of Adobe Premiere can be downloaded from the Adobe web site. Basic editing functions are covered in Chapter 12, "Editing Software," and also in the tutorials and manuals that come with most editing applications. If you haven't already, take the time to familiarize yourself with your editing application's interface before you continue.



Setting Up a Project

Step 1

Launch your editing application.

Step 2

Create a new project and call it *Richard ring*. Set up the project according to the following specifications (Figure 14.2):

- NTSC video (Disclaimer for PAL editors—even though this footage is NTSC, you'll still be able to work with it in your nonlinear editing application. However, you won't be able to view it on an external video monitor unless you have a professional PAL/NTSC switchable monitor.)
- 720 x 480 resolution
- 29.97 frames per second
- 48 kHz, 16-bit stereo audio
- Sorenson CODEC

You might need to refer to your software manual for instructions.

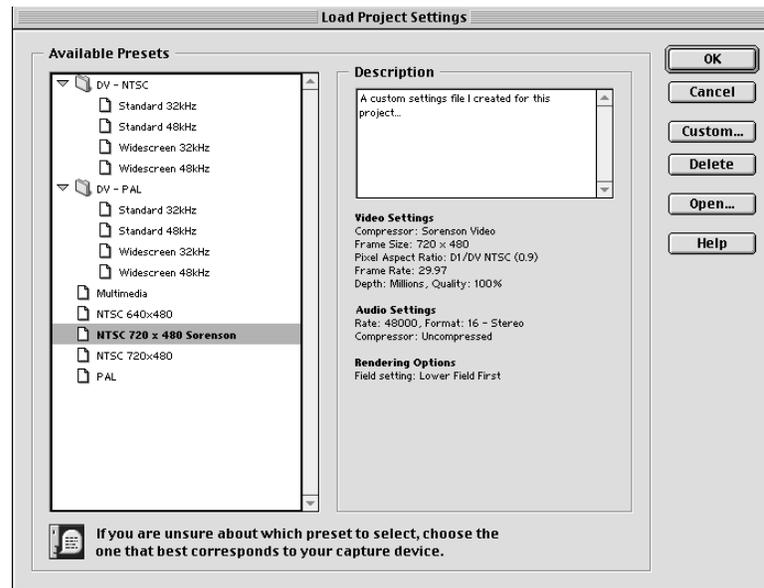


Figure 14.2 Custom project settings in Adobe Premiere.

Step 3

On the web site, is a folder called *Richard Tutorial*—copy it onto your hard drive.

Step 4

From inside your editing application, import the media in the *04 Ring* subfolder in the *Richard Tutorial* folder on your hard drive. Some editing applications will let you select an entire folder for importing, while others will require you to import each shot individually. If you're using Adobe Premiere, drag the *03 Ring* folder into the "Bin" column in the Project window and save the project.



Your project window should now look something like the one in Figure 14.3.

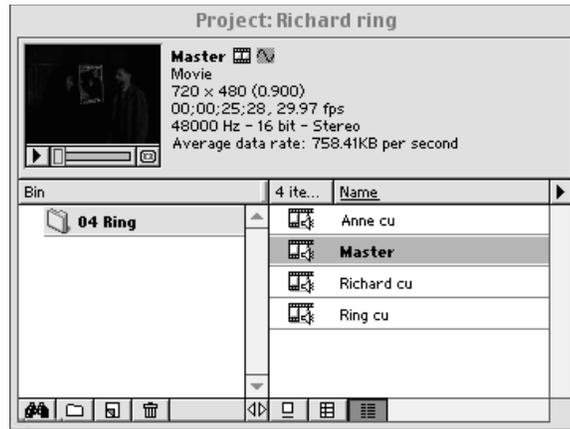


Figure 14.3 The window in Adobe Premiere containing the *04 Ring* tutorial media.



Creating a Simple Rough Cut

Step 1

Open the *Richard ring* project you created in the last tutorial and drag the shot called Master into the Source monitor (Figure 14.4). Press Play (space bar or L) and watch the shot.

Step 2

Set an in-point by pressing the “I” key right before the first line of dialog, about two seconds into the shot. Set an out-point (“O”) after the line “Wear both of them, for both of them are thine,” about 21 seconds into the shot.

Step 3

Make sure the Video 1 and Audio 1 tracks are targeted in the timeline, and that the cursor is at the beginning of the timeline. The cursor position indicates the in-point in the timeline. Complete the three-point edit by pressing the Overwrite button. Your timeline should now look like Figure 14.4. Save the project.



Figure 14.4 Load the Master shot into the Source monitor, set an in-point and an out-point, position the cursor in the timeline, and press the Overwrite button.

Auto Save and Auto Backup

Remember to save lots of copies of your sequences as you work. Use auto save and auto backup features if your NLE offers them.

Don't Be Afraid to Try Different Versions

Non-linear editing is non-destructive. As long as you save copies of your sequences, you can always go back to an older version if you don't like the changes you made.



Editing with Master Shot-Style Coverage

Step 1

Open your project from the previous tutorial, *Richard ring*. This part of the scene was covered in master shot-style. In the last tutorial, you edited the master shot into a sequence. In this tutorial, you'll add the coverage—close-ups of the two actors.

Step 2

Drag the shot called *Anne cu* into the Source monitor. She only has one line in this scene, which starts about FOUR seconds into the shot. Set in- and out-points around this line, “To take is not to give.”

Step 3

Target the Video 2 and Audio 2 tracks. By targeting these tracks, you'll avoid overwriting the footage from the master shot on Video 1 and Audio 1. In the Timeline, find the place where Anne's line starts and set an in-point, or place the cursor there. Perform an overwrite edit.

Step 4

Repeat the preceding steps with Richard's lines in the shot called *Richard cu*. Edit these lines onto Video track 3 and Audio track 3. You might have to add tracks to your sequence. In Premiere, select Add Video Track from the Timeline menu. When you're done with this step, your timeline should look like the one in Figure 14.5a.



Step 5

Now its time to pick and choose between the shots—do you want to start the scene with the master or with the close-up of Richard? By turning the different video tracks on and off you can get an idea of how the different shots play. Work through each shot and remove the parts you don't need (Figure 14.5b) using the Razor tool. You can then drag and drop *within* the timeline to adjust the timing of each shot. Remember that your NLE will play your sequence from the top down, so the shot on Video track 3 will cover up any video on the tracks below it, and so on. Once you're happy with the layout and sequence of shots, you can collapse them into a single track of video (Figure 14.5c).

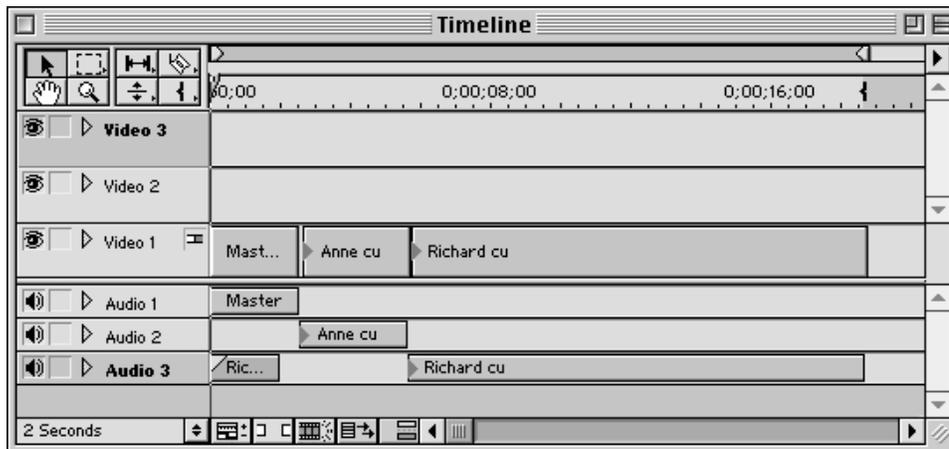
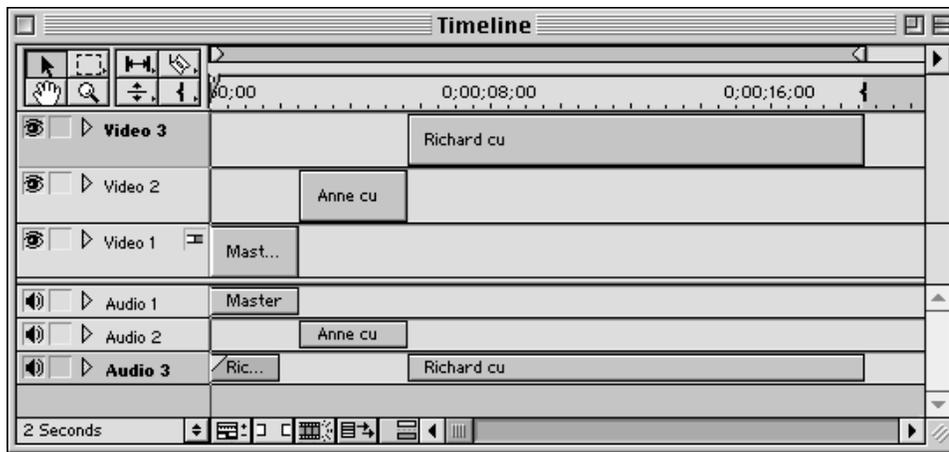
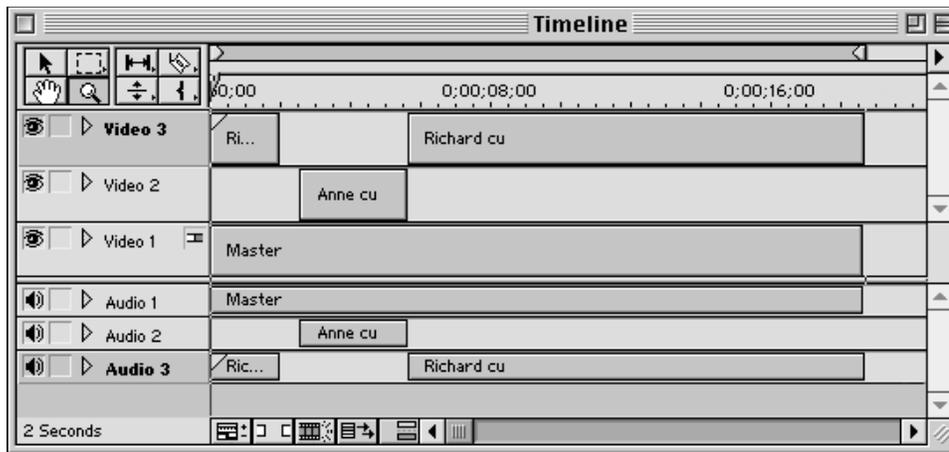


Figure 14.5 If your scene has a master shot and coverage, you can use multiple tracks in the timeline to help you build a rough cut. (a) Once you've whittled down the shots (b), you can drag them down to V1 to create a single track edit (c).



Adding Cutaways

Step 1

Open the *Richard ring* project from the last tutorial. As you probably recall, Anne only has one line in this scene, but she has powerful reactions to Richard's words and actions. In a scene like this, her reactions are more eloquent than words.

Step 2

Watch the scene again and look for a moment that will be intensified by cutting to a reaction shot of Anne. The moment Richard puts the ring on her finger is a good choice.

Step 3

Watch the *Anne cu* shot and select a look that suits the moment. It's often better to choose a moment when the actor does something—however small—such as a blink or a glance. We humans can read a lot into the smallest facial movement, and a close-up is designed to reveal the most subtle reactions. At about 11 seconds into the shot, Anne looks down at her hands as Richard says, “Look at how this ring encompasses thy finger.” Cut this reaction shot into your edited sequence; it should work well at about seven seconds from the beginning of the scene.

Step 4

Think about the content of the scene—is this Richard's scene, Anne's scene, or should it be balanced equally between them? If so, add another reaction shot of Anne to help even out the balance. This will have the effect of giving Anne's reactions equal weight to Richard's words. Save your project.



Matching Action

Step 1

In this tutorial, you'll finish your cut of the *Richard ring* sequence. Open the project you saved in the previous tutorial, and drag the shot called *Master* into the Source monitor.

Step 2

Watch for the point where Richard slides the ring on Anne's finger, and edit it into your sequence after Anne's line, "To take is not to give." You might want to try an *insert edit* instead of an overwrite edit.

Step 3

Next load the *Ring cu* shot into the source monitor. This shot begins as Richard slides the ring on. Cut this into the *Master* shot and play around with it until the two shots feel like a continuous motion. *Trim mode* (Figure 14.7) is a good tool for playing around until the cut feels right. You can adjust the incoming shot, the outgoing shot, or both at the same time.



Figure 14.7 Trim mode lets you fine-tune an edit until it feels right.



Step 4

At this point, you might have some double lines in your sequence. Use the Razor tool to make some splices, delete the extra dialog, and clean up the scene. Play around with adding more cutaways. Our final version of this scene is in the chapter 14 page on the companion web site.



Overlapping Edits

Step 1

For this tutorial, you'll need to use Adobe. If you haven't already, download the folder called *Richard Tutorial* on the Ch 14 page of the web site. Inside, there is a sub-folder called *02 Dialog* and inside that is an Adobe Premiere project called *Richard Dialog*. Double-click on it to launch Premiere and automatically open the *Richard Dialog* project.

Step 2

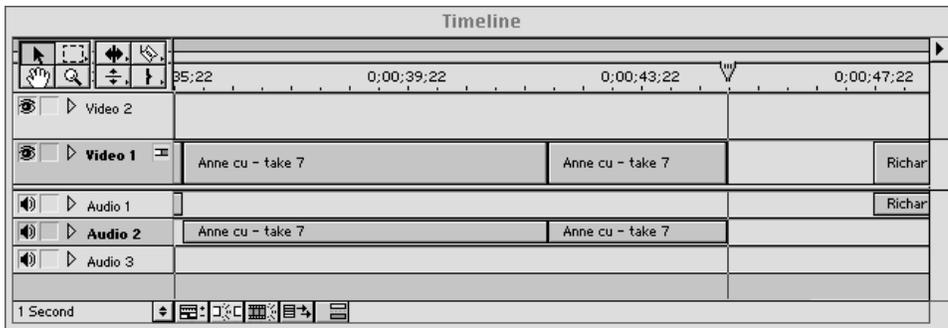
The Timeline in the *Richard Dialog* project contains a long dialog sequence between Richard and Anne that we've already built for you. Right now, it's a Ping-Pong match between Richard and Anne—every time he says a line we cut to him, and every time she says a line we cut to her. Watch the sequence and think about it in terms of technical problems and story. Because this is an intimate dialog sequence, there are only two shots to choose from – the close up of Anne and the close up of Richard. You'll have to use overlapping edits to solve any technical problems and to create a pacing that aids the story.

Step 3

Forty seconds into the sequence, there's a technical problem. The actress says "Out of my sight, doest infect mine eyes" when it should actually be "Out of my sight, *thou* doest infect mine eyes." In that shot, *Anne cu – take 7*, she repeats the line correctly a few seconds later. Load *Anne cu – take 7* in the Source monitor and find the second line reading, about 26 seconds into the shot. She only says the second half of the line. Set in and out points around that line. In the Timeline, use the Razor tool to make a splice after she says "Out of my sight." (Figure 14.9a.) Delete the second half of that line in the Timeline, then



insert the new line reading (Figure 14.9 b & c). If there's a gap between the end of Anne's line and Richard's next line, close it (13.9d). Next, move the next Richard shot onto Video track 2 (13.9e). Be careful not to move it out of sync with the audio. Select the beginning of the Richard shot and drag it back so that it goes past the edit in Anne's shot (13.9f).



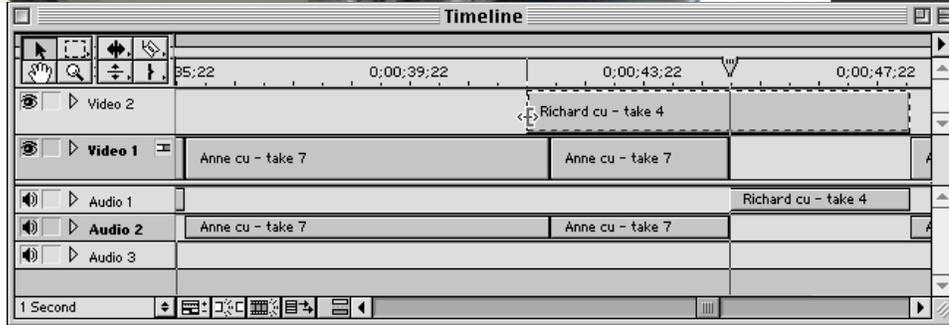


Figure 14.9 Splice Anne’s line in half (A), delete the second half (B), insert the new second half (C), close the gap (D), move the next Richard shot to Video 2 (E) and pull back the head of the shot to cover the edit in Anne’s shot (F).

Step 4

Work your way through each edit in the sequence, adding to either the outgoing shot or the incoming shot wherever you see fit. Clean up any extra bits of dialog or double lines. Think about the characters: What are they saying? Is it more important to see the character who delivers the line, or the character who reacts to that delivery? Do some of the moments need a beat before the next line? Let your idea about the story being told help you decide where to overlap edits. When you’re done, save your edit. Our version can be found on the Chapter 14 page of the web site.

Footage for You to Edit the Entire *Richard III* Scene

So far in this chapter, we’ve shown you how to edit parts of the scene from *Richard III*. The rest of the scene is on the web site in the Richard Tutorial folder. Because the scene is so long, it’s broken into five parts: 01 Opening, 02 Dialog, 03 Knife, 04 Ring, and 05 Ending. Editing this scene together will require most of the skills and techniques discussed in this chapter. A text version of the adapted script, *Richard.pdf*, is in the Richard Tutorial folder as well. Our rough cut of the scene is located there as well.