The Hit List

## *IB Film SL Production Portfolio*

Rationale:

For our movie *The Hit List*, we wanted to create a cliché assassin movie with a plot that involves a building of suspense, then an unloading of all of the suspense at the very end. As the editor, I was able to progress the plot in this desired way by controlling the pacing and piecing the story together in a manner that would progress it at the same rate as that pace. This was done primarily through the manipulation of time in transitions and actual manipulation of the duration of particular footage.

Word Count: 92

Pre-Production:

During the initial part of the pre-production phase (conceptualization/scripting/creating story boards), I had very little input due to unfortunate conflicts that disallowed me to be at meetings. This led to some unfortunate conflicts later on. During the visualization meetings that the team had, the focus was more on constructing the content of the story rather than how it would be pieced together with the film shot (which is the contribution that I would have been able to give if there). That resulted in things like what is below, which we ended up shooting exactly.
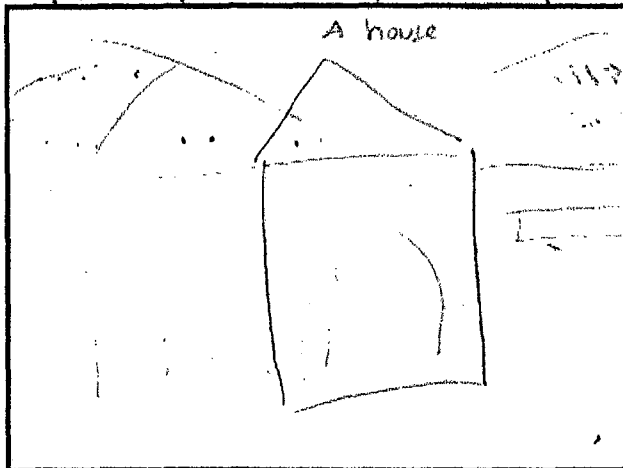
SC: 3   SHOT: 4   PANEL: 4
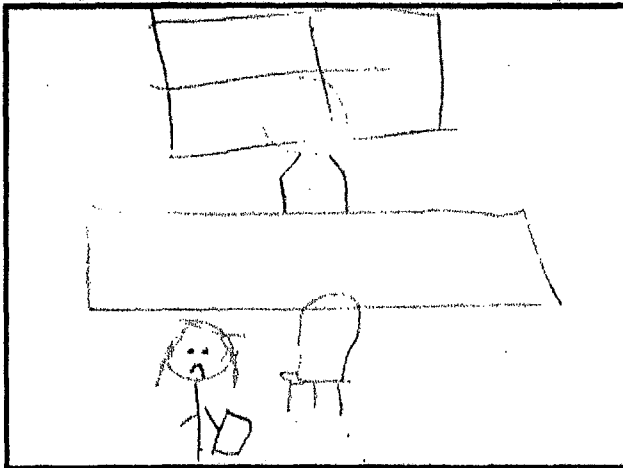
DIALOGUE: (now, she's sort of po'd)

ACTION: she gets up and walks away, frustrated and runs.

FX: Some short cut with the walter in the beginning (familiar) (walks out of frame)
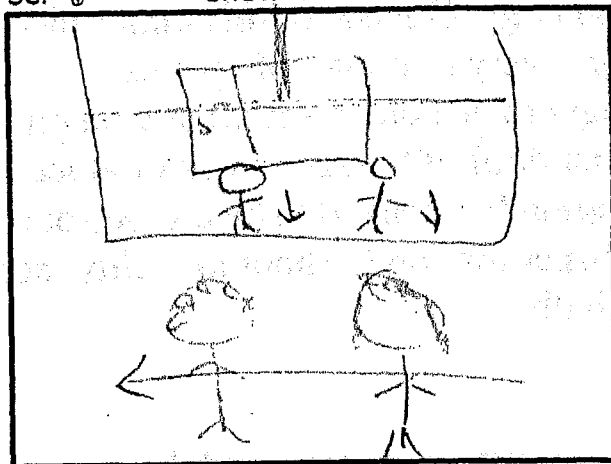
SC: 4   SHOT: 1   PANEL: 4

A house

DIALOGUE: none

ACTION: —
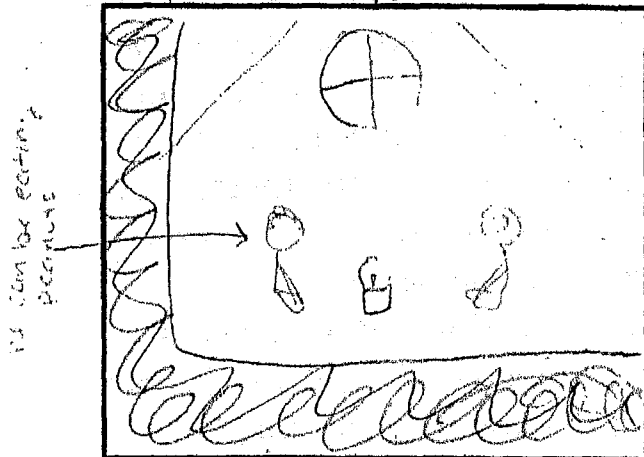
FX: ELS of a house in late afternoon/evening

Figure 1

Figure 2

The issue at hand here, as presented through these two pictures from our story boards, is that there was no pre-visualization by the director or cinematographer to create some sort of transition between scenes. Due to my absence, I now not only had to think of the mechanism for creating a transition between scenes, but also create something that also transitioned the *story* itself. I will discuss how I overcame this in the

post-production segment of my commentary, as this is actually when I first noticed the discrepancy. I decided to place it into this segment of the commentary for the sake of chronology. Outside of this minor piece, my involvement in pre-production was very minimal. My primary contributions were having the foresight to be able to say what wouldn't work in terms of editing when the first draft of the script was produced. The fight scene that we have was originally intended to be a shoot-out, in which we don't have the resources/permission to shoot in reality, nor the resources/time to fabricate it digitally.

Production:

I had two key roles during the production process, and that was the file manager extraordinaire and footage reviewer, primarily for the video footage. I say this because the sound files were recorded onto a separate microphone and therefore not paired/linked with the raw video footage, therefore the management/synchronization/control of those files were not my duty until post-production. After, or sometimes during each shoot that we had, I would take the memory cards from the Canon T5i camera and the Zoom Microphone and go over all of the footage that we had shot. I would check for any discrepancies with the footage, either sound or video, and would alert the rest of the group if a particular scene needed to be reshot due to poor sound quality/camera angling/lighting/etc. After this process was finished, I created a comprehensive file folder series that detailed each shot within each scene within each *segment* of the film. Within the *shot* folders, I would copy each iteration of the video and audio footage for each shot, noting what looked like the best/most usable option for use during editing for each shot. In doing this, I had already finished pre-visualizing how I would piece the film together during editing as soon as the film was finished. Also with the file management, I kept every single iteration of every shot that we took. This allowed me access to B-roll that might have been scrapped after re-shoots of particular scenes, and allowed me to suggest to our sound designer what sound could be used in place of lost/damaged footage. Below I have shown a few pictures of the file sets that I have:

Adobe Premiere Pro Auto-Save	10/17/2014 10:34 ...	File folder	
Adobe Premiere Pro Preview Files	10/17/2014 10:13 ...	File folder	
Beach	10/22/2014 10:32 ...	File folder	
Car to Beach Montage	10/22/2014 10:34 ...	File folder	
files to send to chase	1/5/2015 10:37 nig...	File folder	
Film Deleted	10/22/2014 10:12 ...	File folder	
Noelle	10/22/2014 10:41 ...	File folder	
Organized Zoom	10/22/2014 11:00 ...	File folder	
Sydney Beginning	10/22/2014 10:39 ...	File folder	
Sydney End	10/30/2014 10:26 ...	File folder	
The Hit List Rough Full.wmv	11/13/2014 6:43 ni...	Windows Media A...	409,668 KB
The Hit List Rough linked files.prproj	12/16/2014 2:56 ni...	PRPROJ File	2,447 KB
The Hit List Rough.prproj	11/12/2014 9:43 m...	PRPROJ File	2,641 KB

Figure 3: The scene file folders

Folder Slide at Syd	10/5/2014 1:08 nig...	File folder
Hallway at Syd	10/5/2014 12:44 ni...	File folder
Hallway to Table at Syd	10/5/2014 12:45 ni...	File folder
Hunter Table at Syd	10/5/2014 1:07 nig...	File folder
Jordanna Table at Syd	10/5/2014 1:06 nig...	File folder
Outside Syd	10/5/2014 12:36 ni...	File folder
Walkup in Syd Hallway	10/5/2014 1:09 nig...	File folder

Figure 4: The set of files describing groups of shots within the, "Sydney Beginning," scene folder

MVI_6463.MOV	11/3/2014 9:07 mo...	QuickTime Movie	105,944 KB
MVI_6464.MOV	11/3/2014 9:07 mo...	QuickTime Movie	76,529 KB
MVI_6465.MOV	9/14/2014 7:47 nig...	QuickTime Movie	128,356 KB
MVI_6466.MOV	9/14/2014 7:48 nig...	QuickTime Movie	34,393 KB
MVI_6467.MOV	11/3/2014 9:07 mo...	QuickTime Movie	44,961 KB
MVI_6468.MOV	11/3/2014 9:07 mo...	QuickTime Movie	45,345 KB
MVI_6469.MOV	9/14/2014 7:54 nig...	QuickTime Movie	73,428 KB
MVI_6470.MOV	11/3/2014 9:07 mo...	QuickTime Movie	86,308 KB
MVI_6471.MOV	11/3/2014 9:07 mo...	QuickTime Movie	88,978 KB

Figure 5: The set of video files within the, "Outside Syd," file folder. The sound files are not present in this screenshot as I deleted them after our sound designer linked the sound to the video footage in Adobe Premiere Pro.

Post-Production:

The first thing during my stint of editing I will discuss is the fight scene. This scene is near the end of our film, where Emmy and Callum fight against Daquan's henchmen. With this scene, all I was given by the director and cinematographer were a collection of different shots of people going through the motions of fighting with blades/fist fighting, with no one ever connecting a blow, and no one ever moving full speed. So, when I moved the footage into Adobe Premiere Pro, I sped up all of the footage from the normal baselines 100% to between 145% and 165%. This made it look as if the characters were actually intensely fighting, as opposed to just going through the motions. I also made the fight scene into a montage, which allowed me to up the intensity of the scene even more with the quick progression of time. The next issue I had was that the punches/stabs/slashes never actually connected.

Figure 6: This is how close the blades *ever* got to the other actress

So, in that picture you can see just how far the blades are away from making contact, so I needed something to simulate that stab and the expression of pain that comes with being stabbed (as there was no audio of grunting and no shot of a woman grimacing). My solution was this:

Figure 7

A flash of a deep blood red that was on screen for a fraction of a second whenever contact was supposed to be made. Between the fast pace and these red flashes as transitions between blows, the fight scene looks as if they are hitting one another. I took this muting of violence in part from the Crazy 88 scene in Quentin Tarantino's *Kill Bill Vol. 1*, where Tarantino actually makes the scene black and white to hide all of the blood in the scene. I was inspired by this in thinking of how to relate color to expressing the blows shared in a battle. I derived the red color flash from a scene in a movie called *Cold in July*, where (excuse the explicicity, it is necessary to understand the intent here) a man receives a shotgun blast to the head, making blood erupt onto a ceiling light which is lighting the room. The room then for the rest of the shot has a blood red hue that covers the entire visible picture.

As for the issue with transitions I spoke on in the pre-production section, I used either fades/quick cuts to black out of a shot, and then a slow fade/quick cut from black into the next shot. After this, I would place a title over the screen for a brief moment that detailed the location and time of the new scene. This took away all doubts for where and when the scene was located in the timeline of the film, and thereby completed that hole in the story. I was lured to this idea by movies like *Watchmen*, which would do many flashbacks and flash-forwards, easing the audiences into each scene with the small on-screen time and place title laid over the actual film footage.

Word Count: 1,142

Production Portfolio Bibliography

Cold In July. Dir. Jim Mickle. By Nick Damici. Perf. Michael C. Hall, Sam Shepard, Don Johnson. BSM Studio, 2014. Film.

Kill Bill. Prod. Lawrence Bender and Quentin Tarantino. Dir. Quentin Tarantino. By Quentin Tarantino. Perf. Uma Thurman, Lucy Liu, Vivica A. Fox, Michael Madsen, Daryl Hannah, David Carradine, and Sonny Chiba. Alliance Atlantis, 2004. DVD.

Watchmen. Dir. Zack Snyder. By David Hayter and Alex Tse. Perf. Jackie Earle Haley, Patrick Wilson, Carla Gugino. Paramount Home Entertainment, 2009. Film.

School name: [

For completion by the teacher

A (0-10)	B (0-10)	C (0-10)	D (0-10)	E (0-10)	Total (0-50)
7	8	9	8	8	40

Comments

This candidate does a good job explaining all of the difficulties placed in his way to create a cohesive story. He shows us how he managed his footage, adjusted footage & sequences to help transition between scenes, & broke down his reasoning behind his artistic choices in the fight scene.

This candidate is a very capable editor that is Adobe Certified so editing is a strong suit. However, he recognized that taking part in preproduction meetings certainly influence the post-production workload. I wish he was more assertive in the demanding of storyboards so that the team had a unified vision as opposed to a vision created in post-production

Teacher declaration: To the best of my knowledge, the material submitted is the authentic work of the candidate.

Teacher's name: |

Date: | 2/11/15

For completion by the moderator

A (0-10)	B (0-10)	C (0-10)	D (0-10)	E (0-10)	Total (0-50)

For completion by the senior moderator

A (0-10)	B (0-10)	C (0-10)	D (0-10)	E (0-10)	Total (0-50)