Spielberg and Kahn: Film Editing and Narrative Control through Creative Collaboration

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Abstract

The editor and the director form one of the most intimate collaborations in the film industry. From *Close Encounters of the Third Kind* (1977) to the present, Michael Kahn has edited virtually every film Steven Spielberg has directed. To date, Spielberg Studies has generated very little knowledge and understanding of how editing creates meaning in Spielberg's films, and of how Kahn and Spielberg work together to structure their narratives. Through close textual analysis, comparative study, editing theories, and calculations of the films' average shot length, this research examines how Spielberg and Kahn control the films' complex narratives through editing techniques and reveals aspects of their collaboration.

The itemised films in this research are the subject of extended case study chapters. From *Raiders of the Lost Ark* (1981) to *West Side Story* (2021), this close analytical study discloses that numerous films follow similar or identical patterns that Spielberg and Kahn, cultivated and perfected over the years. In *Raiders of the Lost Ark*, Spielberg trusts that Kahn can assemble his few selected shots and bring his vision to life, while Kahn relies on and trusts that Spielberg will apply the principles of editing, during the 'tight' storyboarding. In *The Color Purple* (1985), a non-storyboarded film, using certain editing techniques to establish character development, Spielberg and Kahn, purely visually, transfer the spirit of the original source to the big screen. In *Jurassic Park* (1993), Spielberg trusts that Kahn will apply the principles of editing to control the pace and rhythm of the numerous shots like he would have wanted, in order to astonish and build up suspense. Due to his personal association with *Schindler's List* (1993), Spielberg relies on Kahn's disassociation to create emotion through these shots as well as generate the full impact. In *A.I. Artificial Intelligence* (2001) and *Minority Report* (2002), Spielberg and Kahn provide an answer as to how a chase sequence should be structured in order to evoke the intended emotions; thrill the audience before exciting them. Respectively, structuring the dialogues of *Lincoln* (2012) the way they have, they provide an answer to the long-lasting question, when does one cut from the addresser to the addressee? Lastly, in *West Side Story*, Spielberg and Kahn's editing provides an answer as to how a musical sequence should be structured and edited, to particularly emphasise what matters the most; the performance.

Be it drama, science fiction, adventure or horror, these patterns in structure have been ever-evolving and have shaped what has become widely known as 'a Spielberg film'. The findings of this research shed light on the collaboration between Spielberg and Kahn, something that has yet to be addressed and is missing from the literature. These findings showcase how and why Spielberg's films have such an impact on the audience, the scholars and the critics, and the way they have shaped Contemporary Hollywood.

Contents

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Introduction

'It's not a film until it's edited.' - Michael Kahn[1]

The final cut of a film is what the audiences, authors, scholars, and critics have access to. Therefore, all the ideas, stories, and feelings that stem from a film, stem from its fully edited form. And Steven Spielberg's films are no exception. Michael Kahn has edited virtually every film Steven Spielberg has directed and has accompanied him for over forty-five years. Be it drama, thriller, science fiction, biography, action, adventure, comedy, fantasy, or romance, due to their diversity, Steven Spielberg's films and himself have been under the microscope of authors, critics, and scholars alike for years. The question raised then is, why is Michael Kahn important in examining Spielberg's work?

People who write about him examine the characteristics of films of Steven Spielberg or Steven Spielberg himself and focus on the study of contemporary Hollywood cinema. Frederick Wasser claims that they: '[…] can have many different motivations, ranging from an auteur analysis of his craft skills; to using his films' popularities to understand his audiences; to understanding his career as a guide to four decades of immense changes in the American and global media landscape'[2].

Spielberg has been examined from numerous vantage points and Wasser states that Spielberg has been used '[…] to model a distinct approach to critical film studies'[3]. As such, many scholars and authors, such as Joseph McBride[4], Frank Sanello[5], Kathi Jackson[6], and John Baxter[7] provide a biographical analysis, focusing their interest on his upbringing, personality, early career, and production details from in front and behind the camera. Nigel Morris[8] takes a step further and recognises authorship as an issue and addresses the misinterpretations of his films.

On the other hand, other authors, such as Lester D. Friedman[9], Andrew Gordon[10], Frederic Wasser[11], Dean A. Kowalski[12], and James Kendrick[13] tend to explore the kind of films that Spielberg tends to make and examine his sociopolitical, religious, and philosophical points of view and the impact he and his films have on the audience and the film industry.

In the beginning of his career though and until the 80s, scholars did not take Spielberg seriously as a director. Friedman notes that: 'For most scholars, Spielberg is the New York Yankees of the film world: he is the man they love to hate because he fields the best players, controls the biggest budgets, draws the largest crowds, reaps the most profits, and wins far too often.'[14] When Friedman started analysing Spielberg and his films, one of his friends 'laughingly suggested that doing so was the academic equivalent of appearing in a porn movie.'[15]

From the 80s until the present day though, the books about him are diverse enough to match the growing diversity and complexity of the director's films. Films such as *Empire of the Sun* (1987), *Jurassic Park* (1993), *Schindler's List* (1994), *Amistad* (1997), *Saving Private Ryan* (1998), *A.I. Artificial Intelligence* (2001), *Munich* (2005), *War Horse* (2011), *Lincoln* (2012), *The Post* (2017) and *West Side Story* (2021) earned him the reputation of the diverse filmmaker he is today.

A Companion to Steven Spielberg[16] is a representative book, edited by Norris, where in a collection of essays by authors and scholars Spielberg's films are being analysed from perspectives that had never been done before. For example, other than Norris himself, James Kendrick, Warren Buckland, Michael Walker, and Steven Rybin analyse Spielberg's narration and style[17], whereas authors such as Linda Ruth Williams, Murray Pomerance, Frederick Wasser, and Stephen Prince examine Spielberg's themes and variations[18].

The books about him focus on the characteristics of Steven Spielberg's films and the way these characteristics shaped contemporary Hollywood, and while information such as that mentioned above is essential for the understanding of certain aspects of his work, the problem is that only Ken Dancyger[19], Warren Buckland[20], and James Mairata[21] have written about the film editing techniques applied in Spielberg's films, and no one about his collaboration with Kahn. But who is Kahn, how did he end up crossing paths with Spielberg, and why has he edited all his films?

Starting out his career as a messenger boy in New York for an advertising agency that made commercials in California, Michael Kahn had no idea what editing was and according to him, 'it just fell into place'[22] later on. From mailbox to filing and printing, and everything around administrative work were his main duties. And this is when he got noticed. After three months of shootings, he got asked to stay, he agreed and was introduced to Dann Kahn – no relation. But for him to get a placement, he was advised to join the union. So, not even being an apprentice yet, Dann Kahn helped him register to the editors' union – Back then, there was the 8-year rule. One had to be in the union for 8 years before they could work on a film or television show as the main editor. This was the way for editors to protect themselves[23].

While in California, Michael Kahn became a secretary for Dann Kahn at the editorial office at Desilu, a production company owned by Desi Arnaz and Lucille Ball. He was assisting the editorial supervisor for the comedy TV series *I Love Lucy* (1951). Not long after, he started assisting John Woodcock who got him working on the TV series *The Adventures of Jim Bowie* (1956) and according to Michael Kahn: 'It was a wonderful time to be in the editing business because we had fourteen or

sixteen shows on the air. Some were comedies and some were dramas.'[24]

According to Kahn, he learned some valuable lessons working on that series that led him to his first cut while assisting the editor Danny Nathan, in Bing Crosby Productions. Kahn showed Nathan his first edited sequence, but it was shockingly bad. Changes after changes though, the hourly show was eventually ready, and when they ran it with the executives, they praised Nathan for the amazing result. In the end, Nathan admitted that it was all Michael Kahn's work and so he got promoted[25].

Kahn knew Jerry London who was just starting a World War II comedy series for Bing Crosby called *Hogan's Heroes* (1965). 'If you come with me as my assistant, after the fifth or sixth show I'll make you the editor' London said and Kahn, indeed, worked as an assistant for London, for 6 shows[26]. As London promised, Kahn became the main editor of the show, and worked on it for 6 years, editing 131 episodes. Working with numerous directors who used a variety of styles and techniques was the way for him to learn the editing craft[27]. When asked how the television experience helped his understanding of the craft, Kahn replied that, even though initially the decision-making process was difficult, he came to understand that he could manoeuvre the film the way he wanted. By doing so, he was able to 'change the mood and the feelings'[28] and once he became confident enough to control the film, the world was his oyster.

In 1972 and 1973 he worked with Ivan Dixon on two feature films: *Trouble Man* and *The Spook who sat by the Door,* respectively. In 1972, Kahn also met George C. Scott who was making his directorial debut with the feature film *Rage* for Warner Brothers, and he happened to love the military sitcom *Hogan's Heroes*. Therefore, he approached his writer and asked him to find the series' editor for his film. Kahn was approached, went to a production meeting sitting in the back not knowing anyone, and George C. Scott introduced him to everyone else. Great achievement for the time as everyone was left wondering who was that TV editor who would be working on features with the great George C. Scott - a tremendous boost in Kahn's career. Two years later, in 1974, Kahn worked again with Scott in *The Savage is Loose*[29].

In 1976, Kahn got the opportunity to work on the TV movie *Eleanor and Franklin* (1976) where he won his first Emmy Award. What's more, the same year, he was fortunate enough to work with the renowned filmmaker Irvin Kershner and the, twice until then, Oscar-nominated director of photography Owen Roizman on the feature film T*he Return of a Man Called Horse* (1976). Roizman and Kershner knew the range of his abilities as they also knew that Steven Spielberg, the same year, was looking for an editor after he had finished his film *Jaws* (1975)[30].

At this point, it is worth noting that, as per IMDb31, it seems that Kahn's feature editorial debut was with the film *The Activist* (1969) and then the TV movie *Night Slaves* (1970). These films must have been edited in parallel, as he was editing *Hogan's Heroes* at the time. Therefore, by the time Kahn was offered the job for *Close Encounters of the Third Kind* (1977), he had edited twenty films and TV series, but for the two mentioned above there is no information about them; just that he edited them.

From 1965 until 1967 a series of events built up and led to Steven Spielberg's breakthrough. He graduated from school, applied to the University of Southern California and the University of California at Los Angeles, got turned down by both of them and eventually went to California State College at Long Beach (CSLB). His parents got separated and eventually divorced – a very traumatic experience for him that, as Kathy Jackson points out, it reflects on his films' themes[32]. Between school and college, he paid regular visits to Universal Studios, at first secretly, and then under the guidance of Chuck Silvers, an editorial supervisor's assistant and his father's acquaintance. He spent a lot of his time in the editing rooms and also got to meet filmmakers such as Alfred Hitchcock, Charlton Heston, and Cary Grant, and was introduced to Francis Ford Coppola[33].

In 1968, Spielberg managed to get some funding and directed *Amblin,* an R-rated short on hippie nostalgia[34]. Through Silvers, he managed to show it to Sidney Sheinberg, Universal's number two at the time, who offered him a contract straight away[35]. Spielberg met another young director then, just two years older than himself, George Lucas, who had just finished his short student film called *Electronic Labyrinth THX 1138 4EB* (1967)*,* a short that later would become Lucas' first feature film *THX 1138* (1971). Lucas has been a point of reference for Spielberg as one of his earliest influences in filmmaking. Another influence would be Martin Scorsese regarding 'putting honest emotion up on the screen.'[36] His directorial debut was a segment of a TV pilot called *The Night Gallery* (1969). In the next couple of years some more series episodes followed such as *Marcus Welby, M.D.* (1970), *The Name of the Game* (1971), *The Psychiatrist* (1971), *Columbo* (1971), and *Owen Marshall, Counselor at Law* (1971). *Duel* (1971) was Spielberg's first monster movie where an everyday man is been chased and/or attacked by something extraordinary, vicious, and terrifying; something that he has never encountered before – Spielberg storyboarded and directed it in 14 days[37].

Lester D. Friedman analyses his monster movies and concludes that, starting with the truck (*Duel*), and later on, with the dinosaurs in the *Jurassic Park* franchise, and the aliens in the *War of the Worlds* (2005), Spielberg's films '[…] represent brutal forces that attack without remorse or logic. Their appearance demonstrates Spielberg's insistence that evil always lurks just beneath the calm veneer of

our familiar existence (highways, beaches, amusement parks) and that civilized behavior inadequately shields us from its savage malevolence'[38].

In 1972 and 1973, Spielberg directed two TV movies called *Something Evil* and *Savage,* respectively. Spielberg recalls 'Universal had nothing for me, and rather than watch me sit in my office and kill time, they said, "Go ahead"'[39]. He characterised *Savage* as 'an assignment bordering on force majeure' and claimed that 'it was the first and last time the studio ordered me to do something.'[40]

Ace Eli and Rodger of the Skies is a story that Spielberg wrote in 1969 but went into production in 1971 and was finally released in 1973. As much as he loved the story, the producer who took over it wanted a more experienced director. The film turned out to have horrible reviews and Spielberg stated that: '[The story] turned into a really sick film. They should bury it.'[41]

The Sugarland Express (1974) marks the first theatrical feature for Spielberg and his first collaboration with film composer John Williams and film editor Verna Fields. The second time he collaborated with them was on his next film, and second monster movie, *Jaws*, which stepped on *Duel*'s success and overcame the commercial failure of *The Sugarland Express* the year before. It is a 'Spielberg classic' nowadays, but for years it was perceived by many as 'popcorn, juvenile mindset' cinema[42]. Regardless, it was a box office success, exceeding everyone's expectations, and recognising Spielberg as an A-list director[43].

Despite the film's numerous production issues that almost named it 'Flaws'[44], Roy Scheider, referring to the shark (named 'Bruce' after Spielberg's lawyer) as the biggest issue, said that it wasn't used as much in the end, the audience sees it a lot less than intended, and stated that: '[…] it's ironic that the very problem that stalled the production was the one that cemented the movie'.[45] For the decades to come, *Jaws* also cemented the relationship between Spielberg and Williams, but the same cannot be said about Spielberg and Verna Fields.

The 'bloody beach' sequence is of her experimentation and her editing design that heightens the tension was different from what Spielberg had in mind. Similar to that sequence's patterns can be detected later on in the film, particularly in the sequence when Brody says: 'I think we're gonna need a bigger boat'.[46] Producer Richard Zanuck attests to the fact and claims that she did indeed help with the reconstruction of certain scenes[47].

Not long after, industry professionals spread the rumour that Fields was responsible for *Jaws*' success and that she 'saved' the film[48]. In 1995, co-writer Carl Gottlieb acknowledged Fields' massive contribution to the completion of the film but stated that the film did not need 'saving'. Fields, herself, trying to be as diplomatic as possible, stated that 'I got a lot of credits for Jaws, rightly or wrongly.'[49] The Press sided with Fields claiming that 'A skillful film editor can make all the difference between a movie that doesn't work and a movie that does.'[50] Zanuck agreed with Gottlieb and said that 'Fields didn't rescue the film… But Verna Fields did a hell of a lot.'[51] With this controversy being blown out of proportion and Spielberg thinking that Fields was getting a lot more credit than she deserved, the quarrel was inevitable, and they never worked together again[52].

Fields and Spielberg were meant to collaborate again in the *Close Encounters of the Third Kind* (1977) but their heated argument prevented that from happening. Fields became vice president at Universal Studios and Spielberg moved on to *Close Encounters of the Third Kind* while looking for another editor. Having finished working on the TV movie *Eleanor and Franklin*, both Kershner and Roizman knew that Spielberg was looking for an editor. Roizman approached Spielberg and recommended Michael Kahn. Kahn stated: 'Steven had probably talked to every editor in town by then, but he talked to me. It was a short visit, but it worked out well.'[53] Spielberg and Kahn met for the first time, and according to Kahn, during their short conversation, Spielberg asked him if he thought he was a good editor. Kahn said that he had no idea but the people he had been working with that far had been asking him to go back[54].

The end of their individual journey is crucial. The chain of events that led to their paths crossing plays a significant role in their collective journey. Spielberg was at the beginning of his professional career, he had under his belt one critical success (*Duel*), one commercial failure (*The Sugarland Express*), and one commercial success that he had started losing credits (*Jaws*). At that point, he didn't have an editor, and he wanted to begin his next film (*Close Encounters of the Third Kind*) which could potentially be the make or break of his fragile career that far. On the other hand, Kahn was a sought-after editor who, in his own words, filmmakers had been asking him to go back.

Examining Spielberg and Kahn's story separately, but also what led them to collaborate, intriguing questions arise that deepen the roots of their collaboration. Statements such as 'it was all Kahn's work', Kahn could 'change the mood and the feelings', information about requests for a specific editor after having watched a particular work of theirs (George C. Scott), confrontation over rumours that the editor 'saved' a film, and selection of an editor based on a conversation of undisclosed content, play a significant role in this research, especially when the importance of the editor in the film's final cut

is discussed[1].

Why a young, A-list director like Spielberg could not decide on an editor at the time and what their conversation with Kahn entailed has remained undisclosed for over 45 years, but what is known is the fact that, except for *E.T. The Extra-Terrestrial* (1982), Kahn has edited all of Spielberg's films after *Jaws*, and their collaboration and the way their editing creates meaning is yet to be explored.

Below is a list of all the films they have done together, from 1977 to the present day.

Year	Film
1977	*Close Encounters of the Third Kind*
1979	*1941*
1981	*Raiders of the Lost Ark*
1984	*Indiana Jones and the Temple of the Doom*
1985	*The Color Purple*
1987	*Empire of the Sun*
1989	*Indiana Jones and the Last Crusade / Always*
1991	*Hook*
1993	*Jurassic Park / Schindler's List*
1997	*The Lost World: Jurassic Park / Amistad*
1998	*Saving Private Ryan*
2001	*A.I. Artificial Intelligence*
2002	*Minority Report / Catch Me if You Can*
2004	*The Terminal*
2005	*War of the Worlds / Munich*
2008	*Indiana Jones and the Kingdom of the Crystal Skull*
2011	*The Adventures of Tintin / Warhorse*
2012	*Lincoln*
2015	*Bridge of Spies*
2016	*The BFG*
2017	*The Post* (Co-edited with Sarah Broshar)
2018	*Ready Player One* (Co-edited with Sarah Broshar)

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[1] That entails that the final cut is the only version the audience gets to experience, not having access to the procedures of numerous drafts that ultimately led to it.

2021	*West Side Story* (Co-edited with Sarah Broshar)
2022	*The Fabelmans* (Co-edited with Sarah Broshar)

While it will probably never be revealed what the two men discussed, the chapters that follow provide evidence that supports the reasons why they formed and perpetuated this lifelong collaboration. But to understand their collaboration, the editor's role needs to be understood individually.

The editor is:

> The person who, after a film is shot, edits the individual scenes together, usually under the instructions of either the director or the producer. Sometimes, when an editor has an established reputation and the director does not, the producer may give great latitude to the editor to put the movie together as he or she sees fit. However, the editor can work only with the footage that the director has already provided. The editor's craft evolved slowly during the early part of the silent era when movies were single-reel affairs that were nothing more than recorded events. At that time, editors were known as cutters, people who simply cut excess film from the end of one setup and spliced it to the beginning of the next. Later, however, when moviemaking became more sophisticated, so did the need for more creative editing. […] Some directors have come to trust their editors and have chosen to collaborate with them on film after film[55].

Statements such as: 'edits the individual scenes together, usually under the instructions of either the director or the producer', 'the producer may give great latitude to the editor to put the movie together as he or she sees fit', and 'Some directors have come to trust their editors and have chosen to collaborate with them on film after film' raise a number of questions about both the editor and their collaboration with the director. What is the process after the raw footage arrives at the editing room? How much control over the raw footage does the editor have? How are ideas communicated between the editor and the director? How does the creative process work?

The reason why I decided to instigate such research derives from a personal experience. In 2012, in London, having just finished my documentary *O Tempora! O Mores!* (2012)[56], through Shooting People[2] I came across this job opportunity where director Andi Reiss was looking for an editor for a documentary – no other information was provided about the job. Having good availability at the time,

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[2]Shooting People: https://shootingpeople.org/

I applied for this job, sending him, other than my CV, also the links of *O Tempora! O Mores!*, as well as my previous short documentaries' links, *Graffiti In Greece* (2011)[57] and *Asperger Syndrome: Myths and Reality* (2011)[58] and my short film's *Ithaca* (2010)[59]. Immediately, I was asked to meet him the following day in central London.

After telling me how impressed he was with my work that far, he offered me the job to which I responded: 'Thank you, but what is the job?' Andi then told me that he and producer Tina Galovic had just finished shooting a documentary in Croatia and that they needed an editor to put it together for them. He then explained to me that the documentary is in Croatian, but the script they were going to give me, was written in English. Upon expressing my hesitance in editing something that I do not understand, he told me that Tina, who is Croatian and lives in London, would be overseeing the editing process, weekly. Initially, I refused the job as I didn't feel confident making cuts in dialogues and narrated action that I didn't understand, but then he told me that no one else would do it and that time was of the essence.

Not having much to lose at the time, very reluctantly I agreed to it. I was given five hard drives with named and categorised footage, and I finished it in three weeks. The way Tina helped out, overseeing the editing once a week, was by guiding me cut out the moments someone was stuttering, or being repetitive. The way the dialogues were edited, the way the cutaways were used, the non-linear timeline, and the control of the pace and rhythm of the narrative was my work. *Dom Zauvijek* (2012) earned numerous presentations and standing ovations in London and Dubrovnik with invitations sent only to Andi and Tina.

Leaving that project behind me and assuming again the roles of the director / camera operator, what followed that were numerous corporate videos, fashion shows, and live concerts where none of my clients ever asked me about who is going to edit the footage, assuming that it is also my job as a director. It was during that time that I asked myself: 'What kind of recognition does the editor get?' Consequently, 'why is it assumed that editing is the director's job?'.

Taking Steven Spielberg and Michael Kahn's life-long collaboration as a model, my research brings to light data that have not been disclosed before, distinguishing Kahn's role, and examining the editing of films that have defined what a Spielberg film is. *Raiders of the Lost Ark* (1981) is a fine example (Chapter 2). In the opening scene, 'PARAMOUNT PICTURES PRESENTS' is followed by 'A LUCASFILM LTD. PRODUCTIONS' and 'A STEVEN SPIELBERG FILM' right before the film's title, 'RAIDERS OF THE LOST ARK'. The next three minutes of this sequence, not only do they

introduce to the audience Indiana Jones and his skills, but also establish the film's genre, tone, pace, and rhythm.

And while three minutes might be enough to identify a Spielberg film, forty-five years haven't identified the role of Kahn and his editing in structuring those films. The problem is that the little information that can be found in the literature is enough to raise an interest in the way Spielberg and Kahn collaborate, but not nearly enough to understand it. The same applies to the rest of the films this research delves into, such as the way *Jurassic Park* (1993) projects astonishment and builds up suspense (Chapter 4) or the way the dialogues of *Lincoln* (2012) have been edited (Chapter 7).

When Kahn talks about the time he spends with Spielberg in the editing room, he focuses on what time they begin editing, how blessed he feels about working with Spielberg, the diversity of films they have had the chance to work together and claims that to him editing feels the same regardless of what kind of film they make[60]. But, as my research indicates, despite certain astonishing similarities, the editing of those films is not the same, and most certainly does not feel the same. The way *A.I. Artificial Intelligence* (2001) and *Minority Report* (2002) are edited and structured (Chapter 6) is nothing alike the way *Schindler's List* (1993) has been edited and structured (Chapter 5).

Every narrative has been treated differently, so the way Spielberg and Kahn work on those narratives remains unknown. How they decide on how to edit a film remains unknown. When Kahn's involvement in the film begins and what his individual contribution is remain unknown. It seems like the way they collaborate is sacred and must remain unknown or be revealed to only a very narrow and trusted circle of people who will remain silent and never breathe a word about it.

Kathleen Kennedy, introducing Spielberg at the ACE Eddie Awards (2013), enhances the mystery of the cutting room's secrecy by stating that:

> The editing room has always held a special place for me in the filmmaking process. When I began working with Steven in 1978 on the movie *1941*, I was asked to deliver […] something to Steven in the cutting room […]. When I arrived, there was a flurry of activity, and someone greeted me at the door. They took the delivery, but they made no attempt to invite me in. What I came to realise was that the editing room was a sanctuary, impenetrable by no one other than those most trusted by Steven and Michael. During *Raiders of the Lost Ark*, I was allowed to enter the editing room one day and I had an overwhelming sense of privilege. I didn't initially know why it was such a big deal, but I later came to understand that the cutting

room represented an environment of mutual trust and safety[61].

Spielberg, receiving the award, among others he states that:

> If directing is an art form, then film editing is a fine art form and it's the final and it's the most important stage in turning something good into something great. […] Michael, there's no possible way I can be standing up here tonight, receiving this tremendous honour […] from the American Cinema Editors, without what you have done for my life and for my […] work. Thank you, Mike[62].

What Kahn has done for Spielberg's work is what is missing from the literature; a thorough analysis on the way they have edited those films and how they have been collaborating over the years to achieve those results. How do they decide how to edit a scene? How do they decide where to cut? When Spielberg shoots a scene, does he have Kahn's editing in mind? When Kahn receives footage, does he know what Spielberg expects of him? Questions like these have yet to be answered, hence bigger questions are raised. Why did Spielberg initially choose Kahn and why did he remain with him for the rest of his career? What is the significance of this director / editor collaboration? As Spielberg states, he wouldn't have achieved what he achieved if it was not for Kahn. Therefore, not having answered those questions, leads to a lack of understanding of the way Spielberg's films have been structured, and what the role of Kahn in this structure is.

In an attempt to answer how Spielberg and Kahn's editing structures the films' narrative, this research raises questions on how their editing creates meaning. Does the cut-on-camera style of filmmaking affect the role of editing? How does cutting to characters' reactions contribute to the dinosaurs' believability? What is the importance of the way Spielberg and Kahn have structured the chase sequences? Do they edit a heavily-dialogued film the same way they edit an action-packed film? For example, Kennedy, describes a moment during the post-production stage of *Lincoln*, saying: 'We found ourselves making one of the most daring films of his career, *Lincoln*. Is not often that he will turn to me and say 'I don't know what I'm doing. There's so much talking, so much dialogue. How am I going to make this suspenseful and engaging?'[63]

Questions like these will deconstruct the editing behind films that have yet to be analysed, disclosing the meaning their editing choices yield as well as different aspects of their collaboration. Furthermore, the answers to these questions contribute to understanding the role of editing in the narrative / collaborative context by distinguishing it from directing. Consequently, the answers to these questions distinguish the role of the editor from the director's. It becomes obvious in this research that how a

film has been visualised and shot, does not become an actual film until it has been structured and edited. Because it is only when the director and the editor meet in the cutting room the numerous shots put together become scenes, the scenes become sequences, and the sequences become a film. So, examining Spielberg and Kahn as a case study, the following chapters' questions shed light on how this is happening and how Kahn's role is differentiated from Spielberg's.

So, let's examine two examples of how can editing create meaning and how the role of the editor can be distinguished from the director's. Talking to Sven Page, Karen Pearlman states that:

> When you ask an editor what they literally do in the edit suite, generally an editor
> will say "well, it's intuitive". And that's fair enough, but I think it's possible to say
> more than that. What actions of mind an editor actually goes through in getting from
> a massive material to something coherent[64]?

Pearlman describes five steps that lead the editor's way from the massive to the coherent. Firstly, the editor watches the material, they notice their responses towards that material, and they try to fathom how that material could be potentially assembled. Secondly, they name and sort the material according to how it makes them feel. Thirdly, they scroll through the material to trigger their memories and feelings towards it. The fourth step is the selection and re-selection of that material and the responses it triggers when put together. Finally, the fifth step is composing that material which is different from editing in the sense that editing is all five steps combined. In this last step, the composing is the selected footage that is being put and shaped in a timeline according to how they made the editor feel while watching them individually, but now also collectively[65].

Pearlman then focuses on the step of composing by focusing on the way(s) that material will yield meaning. She asks: 'What's the editor doing besides keeping continuity? How are they making the actual edits have some kind of emotional response from an audience?'[66] She references a scene from Ridley Scott's film *Blade Runner* (1982) and states that: 'A cut can do more than preserve continuity. And if it can, it will. If artistry of another order is available.'[67] In that scene, Decker (Harrison Ford), waiting for Rachel (Sean Young) in a foyer, stares at an owl. When Rachel appears, the owl's head turns towards her direction and immediately after, similarly, Decker turns towards her direction. Pearlman notices that, in this instance, continuity is disrupted for three reasons:

> It creates a movement phrase, it's like a statement of a rhythmical idea. So, you say
> that owl moves right–left, Decker moves right–left. It engages us in its rhythm, at a
> bodily level. It adds a rhythmic quality to the narrative, to the storytelling. I would
> also say it does something else that's really important, it creates kinaesthetic

empathy. It creates empathy in the viewer's body with Decker's own kind of uneasiness in the space. The last thing it does is it creates subtext. When you make that rhythmic phrase; one – two, one – two [Decker/owl], essentially this cut is saying, Decker and the owl are alike [both artificial][68].

The second example Pearlman examines is a scene from Alfred Hitchcock's *Notorious* (1946). In that scene, Alicia (Ingrid Bergman) gets the opportunity to take hold of a set of keys left on a table, but hesitates, ending up only thinking about taking hold of them. Pearlman describes that scene, saying:

We think she's moving towards the keys, and then it turns out it's actually just the camera moving towards the keys, and she's still stuck back in the door frame, wondering whether to move or not. Just before that important camera move, the last few frames of that shot of Alicia are slightly out of focus. And you can tell by the fact that it's out of focus that neither Hitchcock nor the camera operator really expected her to do that. And what the editor, whose name is Theron Warth, has done is he's prioritized movement phrasing, over perfect focus. He's making us feel with Alicia, and that camera movement is more important than keeping the shot. […] It's a movement phrase, it has a rhythm and you can kind of imagine it is a breath rhythm or something, it's like she's going "uh!", and then the camera is going "uh!". And then there's a little stutter between them. [That] is how our body feels in response to her like terribly anxious state. That's a trajectory phrase that makes us feel with the character[69].

The way Pearlman examines both scenes is the perfect way to examine how editing creates meaning and gives an idea as to how the role of editor and the director can be distinguished. Similarly, this research distinguishes the role of Kahn as well as his importance as an editor. Kahn's role needs to be understood because only then a Spielberg film will be understood.

My study on the collaboration between Spielberg and Kahn will, first and foremost, contribute to the body of knowledge on Spielberg Studies by incorporating the crucial role of Kahn who has structured almost every film that Spielberg has directed, by helping to shape the pace, rhythm and emotional impact and by explaining why and how the particular filmmaking practices create meaning. Consequently, it will provide data to support the reasons behind why this life-long collaboration has lasted and the ways it has been achieved. Lastly, it will be able to be used as a foundation for further examinations of collaborations between directors and editors, such as Martin Scorsese and Thelma Schoonmaker, Clint Eastwood and Joel Cox, David Fincher and Angus Wall, Denis Villeneuve and

Joe Walker, and Damien Chazelle and Tom Cross.

As with any other research of this level, the road is not paved, and certain limitations and obstacles are to be expected. While there are innumerable resources on film editing theories and practices, there are very limited sources on the way directors and editors work, and almost no information in regard to the collaboration between Spielberg and Kahn. As Pearlman stated, neither the directors nor the editors nor anyone else from the Film Industry disclose the way they collaborate. Therefore, my research will draw conclusions from film editing theories, the authors mentioned in the beginning, my analyses on certain films' editing, close collaborators' testimonies, statements from Spielberg and Kahn, and the combination of all of the above.

This research consists of ten chapters; the introduction, the literature review, seven chapters that examine the editing in Spielberg's films and his collaboration with Kahn, and the conclusion. Having already introduced the context of the research and its importance, the aim, the objectives, the questions, and the potential limitations, Chapter 1 – 'Literature Review', identifies what is known and what is not in the existing literature, unfolding also in the end a blueprint of what each chapter examines. Chapter 2 – 'Storyboarding, Editing and *Raiders of the Lost Ark*', provides a brief history of the storyboards, examines Spielberg's cut-on-camera style of filmmaking and the way(s) storyboarding and the lack of coverage affect the role of editing and his collaboration with Kahn, in the film *Raiders of the Lost Ark*.

Chapter 3 – '*The Color Purple*: Silence and Violent Domesticity through Editing', explores *The Color Purple*'s main theme, the controversy behind it, and the way Spielberg and Kahn's shot selections approach and represent the film's theme. Chapter 4 – '*Jurassic Park*: Projecting Astonishment and Building Up Suspense through Reactions', introduces the theories on suspense and the way it is built up, and connects it to the characters' reactions towards the dinosaurs and the way they contribute to *Jurassic Park*'s believability. Furthermore, due to the excessive amount of coverage, it compares and contrasts the results and the Spielberg / Kahn collaboration with Chapter 2, and the lack of coverage.

Chapter 5 – '*Schindler's List*: Structuring Narrative Epiphany', examines the controversy behind *Schindler's List*, the numerous lists portrayed, and the way Spielberg and Kahn's editing structures the film's narrative epiphany by surfacing the importance of Schindler's final list and the secondary character, namely, Itzhak Stern. Chapter 6 – '*A.I.* and *Minority Report*: The Importance of Structured Chase Sequences', studies the role of dystopia in science fiction, and more particularly in *A.I. Artificial Intelligence* and *Minority Report* and Sergei Eisenstein's theory on intellectual editing, while

also focusing on the way Spielberg and Kahn structure the films' chase sequences, and what that means for the science fiction genre.

Chapter 7 – '*Lincoln*: Editing the Filmic Speech', provides a brief history on dialogue and places an emphasis on the importance of dialogue in films, explores *Lincoln*'s main theme, the way Spielberg and Kahn edit the dialogues surrounding that theme, as well as how their editing can be extrapolated to heavily dialogue-based films or just dialogue-based sequences. Chapter 8 – '*West Side Story*: The Impact of Editing on the Musical Performance', offers a brief history of musicals and the importance of performance, delves into the way Spielberg and Kahn's editing impacts the actors' musical performance in *West Side Story*, and, consequently, the relationship between editing and performance.

Conclusion puts into perspective all the conclusions from the previous chapters, by highlighting the answers to all the main questions asked regarding the editing procedures of those films, as well as the aspects of collaboration between Spielberg and Kahn.

The two men have collaborated on films that cover various genres and narratives. *Raiders of the Lost Ark, The Color Purple, Jurassic Park, Schindler's List, A.I. Artificial Intelligence, Minority Report, Lincoln,* and *West Side Story* are films chosen due to their diversity, both in terms of genre and narrative, and, therefore, make ideal case studies to examine the differences and similarities in the way(s) they have structured them. An early selection included films where both Spielberg and Kahn had earned an Oscar. That approach though was abandoned as the procedures and the criteria of the Oscars' nominations and awards were not adequate or clear enough for this research. This merely means though that these films have not been included. For example, while both Spielberg and Kahn were awarded an Oscar for *Saving Private Ryan* (1998), the film did not become a chapter. Yet, it has been used to showcase their ability to build up suspense and as a comparison to *Jurassic Park*.

The films' diversity and structure also translate to how this research approaches each chapter. Chapter 2 – 'Storyboarding, Editing and *Raiders of the Lost Ark*' begins with the analysis of Warren Buckland's defence against the accusations of *Raiders of the Lost Ark*, continues with the explanation of the history and importance of storyboards, analyses the quantitative and qualitative data, and then concludes. The same motif can be found in the following chapters:

Chapter 3 – '*The Color Purple*: Silence and Violent Domesticity through Editing' begins with the analysis of Kuadio Germain N'Guessan's defence against the accusations of *The Color Purple,* continues with the explanation and importance of the close-up shots and the low and high camera

angles, analyses the quantitative and qualitative data, and then concludes.

Chapter 5 – '*Schindler's List*: Structuring Narrative Epiphany' begins with the analysis of Miriam Hansen's accusations against *Schindler's List,* continues with the comparison between the book and the script, analyses the film's quantitative and qualitative data, and then concludes.

Chapter 7 – '*Lincoln*: Editing the Filmic Speech' begins with the analysis of Alison Landsberg's defence against the accusations of *Lincoln,* continues with the history and importance of dialogue in cinema, analyses the quantitative and qualitative data, and then concludes.

Chapters 2, 3, 5, and 7 build on the specific accusations against them, and that's why these accusations need to be understood first, before any further analysis takes place. The rest of the chapters, which have not elaborated on an accusation, begin directly with the historical part.

Chapter 4 – '*Jurassic Park*: Projecting Astonishment and Building Up Suspense through Reactions' begins by making a statement about the importance of the characters and their reactions, starting from Kuleshov's experiment to the present era, analyses the quantitative and qualitative data, and then concludes.

Chapter 6 – '*A.I.* and *Minority Report*: The Importance of Structured Chase Sequences' begins with the history of the importance of chase sequences and the way they have been structured over the decades, continues with the elaboration of dystopia and the way it has been depicted, analyses the quantitative and qualitative data, and then concludes.

Chapter 8 – '*West Side Story*: The Impact of Editing on the Musical Performance' begins with the history of the importance of performance in musicals and the comparison between the original *West Side Story* (1961) and the remake, continues with the elaboration of the remake's narrative, analyses the quantitative and qualitative data, and then concludes.

As mentioned above, throughout every chapter, this research examines the quantitative and qualitative data of the films analysed. The quantitative data examine the pace and rhythm of every sequence by calculating the Average Shot Length (ASL). How fast or slow certain sequences are can lead to what this research aims to find; patterns. For example, do all action sequences share the same pace and rhythm? If yes, why? If not, why not? On their own though the quantitative data can not answer these questions.

The similarities and differences found in the numbers must be combined with the analysis of the qualitative data, which is achieved by examining the types of shots, the angles, and the style of editing or montage used in the films' final cut. For example, what is the balance between action and reactions? Does the former outnumber the latter? If yes, why? If not, why not? Finally, can these filmmaking choices be found in other films, too – patterns?

Ultimately, comparing and contrasting the quantitative and qualitative data leads to each chapter's conclusion. In the last chapter, Conclusion, all the conclusions from the previous chapters synthesise the outcome of this research; what this research's combined data managed to achieve.

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Chapter 1: Literature Review

Anyone studying books and academic articles on Steven Spielberg and his films, is bound to encounter numerous times phrases such as 'a Spielberg film' or 'Spielbergian'. Starting from biographical books, such as Lester D. Friedman's[1] and Joseph McBride's[2], the realisation comes fast that Spielberg has been a controversial issue in both the film industry and the academic world. More often than not, his background story and upbringing, his political views, but also the repetition of themes, the use of visual effects and his films' unprecedented commercial and critical success have made critics, authors and scholars alike to focus on all of the aforementioned, neglecting or overlooking a filmmaking technique that has been integral in understanding his films, namely the editing.

My research examines his films' editing and argues that it is a technique that has been immensely overlooked. The realisation came upon reading through books that delve into editing techniques, such as Edward Dmytryk's[3], Karel Reisz and Gavin Millar's[4], and Ken Dancyger's[5] that I started recognising in Spielberg's films. Interestingly, the more I recognised these techniques, the more I realised that, over the years, they repeat to the extent that they become patterns. And these patterns begin when his collaboration with his life-long editor began, namely Michael Kahn.

Therefore, these editing patterns are not merely a coincidence, as they did not happen to exist in films that share certain similarities in narrative, across numerous genres. These editing patterns are the product of a collaboration that spans over 45 years, and counting, and become the foundation of the way the role of the editor can be understood through the lens of Spielberg's work. Consequently, the question my research attempts to answer is, how does Kahn's collaboration with Spielberg contribute to the field of Spielberg Studies?

As stated above, only few have investigated how the editing in his films creates meaning for the narrative. My research aims to step on the shoulders of those who have, such as Warren Buckland[6] and James Mairata[7], examine these patterns through the prism of the Spielberg / Kahn collaboration, and fill the gap in the literature.

While the Spielberg / Kahn collaboration has been largely under-explored, other editors have spoken about their life-long collaboration with specific directors and vice versa. Thelma Schoonmaker, describing her life-long collaborator, Martin Scorsese, stated that '[…] Marty is such an editing director, he shoots in a way because he knows how the film is going to go together'. He is constantly

in the editing room, he advises, and then they go through the drafts together. He walks away, he comes back, they go through the various drafts, they discuss what has worked and what hasn't, and then they work it again together. This is what she characterises as an 'intense director-editor relationship'.[8] Schoonmaker states that after watching *Raging Bull*'s first cut, she and Scorsese were so thrilled that wondered 'who made that movie?'[9]. Concluding, she praises Scorsese by stating that he taught her classic filmmaking that is 'going for the truth all the time'.[10]

Respectively, in the series of online lectures available on Masterclass[11], Scorsese has elaborated on his views on editing, calling it a 'collision of images'[12] where every frame counts, which is why he considers it 'the heart of cinema'.[13] While, in the very beginning, he would entrust someone to edit his films, with or without him, when he started doing his first features he wanted someone who would allow him to 'direct them in the editing and edit with them'.[14] Before making *Raging Bull,* what he was looking for was an editor who knew who he was, who would accept him, make the film with him, and most importantly, if the studio asked that editor to re-cut the film without him, they wouldn't do it. On one hand, he acknowledges that the editor is a professional and that's their job, but, on the other hand, friendship and loyalty matter too and that's why it's not a black and white situation.[15]

Schoonmaker was the person who had both qualities and was to be trusted, and he describes her a like-minded person. When it comes to the process though, he claims that there is no process. He mentions the way they categorise and look through the footage but no specific examples on why certain scenes or sequences were edited the way they did[16]. What becomes clear though is that what he envisions, Schoonmaker knows how to assemble it in a way that matches his vision, intentions and idiosyncrasies, and over the years these repeated techniques become patterns. What's more, Schoonmaker becomes the person who supports him and keeps him in line[17].

Another example of a lifelong director / editor collaboration is Clint Eastwood and Joel Cox. Cox has edited almost all of Eastwood's films, from the 70s to present day. Cox, talking to Steve Hullfish about his career, focuses on his role as an editor but also his collaboration with Eastwood. Cox claims that: 'You have to manipulate film to get what you want. You have to be creative enough that when the director says, "I want to do this instead of this and I want to take this out," you have to be able to figure out how to do it.'[18] After over 45 years of collaboration, Cox describes the feeling of working with Eastwood as being soulmates; he would look at Eastwood's footage and know exactly what he wanted. After Cox working for the first time with him, Eastwood said: 'I don't know what your plan is, but my plan is to have you with me on every picture.'19 What Cox does is trying 'to dig in the director's head'20, see what his plan is and what they want to accomplish with it.

In an interview with Steve Cummins, Cox added that confidence in oneself and one another is the key and he has never over-stepped the editor / director collaboration. He knows that the director is the boss and, in his words:

> My job is to make his film the best that I can make his film. He allows me to speak up and say what I think, and then he goes 'yay or nay' and we move on. I don't sit there and barter with him about it because it's his film. I'm just working for him. If he wants it this way, that's it. I will show him the way I think it should be and then he'll do things and allow me to change things. If I'm sure something is off just a little bit, I will fix it right there and then and let him see it. Then I'll go back and touch it up a little so that I know it's [as] smooth as it should be. He doesn't care so much about that, he just wants to see the scene work[21].

Both Schoonmaker and Cox are prime examples of generic information in regard to the director / editor collaboration. On Spielberg and Kahn, such information has been retrieved for my research from Kahn[22], but only proves to be indicative of how the two have been collaborating, i.e. what time they start editing or how they go through the 'dailies', providing no answers as to how certain creative decisions are made. Scholars and authors seem to be largely interested in Spielberg himself and focus on the type of films he makes, leaving Kahn out of the equation.

As such, many scholars and authors focus their interest on his upbringing, personality, early career, and production details from in front and behind the camera. Joseph McBride, Frank Sanello[23], Kathi Jackson[24], and John Baxter[25] (one of the first authors who wrote about Spielberg) start from Spielberg's childhood years and his passion for films and shed light into how he got into the TV and film industry. They predominately focus on Spielberg's personality, passions, and anxieties that were later on projected on his film. They analyse features such as, *Duel* (1970), J*aws* (1975)*, Raiders of the Lost Ark* (1981)*, E.T. The Extra-Terrestrial* (1982)*, Jurassic Park* (1993)*, Schindler's List* (1994)*, and Saving Private Ryan* (1998) as an extension of his personality and provide an insight to a reputation of almost mythological proportions that has affected his films and vice versa. Ultimately, they combine personal and professional details about him, creating a long, yet coherent timeline that reveals the strongest and weakest points of his personal life and professional career, distinguishing the mythology from the man, and acknowledging his immense contribution to the evolution of contemporary Hollywood.

Nigel Morris, in *The Cinema of Steven Spielberg: Empire of Light*[26], presents the films directed by Spielberg, from *Duel* to the *War of the Worlds* (2005), and, even though, he, too, examines his life from his childhood years, he also examines those films in regard to their themes, style and narrative, looks into the collaborations he's made over the years and does not neglect to address the fact that his name is the one prevailing over everyone else's – the household name. Lastly, his book looks into the common properties and the particular concerns his films share and recognises authorship as an issue. For example, he scrutinises *Jaws*' success, attributing it from, other than Spielberg, to Zanuck and Brown for contributing to writing the script, to John Williams for composing the soundtrack that made it memorable, to Verna Fields who assembled it the way she did[27]. Taking *Jaws* as a prime example, how much of the success of Spielberg's films can be attributed to Kahn? William Friedkin once stated, 'If you take the credit "A John Doe Film", you're saying to the world, "I am responsible for everything you see"'[28] Examining the collaboration between Spielberg and Kahn, evidence comes to light, indicating that not everything one sees in a Spielberg film is done by Spielberg.

Furthermore, there are scholars and authors that explore the kind of films Spielberg tends to make, and put under the microscope his sociopolitical, religious, and philosophical points of view and the impact they have on the audience. Lester D. Friedman in *Citizen Spielberg*, Andrew Gordon in *Empire of Dreams: The Science Fiction and Fantasy Films of Steven Spielberg,*[29] Frederic Wasser in *Steven Spielberg's America*[30], Dean A. Kowalski in *Steven Spielberg And Philosophy: We're Gonna Need a Bigger Book*[31] and James Kendrick in *Darkness in the Bliss-out: A Reconsideration of the Films of Steven Spielberg*[32,] examine why Spielberg's 'monster movies' are so impactful[33], address the way he approaches his adaptations and define the 'Spielberg film',[34] identify how politics affect his narrative[35] [36] [37], and analyse the way certain characters develop and advance the story or do a disservice to the whole narrative[38] [39] [40].

Examining a different vantage point, Friedman, Gordon, Wasser, Kendrick, and Kowalski offer an insight into themes, such as flying, male angst, female troubles, innocence, absent fathers, artificial intelligence and life, morality, values, ethos, and human nature, establish a connection between film theory and practice, and raise awareness on the complexities of his films that, that far, had been dismissed by the critics. In that respect, they become the ideal source to examine the role of Kahn and his editing on films, such as *Raiders of the Lost Ark*, *Schindler's List*, *Jurassic Park*, *A.I. Artificial Intelligence* (2001), *Lincoln* (2012), and *West Side Story* (2021). How has his editing contributed to the connection of the theoretical structure and the film narrative of those films' and how can his work be distinguished from Spielberg's? If his editing proves to be fundamental to the structure of that impactful narrative, what is his contribution to Spielberg's films?

Nigel Morris also edited *A Companion to Steven Spielberg*[41] which is a collection of essays by authors who have already written about Spielberg in the past and now each one focuses on a specific aspect of his films. Among others and himself, James Kendrick, Warren Buckland, Frederick Wasser, and Lester D. Friedman – all of them Spielberg experts – focus on a range of topics, from his corporate and artistic efforts to his franchises and series to his narration and style to the endings that Spielberg chooses for his films. While the editing is mentioned frequently in these essays (but not analysed), it is only Warren Buckland who acknowledges Kahn's contribution to editing and explores it further, addressing its significance to the suspense's build-up.

In his essay 'Creating a Cliffhanger'[42], Buckland discusses the way tension is heightened in *The Lost World: Jurassic Park* (1997). This is one of the two occasions in my research where I encountered Kahn being attributed to a scene's editing and impact on a sequence instead of Spielberg. The second occasion would be on *Schindler's List* when Schindler and Stern finally have a drink together. Here, Spielberg attributes to Kahn 'the importance of emotion through film editing.'[43] James Clarke, who lays out the full filmography of Steven Spielberg, providing details on the cast and crew, the story, the themes, the sound and vision keys, and his verdict on those films, notes that mainstream media have disregarded the editing and its importance, and thinks that Spielberg and Kahn would be an ideal case study to examine[44].

Finally, few scholars and authors have delved into the filmmaking techniques used, and some of them have even brought up the impact of editing in his films. Starting with Kowalski again, he is the only one who raises the importance of editing in the creation of the first-ever list in *Schindler's List*.[45] As mentioned above, he does not focus on editing, but scattered information like this, when looked thoroughly and put into context, surface Kahn's work and distinguish his role.

Warren Buckland is one of the two authors that have analysed the editing behind certain sequences and connects it to the narrative of those sequences. In *Directed by Steven Spielberg: Poetics of the Contemporary Hollywood Blockbuster*[46]*,* Buckland examines Spielberg's film form, and filmmaking and narrative techniques, emphasising Spielberg's contribution to the form of blockbuster films. He analyses the ways he places or moves the camera and frames a shot, but also the ways he edits a sequence, designs the film's sound, and controls the flow of the story. Buckland compares and contrasts those techniques to other filmmakers, examining what works and what doesn't, and finding the strengths and weaknesses that shape Spielberg's narrative. On the chapter focusing on the 'Off-Screen Presences',[47] he analyses the way the off-screen presences in *Raiders of the Lost Ark* interact with the narrative, calculates the average shot length of a particular scene, and explicates the

significance of it for the audience. Furthermore, in 'A Close Encounter with Raiders of the Lost Ark: Notes on Narrative Aspects of the New Hollywood Blockbuster',[48] Buckland analyses more sequences with off-screen presences, examines their editing, and bridges the gap between film theory and practice.

Buckland also addresses the controversy of whose film *Poltergeist* (1982) is[49]. Joseph McBride writes that:

> His [Spielberg's] involvement on *Poltergeist* was unusually intense for a producer and writer. He was on the set for all but three days of the film's twelve-week shooting schedule, and he, not director Tobe Hooper, often appeared to be calling the shots. The issue of the film's authorship leaked into the press and gave rise to an acrimonious controversy over whether Spielberg was the *de facto* director of *Poltergeist.* It was generally believed in Hollywood that Spielberg simply moved in and took over the film creatively[...][50]

Through '[…] duration of the shot; shot scale; camera movement; angle of the shot; low camera height; use of shot / reverse shot; length and number of shots in a typical scene',[51] he examines if Spielberg, as a writer / producer, also assumed his role as a director – and not Tobe Hooper, the credited director. The reason behind the controversy started with statements from Dale Pollock[52] who implied that Spielberg also largely directed it. Buckland, among others, relies a lot on the average length shot and connects it to authorship to determine whose film it is, but what is left largely unnoticed is the fact that Spielberg sent Kahn to edit it, choosing a different editor (Carol Littleton) for *E.T. The Extra-Terrestrial* that was produced the same year. Kahn states that Spielberg sent him to edit Poltergeist because it was a more difficult film[53].

But this research indicates that it is more than that and Spielberg sending Kahn to a film that he did not officially direct, but wrote, produced and partially shot, relates to the role of Kahn in Spielberg's films which is instrumental to the narrative's structure and largely involve him as someone who controls the narrative's structure. The following chapters reveal that he is not someone who merely cuts and places shots in the order that Spielberg tells him to, but someone who controls the pace and rhythm of each film's final cut.

James Mairata, the second author who delves on the editing behind Spielberg's films, in *Steven Spielberg's Style by Stealth*[54]*,* explains how Spielberg manages to form a narrative that is immersive and effective for the spectator, dividing his career into three stages: 'Commercial' - with films such as

Raiders of the Lost Ark, 'Search for Respect' – with films such as *E.T. The Extra-Terrestrial*, and 'Authoritative' – with films that cover the period after *Schindler's List*[55]. He examines 'Continuity Editing as System'[56] and within it, using dialogue scenes from the *Empire of the Sun* (1987), *Amistad* (1997), Munich (2005), and the *Bridge of Spies* (2015) as an example, he elaborates on the 'shot, reverse shot' style where Spielberg cuts from one character to the other. Furthermore, he compares and contrasts Classical Hollywood's 'Deep Space Composition and Staging'[57] to Spielberg's films *Indiana Jones and The Last Crusade* (1989), *Jurassic Park: The Lost World*, *Catch Me if You Can* (2002), *War of the Worlds, The Adventures of Tintin* (2011)*, and War Horse* (2011). My research steps on Mairata's technical analysis, adding Kahn to the equation as it is presented as if Spielberg is the one editing, and, at the same time, Kahn is nowhere to be found. Analyses like Mairata's, intentionally or unintentionally, by constantly referring to the way the director cuts or edits, imply that the editor is merely a tool and that anyone could have edited the way the director wanted, when this is not the case. In 364 pages, Kahn is mentioned once as Spielberg's life-long collaborator[58], and once quoting how Spielberg 'shoots a lot of coverage[59].

While I have categorised the books on Spielberg he and his films have been examined, their authors cannot only analyse, for example, the sociopolitical impact without examining his filmmaking techniques or his life without the recurring themes. Therefore, I have to put under the microscope everything written in these books in an attempt to collect relevant, examined, ignored and / or neglected data that lead to the way the Spielberg / Kahn collaboration shapes the films' narrative and creates the impact that authors, scholars and critics write about. The aforementioned books will be combined though with books and articles that specifically analyse film editing theories and techniques that Spielberg and Kahn have used to structure specific sequences as well as with academic publications on Spielberg's work that target only specific areas of interest.

More specifically, upon explaining how Spielberg and Kahn met and what led them to work together for the first time[60][61][62], in 'Storyboarding, Editing and *Raiders of the Lost Ark*', I examine Buckland's aforementioned analysis on specific aspects of the film's narrative and shot structure. But the validation of his analysis builds, among others, on David Bordwell and Kristin Thompson's 'historical poetics'[63] and the examination of what storyboards are and what purpose they serve[64][65]. My chapter indicates that, only then, the role of editor[66] and the application of specific editing techniques[67] that assemble *Raiders of the Lost Ark* the way they do can shed light into Spielberg and Kahn's collaboration.

In '*The Color Purple*: Silence and Violent Domesticity through Editing', McBride[68] and Sanello[69] provide vital information as to why and how Spielberg accepted to direct *The Color Purple* (1985) and Friedman[70] defends his stylistic choices against criticism from the media. Academic criticism against it though, such as Gerald Early's[71] can be counter-argued upon examining the nature of prestige film[72] [73], understanding what the film's theme is[74] and focusing on the way Spielberg and Kahn have shaped and presented that theme[75] [76].

In '*Jurassic Park*: Projecting Astonishment and Building Up Suspense through Reactions', my research extends beyond criticisms on how the dinosaurs looked or didn't look like[77] and that the film is primarily concerned about dinosaurs and nothing further[78]. I argue that the film's greatest impact on the audience comes from the use of montage theories, such as Lev Kuleshov's[79] which, the way Spielberg and Kahn use them, become the foundation to project astonishment and build up suspense.

Respectively, in '*Schindler's List*: Structuring Narrative Epiphany', when most arguments revolve around the kind of films Spielberg makes[80], and the examination of the Holocaust and Schindler's role in it[81], my research focuses on arguments like Miriam Hansen's[82] who, despite her distaste of the film, surfaces the importance of the man who secretly turns the cogs, Itzhak Stern. By taking this as an entry point, I use Michael Frierson[83], who looks beyond technical proficiency and extensively analyses how film editing creates meaning in films, to explain how Sergei Eisenstein's[84] methods of montage have been used by Spielberg and Kahn to structure the film's narrative epiphany.

'*A.I.* and *Minority Report*: The Importance of Structured Chase Sequences' delves into both *A.I. Artificial Intelligence* (2001) and *Minority Report* (2002), two science fiction films that were made successively, which, like *The Color Purple* and *Schindler's List*, attracted a lot of attention due to their dystopian depiction of the world[85] [86]. Based on Tom Moylan's guidance on what a dystopian society looks like[87], my research focuses on the films' chase sequences' structure. The history of how the chase sequences were originally made and developed throughout the years[88], becomes the foundation to understanding the importance of why Spielberg and Kahn structured their chase sequences the way they did. Sergei Eisenstein's[89], Karel Reisz and Gavin Millar's[90], Karen Pearlman's[91], and Ken Dancyger's[92] theories on editing and its applications can be found in these sequences that creates a meaning that has been left unaddressed.

In '*Lincoln*: Editing the Filmic Speech', I take *Lincoln* (2012) as a case study to examine the importance of when to cut in a dialogue. Alison Landsberg's publication[93] provides the foundation to build on the way Spielberg and Kahn have edited the dialogues surrounding the 13th Amendment in

the film. Using David Bordwell and Kristin Thompson[94], Karel Reisz and Gavin Millar[95], as well as Walter Murch's[96] techniques on the ways dialogues are edited and the challenges presented, my research explicates how the dialogues in *Lincoln* have been edited.

Lastly, in '*West Side Story*: The Impact of Editing on the Musical Performance', one of Spielberg's latest films, my research builds on Jeanine Basinger's[97] theory that musicals are defined by the purpose of the musical numbers' performance, their frequency, and the audience's expectation towards them. While both Spielberg and Kahn's statements to Laurence Bouzereau[98] are invaluable and highly utilised, the understanding of how they collaborated (now, with co-editor Sarah Broshar) to edit the choreographies, can not be done without the contribution of editing theories and practices of Karel Reisz and Gavin Millar[99], Roy Thompson and Christopher J. Bowen[100], and Edward Dmytryk[101].

Looking at the gathered information on and surrounding Spielberg, it seems like publications on Spielberg's work cover a variety of aspects regarding both Spielberg himself and his films. They cover his upbringing and early career, the kind of films he tends to make, his philosophical, religious and sociopolitical views, and a plethora of filmmaking techniques used. Yet, the impact of editing has only be touched on and his life-long collaboration with the person who has edited almost all his films not at all. Therefore, my research aims to address the ways Spielberg and Kahn's collaboration contributes to the understanding of the role of the editor in turning shots into scenes, scenes into sequences, and sequences into film.

What does 'going for the truth all the time' mean when the director and the editor edit a sequence? How does that practice translate into theories of editing? Kahn states that: 'It's not a film until it's edited.'[102] and even though Schoonmaker's question 'who made that movie?' is meant to be rhetorical, it really remains unanswered. Therefore, in the chapters to follow, and starting with 'Storyboarding, Editing and *Raiders of the Lost Ark*', I will research what I consider Spielberg's most impactful films by examining the ways in which editing creates meaning through the exploration of the Spielberg / Kahn collaboration.

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Chapter 2: Storyboarding, Editing, and *Raiders of the Lost Ark*

Steven Spielberg and Michael Kahn have formed one of the longest-standing collaborations in Hollywood. Attempting to establish patterns of collaborations between them, this chapter examines *Raiders of the Lost Ark* (1981) - herein *Raiders* - the first film of the *Indiana Jones* franchise, and compares and contrasts it to its sequels, *Indiana Jones and the Temple of Doom* (1984), *Indiana Jones and the Last Crusade* (1989), and *Indiana Jones and the Kingdom of the Crystal Skull* (2008). Their similarities and / or differences are then compared and contrasted with one another to see if they follow similar patterns in regard to narrative style, pace and rhythm. Using *Raiders* as the poster child for Spielberg's cut-on-camera technique, the question I am raising is, how does this technique affect the role of Kahn and his skills as an editor?

Raiders was an idea that was conceived by George Lucas was fully developed by himself and Spielberg, and it was also their first-ever collaboration[1]. Following the success of *Star Wars* (1977), Lucas stated that: 'I wanted to create that same kind of entertainment with *Raiders* […] A film that took itself seriously when we had to be logical, but could be humorous without sending up anything. All the humor in the movie had to come from the characters, not the situation.'[2]

In 1936, somewhere in the South American jungle, Professor Indiana Jones locates a local treasure. After successfully avoiding booby traps, he retrieves the treasure only to be taken from him by his archrival, the archaeologist René Belloq. Upon returning to the United States empty-handed, the US government task him to go to Egypt and retrieve an ancient weapon that the Nazis are also looking for, the Ark of the Covenant. Jones travels to Nepal first to ask for help from Marion Ravenwood, an ex-girlfriend of his and together they travel to Egypt to find an old friend of his, Sallah. All three of them race against time to find the Ark, and while Jones locates it first, Belloq is there again to take it from him, and Jones and Marion are taken hostages. Belloq and the Nazis finally open the Ark, they unleash its divine wrath, Jones and Marion survive it, they return to the US, and the Ark is locked away by the US government.

This chapter focuses on Warren Buckland and his article on the narratological aspects of the New Hollywood blockbuster[3] putting *Raiders* under the microscope. In Buckland's article, Thomas Schatz argues that 'stars, genres, cinematic innovations', and popular and commercial leading characters are the basic elements that are essential for an American blockbuster[4]. He also supports that a lot of film scholars dismiss them, classifying them, among others, as trivial with the sole purpose to generate large amounts of money so they can recoup their costs and make a proportional profit[5]. So, the

question is, how are these films able to attract and entertain the millions of cinemagoers?

Timothy Corrigan points out that blockbusters address an 'undifferentiated popular audience' with a mixed-genre film[6]. The critics compare the Old with the New Hollywood arguing that the latter doesn't follow a 'psychologically motivated cause-effect narrative logic'[7] sacrificing the narratological complexity for household name actors, extreme action sequences, and visual effects[8]. Consequently, the characters' complex traits are also replaced by one-dimensional, stereotypical ones delivering catchy lines[9]. Buckland challenges his view and tries to bridge the gap between Old and New Hollywood examining scenes and sequences from the influential and highly regarded *Raiders*[10].

Following an analytical approach, Buckland uses David Bordwell and Kristin Thompson's historical poetics method which analyses the narrative's principles, norms and conventions, and their importance in studying and understanding it[11]. Bordwell divides this method into three domains: Precompositional factors (sources, influences, received forms), Compositional factors (normalized principles of composition), and Postcompositional factors (the varying responses to a film, including its evaluation and theorization)[12].

Buckland focuses on the second domain, the Compositional Factors, which is the filmmaker's creative choices namely, Spielberg's. Buckland references Henry Jenkins and his point of view on the film-by-film basis contractual agreements between the studios and the directors against the Old Hollywood's long-term ones. According to Jenkins, directors such as Spielberg, develop idiosyncratic methods of structuring narratives, moving the camera, and cutting scenes and that recognisable style is something that executives get familiarised with but also leads the audience to the cinemas[13]. Finally, Buckland references Dudley Andrew who suggests that film scholars focus on specific exemplary movies to explain the wider, robust impact of films. According to Andrew, the direct objects of film theory are: 'The immediate appeal of [a film] and the highly mediated systems that can be shown to determine it (structural, semiotic, psychoanalytic, etc.)'.[14]

Andrew's theory is used here by Buckland to '[…] analyse the immediate, widespread appeal of Spielberg's films by studying the highly mediated systems that determine them.'[15] In other words, the universal human need to watch certain themes such as, 'loss', for example, and the viewer's identification with it is a timeless structure which is not enough on its own to attract large audiences to the cinema. Andrew adds 'inventiveness'[16] to the equation where style and composition directly connect to the historical era of the respective culture making the film[17]. Andrew's approach of analysing a film with Jenkins' emphasis on idiosyncratic techniques, and Bordwell and Thompson's

compositional factor of historical poetics, synthesise *Raiders'* textual analysis as conceived by Buckland[18]. Buckland states that the previously mentioned compositional factors are there to be used by the New Hollywood directors. These factors include: Selective quotation of Old Hollywood films, visual rhetoric of comic books, norms of television aesthetics, and compositional norms of European art film and the avant-garde[19].

Raiders is thoroughly storyboarded, follows the structural norms that comic books do, is shot as a B-movie, and is inundated with elements of television aesthetics. As Spielberg came from television, it is only natural to observe an abundance of close-up shots, shallow lateral space, and highly mobile camera. Jerzy Toeplitz argues about directors like Spielberg that 'Characteristically the directors who have come to film from television, regard montage as a much more important part of their skills than did the filmmakers of the 1930s and 1940s... They seem closer to the tradition of the silent screen.'[20]

But do the close-ups on objects, faces or people separate style and technique from narrative? According to Mark Crispin Miller, the New Hollywood films attack the viewer's senses and nervous system, and disregard themes and narrative[21]. Buckland takes *Raiders* as a reference, and more particularly the fight at Marion's bar, which lasts for 2 minutes and 44 seconds, and consists of 90 shots, most of them close-ups. He calculates that there is a cut every 1.8 seconds[22]. Peter Biskind suggests that even though both Spielberg and Lucas have repeatedly emphasised the importance of good storytelling, and consequently, of narrative and its re-establishment, their efforts have had an adverse effect as in order to create a spectacle they irreparably damaged the story[23].

Buckland disagrees with Biskind's point though and justifies it with the following example. As with most Spielberg's monster movies, in *Raiders* as well, there is an unseen or 'off-screen presence in every sequence which takes different forms, generates and increases the suspense level, and reaches its cinematic climax in the last sequence.'[24] For example, in South America, Jones only suspects the native tribe's presence after finding a poisonous arrow on the tree, and so does the audience. In Marion's bar, after Jones leaves the bar, the Nazis show up and threaten Marion, and out of nowhere, Jones, who had never really left, comes to her (last minute) rescue[25].

There are two ways in which the suspense level is generated and increased through this style of filmmaking: By creating a confusion regarding how much the audience knows and how much the hero/heroine does – what the audience think they know gets reversed, and what the hero/heroin knows is always uncertain. Furthermore, the distinction of two motifs can be observed: The last-minute rescue and the escape from an ostensibly inescapable scenario[26].

Buckland admits that it all leads to a visual effects' spectacle, but this merely means that the suspense and surprise are sacrificed and supports that they coexist. He concludes by saying that New Hollywood blockbusters prove to have a complex narrative in their own way, and, retrospectively, he asks one final question: Should they be condemned due to their popularity or instead afforded the opportunity to be understood[27]?

Spielberg stated that *Raiders* was his most storyboarded film and he only shot exactly what he wanted without coverage[28]. In an attempt to fully understand its 'leanness' though and the way editing works in sequences such as the ones mentioned by Buckland, what needs to be also understood is the way storyboarding works, and the way Spielberg shaped *Raiders'* narrative before started shooting it.

Encyclopedia of Hollywood defines storyboard as 'a series of drawings or sketches that indicate what each successive shot in a scene or sequence should look like when filmed. Generally, storyboards are made to illustrate the action of the most complicated scenes (and therefore the ones most expensive to produce) in a film to guide the director, cinematographer, and cameraman in their particular tasks.'[29]

Fionnuala Halligan notes that the storyboard artists are 'the bridge between the director's internal take on the script and the externalized execution of it'[30] and defines the storyboard as 'a series of images that tell the story frame by frame from the camera's perspective.'[31] Paul Well stresses the importance of the relationship between script and storyboard by saying that 'Storyboards are not an *illustration* of a script but another *iteration* of script, working as a model of editorial and creative construction in the same way as rewriting text, or using the proverbial "blue pencil" to edit or cut scenes.'[32]

The advanced sketched illustrations have characterised George Méliès' as one of the 'the most prolific early adopter of pre-visualisation strategies.'[33] Character interactions and their placement within the frame were the two major elements in Méliès' in-depth drawings. From late 1910s / early 1920s, directors such as Cecil B. DeMille, D.W. Griffith, and Sergei Eisenstein started using drawings and illustrations during the pre-production process which were early indications of storyboards[34].

The conventionalisation of "story board's" form started taking shape in the late thirties and Walt Disney takes most of the credits for its physical, board-based process, commencing with animations such as *Snow White and the Seven Dwarfs* (1937)[35]. It seems that storyboarding was a process, a tool, that Walter Disney started using for effective communication to pitch his projects but also to communicate his message amongst the departments, so everyone is on the same page. In 1950s and 1960s, with Wolfgang Reitherman assuming directorial responsibility from Disney, their purpose

remained the same[36].

Their use though expanded in live-action films with David O. Selznick himself becoming particularly interested in the idea of storyboarding[37]. *The Adventures of Tom Sawyer* (1938) and *Gone with the Wind* (1939) were the first live-action films with the latter being 'completely storyboarded'[38] His statement was: 'I hope to have *Gone with the Wind* prepared almost down to the last camera angle before we start shooting, because on this picture really thorough preparations will save hundreds of thousands of dollars.'[39] The work of director / art director William Cameron Menzies who has significantly contributed to the pre-production process by illustrating scripts and worked on sets ten years prior to *Gone with the Wind,* led Paul Rotha publish an article stating that: '[…] Art-direction must take its place in the construction of the scenario-manuscript, as an integral part of the pre-conception of the film in literary terms before its realization on the studio floor, on exterior, or in the cutting room.'[40]

As, in postproduction, editing creates the illusion of continuity between discontinuous shots, in pre-production, the storyboard seems to attempt the same. Does it pre-visualise all aspects of film though? Robert Carringer, in his book *The Making of 'Citizen Kane'* analyses what the place of storyboarding is:

> Storyboards were drawn very quickly, and the visual details were very crude. […] The purpose of the storyboards was to illustrate the camera angles that would be needed for the action as envisioned, not to indicate elements of visual design. Because storyboards often correspond closely to the camera setups in completed films, some writing on art directors has tended to treat them simply as evidence of an illustrator's power to determine such things[41].

It becomes clear at this point that there is a distinction between storyboarding for animation and live-action film as the purposes for doing so may vary. It is also worth mentioning here that, as with *Raiders, Gone with the Wind* was nominated, and won in the Academy Awards the Oscar for 'Best Film Editing'. So, it would be interesting to see the way an integral part of pre-production interacts, affects, assists, or restrains an integral part of post-production.

Alfred Hitchcock, who worked with David O. Selznick during the 1940s, had always been storyboarding every film of his but presented a large variety of possible approaches. Twenty-nine years after *Gone with the Wind,* and to this very day, *Psycho* (1960), and the shower scene in particular, remains a significant scholarly debate regarding its complexity[42].

On creating the particular storyboard, Saul Bass highlights the relationship between pre-production and post-production:

> After all, all that happens was simply a woman takes a shower, gets hit, and slowly slides down the tub. Instead, [we film] a repetitive series of motions: 'She's taking a shower, taking a shower, taking a shower. She's hit-hit-hit-hit-hit. She slides-slides-slides. She's hit-hit- hit-hit. She slides-slides-slides'. In other words, the movement was very narrow and the amount of activity to get you there was very intense. That was what I brought to Hitchcock. I don't think that shower sequence was a typical Hitchcock sequence, in the normal sense of the word, because he had never used that kind of quick cutting[43].
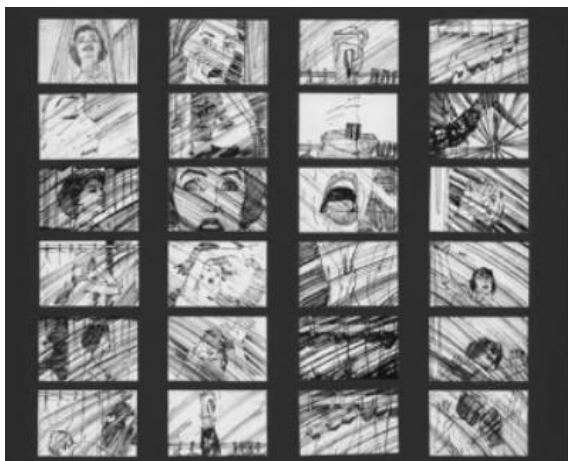
Figure 2.1 Saul Bass *Psycho* Storyboard   Figure 2.2 Saul Bass *Psycho* Storyboard[44]
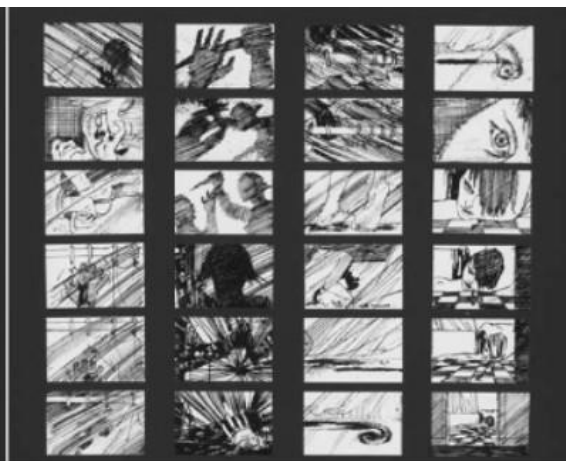
Figure 2.3 *Psycho* (1960)[45]

With the 60s gone, and the 70s bringing the 'Movie Brat' generation, Francis Ford Coppola, Martin Scorcese, George Lucas, and Steven Spielberg have been instrumental in the ushering of the New Hollywood, introducing new filmmaking techniques[46]. Consequently, storyboarding evolved and, to a certain extent, increased, with Spielberg especially using it as a strong pre-production tool. John Baxter mentions that, even though he did not invent them (the storyboards), he would go beyond what was already done by then and create hundreds of storyboard pages including framings, camera

movements, and dialogue[47].

In *Duel,* the use of storyboard was kept to the minimum with only a hand-drawn map been used for the film's visual reconstruction. That map served as a guide for the filming crew and specified exact camera set-ups and specific locations on the map[48]. With *Jaws* (1975) facing problems in both pre-production and production stages, Spielberg papered a house 'with thousands of storyboard drawings; four hundred for the final sequence alone'[49] So, *Jaws* seems to be the beginning of the dependence for Spielberg on storyboards.

In theory, the term 'lean' seems ostensibly coherent and self-explanatory. In action, it is more than meets the eye though and has profound implications on editing, where narrative is structured. Cut-in-camera is a technique in which the director shoots only the segment of the scene he wants to use considering it a complete cut. Certain filmmakers, such as Spielberg in this instance, have used or still use this technique as a way to save film, time, and money. In an attempt to prove to himself that he can shoot an under-budget and under-scheduled film, he made *Raiders* the most storyboarded film of his career yet[50].

> […] And so, by shooting a very lean movie, where I was actually in the cutting room saying: Oh, I wish I had gotten that coverage. How do I speed this if I don't have the cover shot? I don't have that cutaway so, I can't cut those 15 seconds. What I'm gonna do?'[51]

Figure 2.4 Storyboarding *Raiders of the Lost Ark* (1981)

Raiders was completed exactly on budget and approximately a fortnight prior to its deadline, and even though it wasn't shot with it becoming a classic or huge success in mind, Spielberg achieved his goal by making it 'fiscally responsible.'[52]

Edward Dmytryk opposes that technique though and establishes what the role of editing is, its basic rules, the relationship between the editor and the director, and the line that should be drawn between them. Dmytryk's six basic rules of cutting are:

1. Never make a cut without a positive reason;
2. When undecided about the exact frame to cut on, cut long rather than short;
3. Whenever possible, cut in movement;
4. The 'fresh' is preferable to the 'stale';
5. All scenes should begin and end with continuing action;
6. Cut for proper values rather than for proper matches;[53]

Dmytryk adds one more reason which is the director's fear that the editor will be given many creative choices to use their footage, and he describes this technique as 'self-defeating' for two reasons: It prevents the film's improvement or enhancement in the postproduction process, and it encourages inelastic performances as the actors lack the freedom to get 'into the scene.'[54]

So, as per Dmytryk's rules, the way Spielberg has shot *Raiders* may have forced Kahn to:

- Make a cut without a positive reason at some point;
- Choose amongst limited shots;
- Cut in limited movement where shots might not match;
- Stick to stale shots rather than fresh;
- Sacrifice continuity;
- Cut only out of necessity;

It seems that by shooting such a lean film, Spielberg knew already those dangers, but he did it anyway. Therefore, I argue that while Dmytryk makes a compelling argument, in this instance, his argument has no ground. That is because, as the three examples provided below indicate, Spielberg would not have used that technique if he was not relying on Kahn to structure his film.

Having established then the role of storyboards during the pre-production stage and how *Raiders'* narrative works, it would be interesting to see how Kahn's editing contributes to its structure. As mentioned above, *Raiders* is a revived action / adventure B-movie, based on the classical Hollywood style of storytelling of the 30s and 40s' and can be divided in six self-contained, cliff-hanging parts:

1. In the South American jungle, Jones retrieves the Mayan fertility figure, loses it, and escapes death.

2. In the University, in his capacity as a professor, Jones accepts to locate and retrieve the Ark of the Covenant before the Nazis do. He makes a detour to Nepal, finds Marion who possesses the staff of Ra headpiece, both fight the Nazis that followed him, and they depart for Cairo.

3. In Cairo, they meet Sallah, they fight the Nazis again, Marion is presumed dead when she gets kidnapped, and Jones procures and gets the headpiece interpreted.

4. Jones locates the Ark in a tomb. He gets discovered, Marion is thrown in, and both get sealed in it.

5. Jones and Marion escape, after plenty of chasing and fighting they retrieve the Ark, they lose it again, and both of them get captured.

6. On an isolated island, the Nazis open the Ark, and whoever witnesses it dies. Jones and Marion, have already be warned, close their eyes and survive. Finally, the American government stores the Ark in a top-secret facility[55].

For my research, I have chosen three sequences that refer to the unseen presence as described by Buckland, aiming to determine how Kahn's editing maximises the impact of this presence. The sequences analysed are from parts (1), (2), and (6) – In the first two, Jones himself becomes, or is partially that mysterious presence.

Into the South American Jungle (00:00:12 – 00:03:36)

Three minutes into the film, the audience is already aware that an off-screen presence follows Jones and the ones who follow him. It is worth noting that Jones himself has yet to be fully revealed but has become known that he stands fearless in front of a statue that the natives would not come close to and recognises the native tribe's poisonous arrows – indications of that presence. In the next 15 seconds and 12 cuts (00:03:05 – 00:03:21) Spielberg and Kahn, using nothing but close-ups, reveal, purely visual, what this mysterious man's skills are, and, finally who he is (Figure 2.5).

Figure 2.5 *Raiders of the Lost Ark* (1981)

By applying some basic math, the Average Shot Length (ASL) is: 15sec/12 cuts --> 1sec= 12/15 = 0.8 cuts, with the lengthiest shot being the last one, 5 seconds, which is Jones' close-up coming out of the shadows. On this narrative style, Buckland adopts Tom Gunning's perspective who sees it as '[…] a "process of integration" in which smaller units, like episodes and scenes, are absorbed into, and generate, larger patterns of precisely this kind.'[56] Kahn's fast-paced editing here makes a visual statement: Indiana Jones is knowledgeable, stealthy, fearless, and quick on the trigger (or the whip). His editing visually narrates who Jones is just by introducing him in such a manner.

In their book *The Technique of Film Editing,* Reisz and Millar mention that editing and montage in the silent era were constructing continuity at an intellectual level[57]. This type of narrative may not be applicable with the use of sound, but straightforward narrative techniques (such as the ones seen in *Raiders*) can add a different type of complexity moving from an intellectual or emotional relationship to a more physical and realistic one[58]. This is the difference that Buckland builds his foundation on and urges critics to look at rather than overlook.

It is worth noting though that this is a segment of the sequence examined and that the full sequence lasts 204 seconds and contains 34 cuts, which is 0.16 cuts per second (approximately). That means that the whole sequence's ASL is half as fast as it last 15 seconds, which, consequently, means that until Jones uses his whip, the sequence's pace is significantly slower, and that is due to the build-up that precedes it. While the criticisms (rapid editing and constant close-ups) are targeted towards the sequence's last 15 seconds, the previous 173 seconds need to be taken into account as the seconds that lead to that culminating moment. And the different pace between the two is what distinguishes the build-up from the culminating moment. It would be erroneous to examine the effect of the latter without acknowledging the former.

The Bar Fight (00:30:51 – 00:33:21)
Instance of offscreen presence that Buckland examines is before the bar-fight sequence[3]. The sequence lasts 170 seconds, and consists of 88 cuts, which is 0.51 cuts per second (approximately). That is half a cut every second, but that is only a part of the sequence. The fight sequence starts from the moment the whip deflects the incandescent iron to the moment Jones and Marion exit the bar. A sequence that averages, approximately, 0.5 cuts per second, as Buckland argues and I stated above, it cannot define the narrative of the whole film. Examining Jones and the Nazis' presence, on-screen and off-screen, before the bar fight, is equally, if not more, important than the fight itself.

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[3]Buckland's calculations are slightly different than mine, but the outcome of his calculations doesn't alter the point that neither of us makes. It may be due the starting and ending point of the sequence.

Instead of appearing from the shadows, like in South America, Jones this time appears as a shadow (Figure 2.6). After his elaborate conversation with Marion that informs the audience about their relationship, Jones, in a 6-second shot, in which his gaze is directed off-screen, disappears into the shadows. Respectively, the Nazis, appearing also at first as shadows, and then coming out of the shadows, indicates that they were watching her and Jones the whole time. Right before they hurt her though and the fight begins, Jones' whip, out of nowhere, knocks the incandescent iron to the floor and then appears himself (Figure 2.6).

The mystery here is slowly paced and built-up on an off-screen through a circle of events that matches the way Buckland positions the audience to describe the generation of suspense. The Nazis know about Jones and Marion, but the latter do not know about the Nazis (1). Jones knows about the Nazis and Marion (2). Marion and the Nazis know about one another, but none of them know about Jones (3). The reason why this build-up works is because of where the audience is positioned. At first the audience knows as much as Jones and Marion do (1), then as much as Marion and the Nazis (2), then as much as Marion, the Nazis, and Jones (3), and only then the rescue begins, when the audience and all three parties reach the same level of knowledge.

While Spielberg is the one who has shot this sequence in such a manner, it is Kahn's editing that has structured it to the last detail. He leaves the last shot of Jones exiting the bar long enough for the audience to suspect that something is not right – following Jones' gaze, justifying his last-minute save, not as Deus ex machina, but as someone who has worked out a plan from the shadows. Furthermore, he is responsible for pacing the disclosure of the information mentioned above.

Figure 2.6 *Raiders of the Lost Ark* (1981)

Just like the introduction in the jungle, the bar-fight sequence needs to be examined from the moment Jones enters the bar and not from when the rapid editing begins and ends. Again, Spielberg is the one who storyboarded and shot the whole sequence with precision, but it is Kahn's editing that once more distinguishes the build-up from what Miller considers an attack to the nervous system and senses.

The Opening of the Ark (01:44:49 – 01:48:25)

The last example refers to an unseen presence of the kind that characterises Spielberg's monster movies. When it appears, an action sequence unfolds with, once again, rapid editing and close-ups aplenty. In terms of structure, 'The Opening of the Ark' bears similarities to both 'Into the Jungle' and 'Bar fight' sequence, yet differs in complexity. In an attempt to deconstruct its narrative, I have provided both the storyboard[59] and Spielberg's selected shots for comparison and contrast (Figures 2.7 - 2.15).

At first glance, and except for 7 missing shots, it looks like Spielberg had blueprinted the whole sequence before the lean shooting began. The similarities are astonishing, and the close-ups on certain visual effects and reactions are, as Buckland also supports[60], what the narrative calls for. By now it has been established that Spielberg's directing is appropriate for that kind of narrative and Kahn's editing distinguishes the mystery from the action and the build-up from the climax. 'The Opening of the Ark' though becomes a paradigm of something more.

Taking a closer look on the 'Opening the Ark', one can see that 4 out of 7 shots missing are the ones that Jones and Marion are captured in separate poles. While filming it was decided (for unknown reasons) that they would be captured in one pole and therefore shots, such as close-ups of their hands and legs where either dismissed while shooting or cut in post. Additionally, and equally importantly, the order of the storyboards does not follow the order of the shots as seen in the film's final cut.

That indicates that no matter how prepared any director is, they will never be able to anticipate the filming stage's unpredictability. Also, Spielberg wouldn't have cut in camera if he wasn't certain that Kahn could work his way through these unpredictable changes and still create a sequence with the initially intended pace and rhythm in mind. Last but not least, it indicates that 'cut-in-camera' does not mean that, upon completing filming, the editor just places the shots in the predicted order. And that is not the editor's role in any other film either.

Figure 2.7 *Raiders of the Lost Ark* (1981)

Figure 2.8 *Raiders of the Lost Ark* (1981)

Figure 2.9 *Raiders of the Lost Ark* (1981)
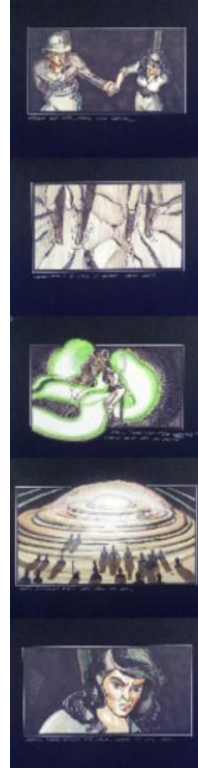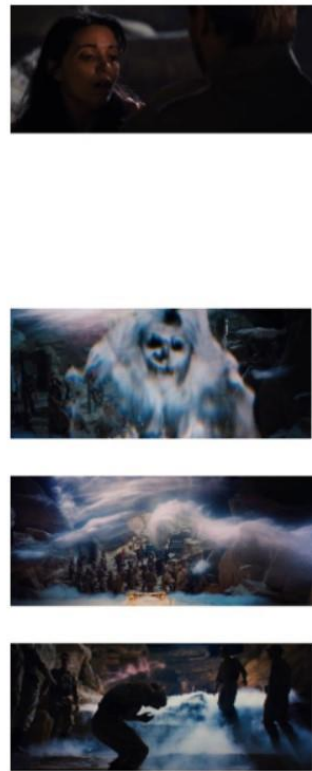
Figure 2.10 *Raiders of the Lost Ark* (1981)
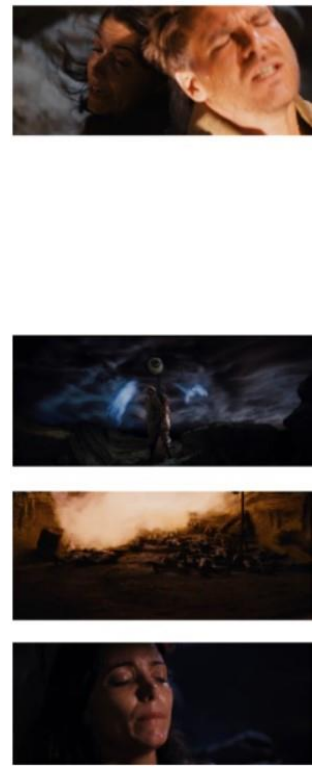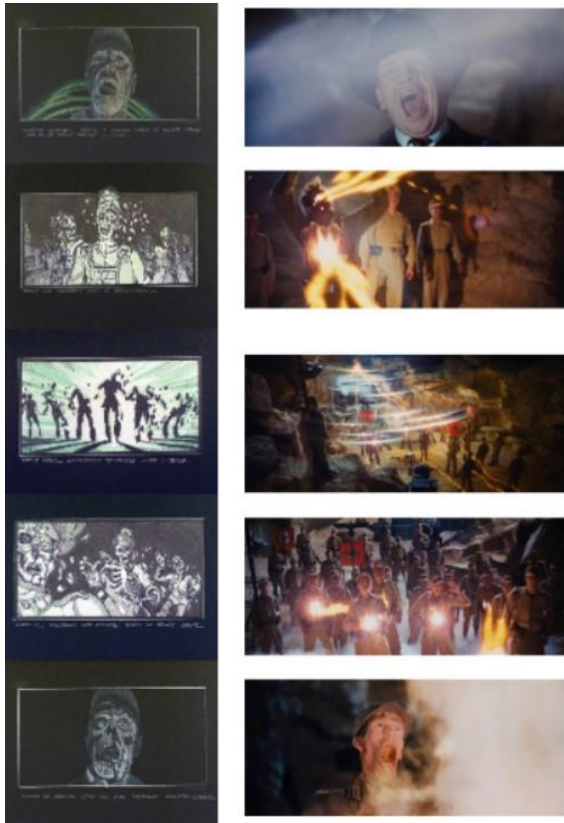
Figure 2.11 *Raiders of the Lost Ark* (1981)
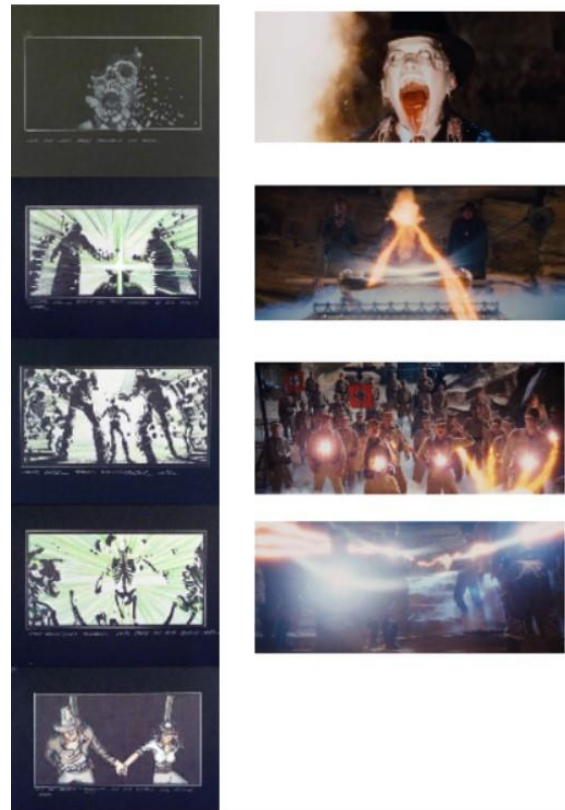
Figure 2.12 *Raiders of the Lost Ark* (1981)
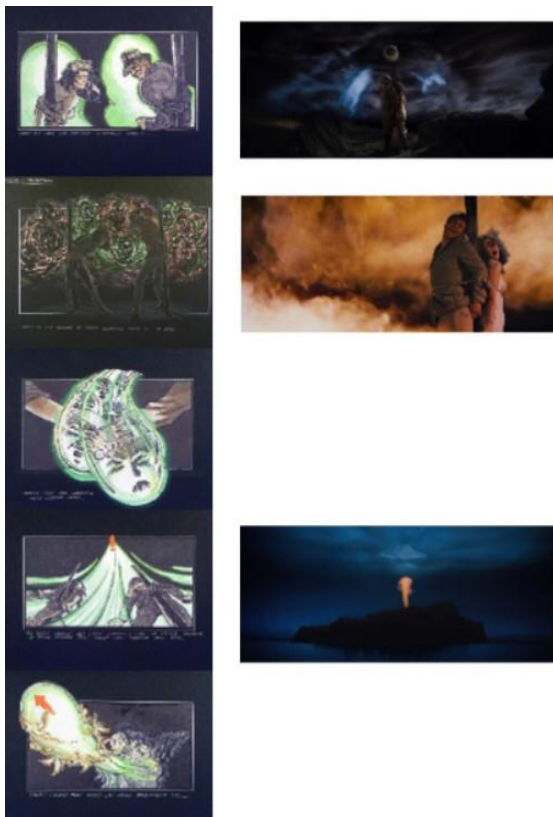
Figure 2.13 *Raiders of the Lost Ark* (1981)
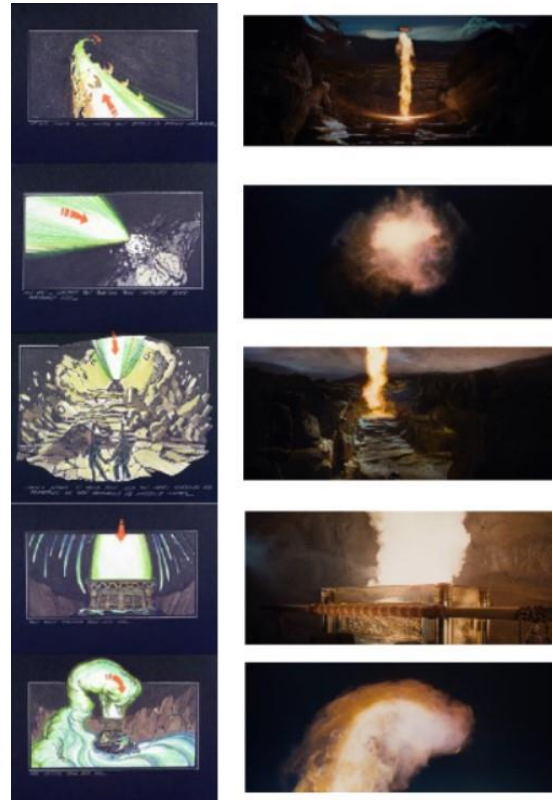
Figure 2.14 *Raiders of the Lost Ark* (1981)
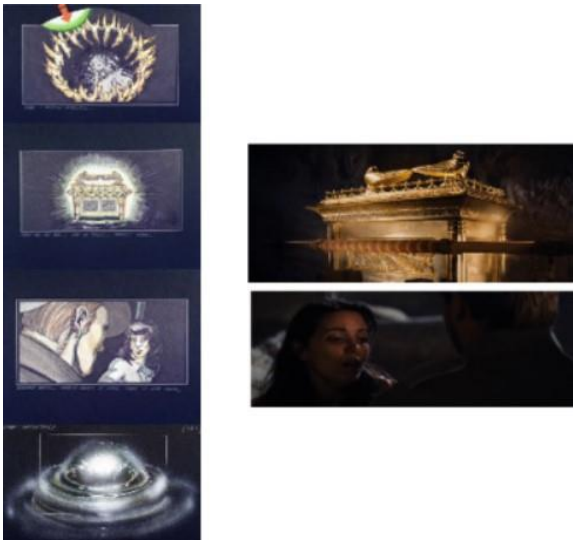
Figure 2.15 *Raiders of the Lost Ark* (1981)

Paul Falkengerg published an article addressing specifically this intricacy.

> Film editing is the process of selecting shots, arranging and modifying them in order to clarify and refine their form and content. It is concerned with the construction of a sequence of images and sounds of flowing continuity carried out by selecting the particular shot, trimming or expanding it to a certain length, and determining the order in which the shots will appear and the kind of transition between them. The editorial process is an integral and important part of film production, and should be anticipated in writing the script or scenario[61].

According to Falkenberg, it is a stage-by-stage affair and begins as soon as the editors receive the first scenes recorded on film. The first stage starts the moment the so-called dailies - picture and sound track footage – land in the editing room where they are examined and catalogued. Based on the script, the editor puts together their footage, creating the first rough cut. What comes next is the use of the various transitions. Precision is the key to the immaculate synchronisation between image and sound. But the final cut comprises a lot more: It re-writes stories with the footage they have, removes flaws, sharpens performances, and offers new suggestions / approaches[62]. As for the editors themselves, integrity, and commitment are of paramount importance, and there are certain intangibles that only experience distinguishes their work: a sense of timing, feeling for rhythm, poetic and musical values, ability to improvise, deep affinity, good memory, and endless patience[63].

Falkenberg claims that studio-level feature films' needs may demand the editor's presence on set to go through the dailies with the director but also offer ideas and suggestions on how to edit the existing footage. Independent productions though work differently as the editor may be called only after all

footage has been gathered in the editing room, and with the script as the only guidance, the editor assumes directorial responsibilities and shapes the film to their liking. As with every other department, the director is the one closely working with the editor.

Editing-wise, Falkenberg claims that there are two main types of directors; the precise camera-cut directors who know exactly what they want from each shot and the not-so-articulate ones who rely on editing for the shot's precision. The former instructs / guides the editor in post-production whereas the latter leaves the editor to their own devices. There might be a vast quantity of footage and there might be a high quality of footage that the director does not want to waste. In the not-so-unlikely event that the director cannot sometimes see the chemistry between their shots or the need to kill their darlings, it becomes the editor's job to do so. Time, space, rhythm, and pace are controlled by the editor for the flow of the story and anything that doesn't help the story move forward is cut, keeping only the essential[64]. He then concludes by saying that that leaves the editor with two options: They are present and share their input about the shots and angles and the way they blend in with each other. Or, they are presented with shots that the director and the storyboard artist have only seen and planned and they are not aware of their endgame, relying on the director to instruct them how to do their job.

Just like Dmytryk, I find Falkenberg's outcomes absolute in the case of Spielberg and Kahn as there is no evidence to support either case. My research shows that their collaboration has a lot more depth than two potential outcomes that defies the otherwise reasonable arguments by both Dmytryk and Falkenberg. Regardless of how storyboarded The Opening of the Ark was, Kahn manoeuvred around the changes that took place in the production stage and assembled it through a montage that Sergei Eisenstein describes as 'rhythmic'. Eisenstein claims that: 'Here, in determining the lengths of the pieces, the content within the frame is a factor possessing equal rights to consideration. Abstract determination of the piece-lengths gives way to a flexible relationship of the actual lengths.'[65]

One can notice that, building up on the climactic orchestral music by John Williams, the close-ups of individual deaths, such as the priest's, and the Nazi officers as well as the long shots of the destruction the Ark's fire releases are significantly longer in duration than any of the close-ups or long shots of the mass killings. From the moment the Ark is opened, until it closes again, the sequence lasts 274 seconds and contains 79 cuts, which is 0.28 cuts per second (approximately).

Comparing and contrasting the three sequences' ASL, one can see that they range from 0.16 to 0.51 cuts per second. This is, undeniably, fast-paced editing but on its own it is not enough to understand neither the reason behind it nor the way the sequences have been structured. All three sequences that

present the mystery of the unseen presence contain a variety of wide, medium, and close-up shots, and the accusations against the last are not valid because they intensify the narrative while offering clarity, but also focus on the heroes and villains' intended reactions to that mystery (Figures 2.4 – 2.15). As mentioned above, Lucas wanted the humour to derive from the characters and their reactions and not the tribulations they go through. These reactions are part of the narrative envisioned in pre-production and used as intended in post-production.

This is corroborated by the subsequent *Indiana Jones* films and their main unseen presence, such as the Ark of the Covenant. In *Indiana Jones and the Temple of Doom* (1984), the ritual at the Temple of Doom and the introduction of the Sankara Stones (01:00:09 – 01:05:58) lasts 349 seconds and contains 90 cuts, which is 0.25 cuts per second (approximately). In *Indiana Jones and the Last Crusade* (1989), the introduction of the Holy Grail and the destruction that follows it (01:50:45 – 01:58:28) lasts 463 seconds and contains 134 cuts which is 0.28 cuts per second (approximately). In *Indiana Jones and the Kingdom of the Crystal Skull* (2008), the introduction and unification of the skulls that cause the collapse of the aliens' hall (01:43:17 – 01:51:13) lasts 476 seconds and contains 108 cuts, which is 0.22 cuts per second (approximately).

By comparing and contrasting all the sequences containing the unseen presence, from *Raiders* to the *Indiana Jones and the Kingdom of the Crystal Skull,* one can see that Spielberg's narrative bears similarities, as much as Kahn's assembly does. Taking *Raiders* as a prime example, other than the ASL, it is equally important to understand that Kahn, knowing what Spielberg wanted to achieve in Into the South American Jungle, The Bar Fight, and The Opening of the Ark, was able to use his precisely cut shots to create the result Spielberg initially intended while storyboarding it, and, of course, shooting it.

Therefore, how does Spielberg's cut-on-camera style of filmmaking affect Kahn's role and his skills? It does not affect neither his role nor his skills. And despite Dmytryk's valid points, it does not undermine them either. That is because the tight storyboarding, and consequently the restricted shooting, happen having Kahn and his skills in mind. Spielberg trusts that Kahn can assemble his few selected shots and bring his vision to life. Respectively, Kahn relies on and trusts that Spielberg will apply the principles of editing, during the tight storyboarding.

Ken Dancyger does a similar analysis on the sequence where Jones tries to retrieve the Ark from the Nazis while mounted on a horse. He, too, advocates the importance of clarity in the narrative, and puts emphasis on Spielberg's attention to detail, such as shifting the depth of field and the range of

shots[66]. Additionally, he stresses the importance of pace, calculating that the chase scene lasts for 7½ minutes and contains 210 shots. Breaking it down into segments he finds that, in some parts of the sequence, the average length shot ranges from just under 5 seconds to just over 1 second. Ultimately, he claims that: 'Pace plays a very critical role in the effectiveness of this action sequence.'[67]

Dancyger's and Buckland's analyses contrast Miller's and Biskind's theories on *Raiders* and see it in a positive light. This research though steps on these analyses, digs deeper, and distinguishes Kahn's role, arguing that Spielberg relies on Kahn to find the pace and rhythm in his shots, especially, when coverage is not available. I argue that Spielberg and Kahn, with *Raiders,* found a narrative / editing formula that became the foundation of the franchise and was applied in different and more advanced forms to all subsequent monster movies after that[4]. The slow editing preludes something and / or someone that their revelation will wreak havoc, and will be experienced through rapid editing that offers, though, clarity of narrative.

Regarding narrative, these films seem to be sharing similar characteristics, regardless of their numerous differences, such as year of production, budget, and visual effects. Comparing *Raiders* to *Jurassic Park* (1993) - two ostensibly dissimilar films – the vast majority of the narrative's structure follows similar rules. Indicative examples include, but are not limited to:

The hero needs to save himself and someone else in a life-and-death situation:

Figure 2.16 *Raiders of the Lost Ark* (1981)   Figure 2.17 *Jurassic Park* (1993)

The hero is being chased by someone / something (primitive):

Figure 2.18 *Raiders of the Lost Ark* (1981)   Figure 2.19 *Jurassic Park* (1993)

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[4]I analyse further that formula in chapters four and six.

The enemy / villain captures / corners in the end the protagonist(s).

Figure 2.20 *Raiders of the Lost Ark* (1981)　　Figure 2.21 *Jurassic Park* (1993)

What is considered to be the major threat (unseen presence), becomes the protagonist(s) unlike saviour.

Figure 2.22 *Raiders of the Lost Ark* (1981)　　Figure 2.23 *Jurassic Park* (1993)

The major threat in the end, officially, never existed.
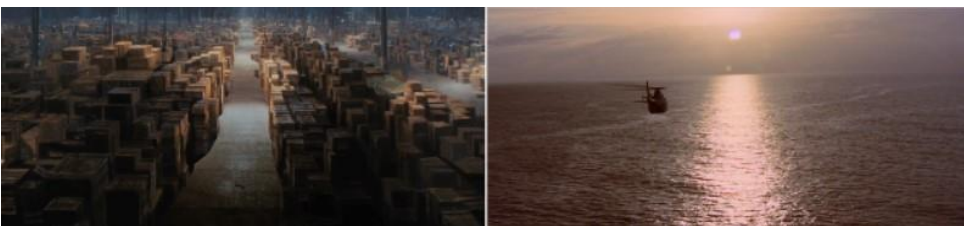
Figure 2.21 *Raiders of the Lost Ark* (1981)　　Figure 2.22 *Jurassic Park* (1993)

In regard to editing though, the similarities are not as obvious, and, through my research, I intend to shed light to them to accentuate the role of Kahn's editing in Spielberg's films and establish the evolution of their collaboration through patterns that have not been examined or even acknowledged or considered only Spielberg's work. Clarke notes that: 'Editing is perhaps the one major film craft which has always failed to receive just recognition in mainstream media coverage of filmmaking. Kahn's work with Spielberg is a perfect case study in the impact of an editor.'[68]

Raiders is the only film of the franchise to have been nominated and won the Oscar for Best Film Editing. In 1982, actors Harry Hamlin and Ursula Andress announced the Oscar nominees by saying:

> Harry Hamlin: Making films, like making love, is a truly collaborative art.
>
> Ursula Andress: But the spotlight rarely shines on the men and women who can make or break a picture; on film editors.

Harry Hamlin: They take the bits and pieces of film and bring it all together with the skill of a surgeon. A film editor can save a bad film, improve a good one, and elevate a great film to sheer artistry[69].

Upon receiving the Oscar, Michael Kahn couldn't be more thankful for working with Steven Spielberg and George Lucas, grateful to Spielberg for making him part of his team, to both of them for giving him such a film to work with, and finally, he expressed his happiness about the contribution of editing to the film's success[70].

Storyboards are static pictures, so, as Dmytryk argues: 'Editing brought film to life by bringing life to film.'[71] Finally, Falkenberg supports that notion by stating that: 'Pictures have their inner rhyme and reason', and that it is the editor's job to find them and add to the film a third dimension[72]. He describes the editing process as '[…] a strange mixture of technique and art', claiming that '[…] it yields its rewards only to those who accept its principle.'[73]

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[5]Schatz, p. 11

[6]Corrigan, T. (1991) *A Cinema Without Walls, Movies and Culture After Vietnam*. London: Routledge. p. 21

[7]Corrigan, p. 22

[8]Corrigan, p. 22

[9]Corrigan, p. 22

[10]Buckland, p. 167

[11]Bordwell, D. and Thompson, K. (1989) 'Historical poetics of cinema', in R. Barton Palmer (ed.), *The Cinematic Text.* New York: AMS Press. p. 376.

[12]Bordwell, D. and Thompson, K., p. 376

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[18]Buckland, p. 168

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[22]Buckland, p. 170

[23]Steven Spielberg, quoted in Peter Biskind, 'Blockbuster: the last crusade', in Mark Crispin Miller (1990) (ed.), *Seeing Through Movies.* New York: Pantheon Books. pp.145 - 146

[24]Buckland, p. 172

[25]Buckland, p. 172

[26]Buckland, pp. 174 - 175

[27]Buckland, p. 175

[28]*Raiders of the Lost Ark* 1981-2008 / Special Features [DVD]. Directed by Steven Spielberg. USA: Paramount Pictures.

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[30]Halligan, F. (2013). *Movie Storyboards: The Art of Visualizing Screenplays*. Chronicle Books LLC, p. 11

[31]Halligan, p. 284

[32]Paul Wells, 'Boards, beats, and bricolage: Approaches to the animation script', in Jill Nelmes (ed.), *Analysing the Screenplay* (London: Routledge, 2011), emphasis in original, p. 94

[33]Pallant C., Price S. (2015) *Storyboarding: A Critical History.* Macmillan Publishers Limited, p. 40

[34]Pallant , p. 40

[35]Pallant, p. 61

[36]Pallant, p. 61

[37]Pallant, p. 5

[38]Pallant, p. 63

[39]Quoted in Rudy Behlmer, (ed.), *Memo from David O. Selznick* (New York: Viking, 1972), p. 151

[40]Paul Rotha, 'The Art Director and the Composition of the Scenario', *Close Up* (May 1930), p. 379 - 380

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[44]Alamy Stock Photo. 'Frames from the shower sequence storyboard by Saul Bass. Original Film Title: PSYCHO. English Title: PSYCHO. Film Director: ALFRED HITCHCOCK. Year: 1960. Credit: SHAMLEY PRODUCTIONS / Album'. [Online]. Accessed 1 June 2019. Available: <https://www.alamy.com/description-frames-from-the-shower-sequence-storyboard-by-saul-bass-original-film-title-psycho-english-title-psycho-film-director-alfred-hitchcock-year-1960-credit-shamley-productions-album-image209389451.html>

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[48]'*Duel': A Conversation with Director Steven Spielberg* (2004), accessed 5 January 2019, Available: <http://www.youtube.com/watch?v=ZwUAJKHbeOU>

[49]Baxter, p. 129

[50]Spielberg, 1981 - 2008

[51]Spielberg, 1981 - 2008

[52]Spielberg, 1981 - 2008

[53]Dmytryk, pp. 23 - 41

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[72]Falkenberg, p. 22

[73]Falkenberg, p. 23

Chapter 3: *The Color Purple*: Silence and Violent Domesticity through Editing

'The Color Purple' (1982) is a novel by Alice Walker that, according to Kuadio Germain N'Guessan's analysis1, its main theme centres around silence and violent domesticity. Directing the homonymous adaptation, *The Color Purple* (1985) – herein *TCP* - Steven Spielberg retained that theme, bringing to life a film that focuses on Celie's silence and Mr's domestic violence. Therefore, the question I am raising is, how does Spielberg and Kahn's editing emphasise *TCP*'s main theme?

During the early years of his filmmaking career, while filming *Jaws* (1975), Spielberg had already started having concerns about his career's trajectory as a director. According to him:

> I'm already boxed into [action]. And I'm trying to get myself out. I'm interested in movement, I love movement, but when you're known, they put you in a box and they say, 'You're this kind of film director, so we're only going to offer you action pictures that involve machines and movement.' I would not like to do this for the rest of my life. I'd like to do a personal story[2].

TCP was that personal story. Based on the 1982 epistolary novel that won the Pulitzer Prize for Fiction and the National Award for Fiction, Spielberg's adaptation remains faithful to what it represents and explores the coming-of-age story of an African-American girl who has been facing physical and emotional abuse for years. It was a kind of film that he had never attempted before and 'The picture, conceived as marking the maturing of Spielberg as a director, was a courageous project to take on.'[3]

The film may have signified the beginning of Spielberg's maturity, but it seems that the characterisation of a film as a Spielberg movie already existed. Spielberg himself, in an attempt to justify the reasons behind him wanting to direct the film, claimed that he wanted 'to challenge myself with something that was not stereotypically a Spielberg movie. Not to try to prove anything, or to show off - but just to try to use a different set of muscles.'[4] What is a stereotypical Spielberg movie and what defines a Spielberg movie will be distinguished by the end of this research. In order to be able to ultimately draw more conclusions securely though, examining certain editing techniques and the way *TCP* instigated the mature films of Steven Spielberg becomes the first step.

These techniques have yet to be analysed and the way editing brings to the fore the domestic violence and silence remains undisclosed. Unfortunately, Spielberg himself and the controversial themes of incest, paedophilia, racism, but also lesbianism became, predominately, the focus and source of criticism for critics, authors, and scholars alike.

For example, the Coalition Against Black Exploitation, and Kwazi Geiggar, accuse the film of depicting black men as 'absolute savages'5 and all black people '[…] in an extremely negative light. It degrades the black man, it degrades black children, it degrades the black family.'6 Contrastingly, looking at it in a polar opposite light, critic Armond White states:

> Spielberg attempted a first - applying Hollywood's entire fictional apparatus to create a romance about African Americans, all the while adhering to the pop-feminist politics that marked Alice Walker's novel as a modern work. *The Color Purple* is the most successful example of the eighties' interest in cultural signs and signifiers of African American and Hollywood history that there is in mainstream American cinema, and is the quintessential example of Spielberg's sophistication[7].

Regardless of the way one chooses to look at it though, the problem remains that very few delved into the film to examine its main theme and the way it has been constructed. One of them is Kuadio Germain N'Guessan who published an article called '*"You better not tell nobody but God. It'd kill your mammy"*: The Violence of Language in Alice Walker's *The Color Purple.*' N'Guessan explicates that 'In its multidimensional conception, language operates as a unifying tool for social cohesion. To speak means to make audible one's inner thoughts, to communicate with others.'[8] While this is the intention, when used along with violence, language can be transformed into 'an oppressive and devastating tool.'[9] N'Guessan examines the desire behind the use of language and, in the case of a male against a female, it can manifest as a sign of domination of the latter by the former[10].

In *TCP*, he brings to light several occasions when this occurs and examines the language used in violent situations and the way that leads to the victim's 'moral and psychological fragmentation.'[11] N'Guessan detects sentences in the novel which are characterised as the embodiment of the violence of language and thoroughly examines the way they impact and victimise a person, and, more specifically, females. His first representative example is his title's sentence: '*You better not tell nobody but God. It'd kill your mammy*' which disguises as an advice when in reality is a threat against Celie. This indirect threat implies that there will be consequences if she dares to speak to anyone about what he did to her, especially to her mother who will not be able to cope with it. Alas, she keeps it to herself, and, over the years, situations like this keep generating her silence and evolve into constantly increasing violent verbal and physical acts.

To justify how this applies to 'The Color Purple', N'Guessan cites Paul Ricoeur on the 'interrelation and intermediation between language and violence'[12]:

> Violence has its meaning in its other: language. And the same is true reciprocally. Speech, discussion, and rationality also draw their unity of meaning from the fact that they are an attempt to reduce violence. A violence that speaks is already a violence trying to be right: it is a violence that places itself in the orbit of reason and that already is beginning to negate itself as violence[13].

In other words, as language is used to explain and rationalise, the spoken violence is trying to justify its existence. That is the kind of reality Celie has grown up in. She considers that emotional abuse as a matter of course, and, therefore, she does not react to it and holds her silence. Consequently, the violence is not by any means reduced, but presented '[…] as a desire to dominate, the attempt to deprive the other of freedom or of expression; it is racism and imperialism […] the idea of categorization, victimization and the climate of omnipresent domination that overwhelms black women.'[14]

Thus, Celie relies on men to think and act as she cannot do on her own and allows the patriarchal society to command and dominate her. Phrases in the novel, such as: 'He never had a kine word to say to me. Just say you gonna do what your mammy wouldn't.' and 'You better shut up and git used to it.' are used to denunciate her and reduce her to the status of sexual object and worthlessness, causing her physical, psychological, and moral damage. N'Guessan claims that Walker's goal is to present the men surrounding Celie as evil and brutal and raise sympathy for her[15].

The black woman's inferior position in society and the black man's superiority is illustrated by the dialogue between Shug Avery and Harpo when she asks him to help Celie with the chores:

> Time for you to help out some.
> Women work, he say.
> What? She say.
> Women work. I'm a man.
> You're a trifling nigger, she say.

N'Guessan emphasises the male chauvinism by noting that the phrase 'women work' has been repeated twice, suggesting that 'Harpo defines the dynamics and politics of the dominance within black community following a downward pattern: man occupies the upper position while the woman occupies the lower level in the paradigmatic scheme.'[16] On the other hand, Celie's silence perpetuates and enhances that scheme, solidifying the established traditional gender roles which is what makes

her feel insecure to speak up, so she finds refuge in expressing herself in writing letters[17].

Her expression is not only about her mistreatment, it is about the evilness of men and her incapability to verbally deal with them, and especially, with Pa and Mr. Due to their physical, and emotional abuse they prevent Celie from becoming her own personality and persistently disparage her. N'Guessan here uses another excerpt from the novel where Shug Avery has convinced Celie to go North with her and she announces it to Mr. whose response instantly is:

> You'll be back, he say. Nothing up North for nobody like you. Shug got talent, he say. She can sing. She got spunk, he say. She can talk to anybody. Shug got looks, he say. She can stand up and be notice. But what you got? You ugly. You skinny. You shape funny. You too scared to open your mouth to people. All you fit to do in Memphis is be Shug's maid. Take out her slop-jar and maybe cook her food. You not that good a cook either. And this house ain't been clean good since my first wife died. And nobody crazy or backward enough to want to marry you, neither. What you gon do? Hire yourself out to farm? He laugh. Maybe somebody let you work on they railroad[18].

From the initial indirect threat involving her mother to the degradation mentioned above, Celie finds no other way to express herself other than the epistles addressed to God, her sister Nettie, and everything in nature; all in the hopes that this way her suffering will somehow be eased or come to an end. According to N'Guessan, this can be interpreted as either a sign of not wanting to face her addressee or an acceptance of facing her fate or destiny[19].

Before examining the way specific excerpts of the film have been edited to produce the visual effect of N'Guessan's research, it would be best to look into the importance of the history of the kind of film Spielberg attempted to direct for the first time; the prestige film.

While the silent era, in the 1910s and 1920s, signified the evolution, but also the financial growth of the American film industry, the 1930s carried unforeseen problems of economic and political nature, forcing Hollywood to adapt to the circumstances. Sheldon Hall and Steve Neale explain that The Great Depression, among others, had a negative impact on high budget films which, at the time, were musicals and historical or costume pictures. Especially between 1930 – 1935, all major studios suffered heavy losses, change of management, even bankruptcy[20].

Domestic revenue started gradually increasing after 1935, but the large amount of high-budget films, and introduction of radio and sports kept affecting the industry. What also had a negative effect was, what proved to be, an outdated and expensive distribution method from the previous decade, the roadshow. Films that were given roadshow status would open in major cities, for a short-time period, before the films' wider release, and in a limited number of theatres (such as Broadway) - reserved seats only and higher admission prices.

The Depression was not the only reason the roadshow method failed, though. The introduction of sound in films and the radio, as more cost effective and efficient way to promote a film, changed the ways the film industry worked, and, therefore, the vast majority of the films released between 1930 - 1935 failed the 'roadshowing'. Films chosen for this distribution method from the late twenties / mid thirties include, but are not limited to: *The Broadway Melody* (1929)*, Disraeli* (1929)*, The Big House* (1930)*, Hell's Angels* (1930)*, Arrowsmith* (1931), *An American Tragedy* (1931), *The Kid from Spain* (1932), *Grand Hotel* (1932), Cavalcade (1933), *Les Misérables* (1935), *The Crusades* (1935), and T*he Great Ziegfeld* (1936)[21].

Furthermore, roadshowing had a 'mark of prestige.'[22] Not only was it promoting high-budget films, but also prestigious films. 'Prestige was provided on the one hand by production values and the sheen of "quality" that generally went with a large budget, but on the other hand by the cultural values of the subject matter, the source material, and in some cases the creative personnel involved.'[23] A representative example was the prestigious *A Midsummer Night's Dream* (1935) where the studio (Warner Brothers), instead of billing itself as it usually did; 'Warner Bros. presents', modified its opening title, reading: 'Warner Brothers has the honor to present.'[24] The film was tagged as: 'Three hours of entertainment that was three centuries in the making'[25] and premiered on the same day across the world (October 9, 1935) - New York, London, Paris, Vienna, and Sydney[26].

Tino Balio elaborates on the prestige picture, describing it as 'the most popular trend of the decade'[27] (1930s). These pictures were smaller in numbers, but their production budget was higher than the rest of the films produced. In addition, they would positively reflect on the studios' public image. Balio establishes that: 'The Prestige picture is not a genre; rather, the term that designates production values and promotion treatment. A prestige picture is typically a big-budget special based on a presold property, often as not a "classic", and tailored for top stars.'[28] He then continues by saying that the *Motion Picture Herald* identified four types of those properties used for prestigious films: 'nineteenth-century literature, […] Shakespearean plays, […] best-selling novels and hit Broadway plays written by Nobel and Pulitzer Prize-winning authors "that have been acclaimed by the classes and bought by

the masses", […] and biographical and historical subjects taken "from originals or from books and plays produced by authors of known worth", […] natural disasters, […] folklore, […] and war[29].

'The Color Purple', the Pulitzer Prize-winning novel, became Spielberg's first prestige film. He conceded that:

> The human element has been present in all my films, especially *E.T.* but *The Color Purple* was […] a departure for me in that it deals with emotional crisis and tremendous growth. It's as if I've been swimming in water up to my waist all my life - and I'm great at it - but now I'm going into the deep section of the pool[30].

Part of swimming deeper involved the lack of storyboards. *TCP* marked the second film that Spielberg avoided storyboarding (except for some scenes shot in Africa) after *E.T. The Extra Terrestrial* (1982), as he thought that preconceived ideas would restrain both him and the actors' performances[31].

TCP can be summarised in the following logline: In the early 1900s, and in the span of four decades, a young black woman has to endure emotional and physical abuse and keep her silence while trying to find the courage to stand up for herself.

In 1909, a young Celie gives birth to a girl that is immediately and forcefully taken by her father who also happens to be the baby girl's father. Having been the second child taken from her, and only having her sister Nettie for moral support, not long after, young Celie is forced to marry a farmer who goes by the name Mr and therefore is separated from her, too. For the years to come, Celie will be treated as a slave by her forced husband, his kids and, later on, also by his mistress, Shug Avery – who will quickly enough become an unlikely ally of hers. Shug is the one who gradually helps Celie voice her opinion, and build up her confidence, and the one who discovers that for over thirty years Nettie has been mailing Celie. She is in Africa, raising both of Celie's children and they are currently doing the best they can to return to the United States. One day, while having a dinner, Celie finds the courage to finally speak up and confront Mr for everything he's done to her for decades and leaves the house once and for all. She starts her own business, she inherits a house from her real father who is not who she thought she was, and she accompanies herself with Shug and people who love her and stand by her side. Unbeknownst to her, having spent years alone thinking of the damage he has caused, Mr takes it upon himself to go to Immigration and bring Celie's family back. When they unexpectedly arrive at her house, Celie and her family, finally, reunite.

My research focuses on the editing of sequences depicting the emotional abuse against Celie, but also her silence towards it. I have selected sequences from the very beginning to the point where I believe the film's climax is, as my research indicates that there is a reason why Spielberg and Kahn have visually approached them the way they have[5].

The Baby's Stealing (00:04:27 – 00:05:15)

Celie gives birth to her baby girl and Pa comes in with the sole purpose to take it from her. On his way out, while holding the baby, he looks at her and says: '*You better not never tell nobody but God. It'd kill your mama*.'

Getting Ready To Leave (01:21:11 – 01:22:13)

Shug is leaving the house, and the town, and Celie seizes the opportunity to load her suitcase and follow her, until Mr realises. When he corners her, he asks: '*What you doing?*' Even though under her breath her response is 'Nothing', with her back against the wardrobe she just looks at him. When he responds: '*It don't look like that to me.*', she just keeps staring at him in fear, saying nothing.

Shug's Departure (01:22:55 – 01:23:27)

Shug is ready to close the car's door, but Celie grabs it staring at her as if she is about to say something. Shug asks her: '*There's something you got to say Ms. Celie?*' With Mr looking straight at her, and Shug asking her again, Celie just manages to utter: '*I's going to miss you*'.

Silence As A Sign Of Reaction (01:54:50 – 01:58:12)

After having realised that her sister had been writing to her for so long, Mr hits Celie, insults her and commands her to shave him. As she is about to hurt him with the razor, Shug prevents her from doing so the last minute, but Mr realises it. When he confronts her, she stands tall staring at him.

Standing Up For The First And Last Time (02:03:26 – 02:05:52)

Shug announces at the table that she is leaving and that she is taking Celie with her. When Mr responds in a condescending manner, mixed reactions – from laughter to accusations to insults – are generated from everyone around the table. An infuriated Mr stands up and directly insults Celie who, finally, gets to have the last impactful word, something that will escalate further and lead the confrontation outside the house, the moment where Celie enters the car with Shug. Mr is about to hit her, but her words immobilise him, leaving him to stand in silence.

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[5]Some of the sequences match N'Guessan's excerpts from the novel and some are my selections that can be found both in the novel and the film.

The selected sequences are representatives of the film's theme, expressing both the emotional abuse Celie keeps receiving, but also her silence as a response to it – until the moment she reacts. In order to understand though the way Spielberg and Kahn have edited them and the reason why certain shots have been used the way they have, I will refer to Roy Thompson and Christopher Bowen[32], and Ken Dancyger[33] and their analyses on shot meaning and structure within the sequence. The definitions represent the shots and angles that Spielberg has shot and him and Kahn have edited to express the theme of *TCP* and yield a meaning that has yet to be discussed.

While Spielberg uses extensively a variety of shots, the one I would like to emphasise particularly is the close-up shot. 'The close-up (CU) is the intimate shot. It provides a magnified view of some person, object, or action. As a result, it can yield rather specific, detailed information to the viewer.'[34] It is 'A very intimate full face shot of a human subject showing all detail in the eyes and conveys the subtle emotions that play across the eyes, mouth, and facial muscles of an actor.'[35] As seen further below, Spielberg and Kahn considerably use the close-up shot during Mr's abuse and Celie's silence.

Thompson and Bowen also dictate that the camera angles impact the amount of information conveyed and affect the perception of the meaning by the viewer[36]. Using the vertical angle, the camera is placed at the subject's eye level, generating a neutral perspective of the action. 'The camera is positioned to observe the people, actions, or events from the same height as where the people exist or where the action takes place. An audience can better relate to the characters as equals.'[37]
The high-angle shot covers:

> […] any shot of a person or action from a higher vantage point [and] immediately informs the audience of an implied meaning. The grammar of a high angle shot often yields an understanding within the viewer that who they are seeing on screen is smaller, weaker, subservient, diminutive, or is currently in a less powerful or compromised position[38].

Respectively, the low-angle shot follows the opposite direction:

> The character seen from below becomes larger, more looming, more significant, more powerful, and, of course, also physically higher in the film space. It is part of the accepted film grammar that a shot from below implies that the person or object you observe from that angle has a substantial presence, is considered larger than life, or may, at that point in the narrative, have the upper hand (literally and figuratively)[39].

What needs to be understood is that the director, more often than not, shoots the same action from a variety of angles and distances, having always in mind the post-production process and the potential ways to match them so to move the story forward. Ken Dancyger describes the process, stating that:

> […] if an action occurs in a shot, a long shot will be taken of the entire action, and later a close shot will be taken of an important aspect of the action. Some directors film the entire action in long shot, midshot, and close-up so that the editor has maximum flexibility in putting the scene together. Closeups and cutaways complete the widest possible coverage of the scene. If the scene includes dialogue between two people, the scene will be shot entirely from one character's point of view and then repeated from the other's point of view. Close-ups of important pieces of dialogue and closeup reaction shots will also be filmed. This is the standard procedure for all but the most courageous or foolhardy directors[40].

Kahn reveals that Spielberg shoots a lot of coverage for flexibility in post-production[41]. Therefore, the aforementioned sequences could have been edited differently in other drafts, using different angles to express the film's theme, but instead, this research shows that in the final cut, Spielberg and Kahn's methodology abides by what Thompson and Bowen, and Dancyger dictate. So, let us have a closer look at those sequences, focusing on the shots and camera angles ultimately used[6].

The Baby's Stealing

Figure 3.1 *The Color Purple* (1985)
(Low-Angle, Medium Shot, Pa stands at the door)

```
                         Pa
              Ain't you done yet?
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Figure 3.2 *The Color Purple* (1985)
(High-Angle, Medium Shot, Young Celie holds the baby, the baby is taken from her)

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[6]My research focuses on the angle shots used between Celie and the person who verbally abuses her and not on the editing of the overall sequences.

Figure 3.3 *The Color Purple* (1985)
(Low-Angle, Medium Shot, Pa holds the baby, faces Celie and walks out)

```
                              Pa
          You better not never tell nobody but God.
          It'd kill your mama.
```


Figure 3.4 *The Color Purple* (1985)
(High-Angle, Close-up Shot, Young Celie follows the chariot with her mother's coffin on)

In Figures 3.1 and 3.3, Pa is shown from a low-angle shot, indicating superiority over young Celie who, in Figure 3.2 is shown from a high-angle, just crying, not being able to do anything to keep her baby. The sequence ends with Pa threatening her to not say anything to her mother as it would kill her. Of course, not so long after, it did kill her and Spielberg and Kahn connect Pa's abuse to Celie's silence in the next sequence (Figure 3.4). Cutting to that high-angle shot they project not only how Celie feels about her baby taken from her but also extend her silence to her mother's death – and probably everything in between. This way, they connect her lack of emotional expression in both situations and imply her perpetuated silence and emotional oppression through time.

Getting Ready To Leave

Figure 3.5 *The Color Purple* (1985)
(Low-Angle, Medium Shot of Mr staring at Celie)

```
                          Mr
              What you doing?
```

Figure 3.6 *The Color Purple* (1985)
(High-Angle, Medium Shot of Celie staring back at Mr)

```
                              Celie
                           Nothing.
```


Figure 3.7 *The Color Purple* (1985)
(Low-Angle, Close-up of Shot Mr staring at Celie)

```
                            Mr
              It don't look like that to me.
```


Figure 3.8 *The Color Purple* (1985)
(High-Angle, Loose Close-up Shot of Celie staring back at Mr)

The ostensibly simplistic yet threatening language and idle reaction are heavily emphasised by Mr and Celie's camera angle depictions. When Mr realises that Celie is packing her clothes in a hurry, he appears, due to the distance between them, in a slight low-angle shot – seen through her eye level (Figure 3.5). Coming closer, the camera angles continue to match their eye levels, calibrating at the same time the levels of superiority / inferiority. In Figures 3.6, 3.7, and 3.8, Spielberg and Kahn have cut to increased high and low-angle shots to match both the eye level between the two, but also Mr's level of intimidation and Celie's prolonged silent reaction to it.

Shug's Departure

Figure 3.9 *The Color Purple* (1985)
(High-Angle, Medium Shot of Celie staring at Shug)

```
                        Shug
        There something you got to say, miss Celie?
```

Figure 3.10 *The Color Purple* (1985)

(Eye-level, Loose Close-up shot of Celie hiding / finding protection behind the car's door)

Figure 3.11 *The Color Purple* (1985)
(Low-Angle, Loose Close-up Shot of Mr staring at Celie)

```
                     Shug (O.S.)
           What's the matter? Cat got your tongue?
```


Figure 3.12 *The Color Purple* (1985)
(High-Angle, Medium Shot of Celie staring at Shug)

```
                        Shug
          Don't be scared. Say it girl.
                     (beat)
                     Celie
          I's going to miss you.
```

Figure 3.13a *The Color Purple* (1985) (staring at Shug) / Figure 3.13b *The Color Purple* (1985) (staring at Celie)
(Low-Angle, Loose Close-up Shot of Mr staring at Shug / Celie)

Celie's silence out of fear is once more depicted by a high-angle shot while standing in front of Shug (Figure 3.9). The fear is corroborated in Figure 3.10 when Spielberg and Kahn cut to an eye-level shot of Celie while she slowly turns her head towards Mr, hiding / finding protection behind the door. While this eye-level shot seems to be the exception to the rule, it is not. The choice here is conscious; it is not Mr who is staring at her, it is the audience. The audience has not seen Mr staring at her yet. That is revealed from Celie's eye-level, in Figure 3.11, where Spielberg and Kahn cut to Mr's reaction from her angle (low-angle shot) – hence, the inclusion of the door in the frame, in both shots. Once the car's door closes and they are about to depart, Spielberg and Kahn cut once more to Mr's eerie reaction to both Shug and Celie (Figure 3.13a and 3.13b, respectively). That reaction seems to be the answer to both Shug's question and Celie's attempt to speak up, something that causes Shug to depart and Celie to maintain her prolonged silence.

Silence As A Sign Of Reaction

Figure 3.14 *The Color Purple* (1985)
(High-Angle, Loose Close-up Shot of Celie, Mr verbally abuses her in the background)

```
                Mr
What's the matter with you, you got
a fever? I didn't come here for you
to take all day to shave me.
     (beat)
Get the Molasses out of your ass!
```

Figure 3.15 *The Color Purple* (1985)
(High-Angle, Close-up Shot of Mr, waiting)

                        Mr
        Seems like the longer I'm married to you,
        the slower you get and dumber you get.

Figure 3.16 *The Color Purple* (1985)
(Close-up of Celie's hand sharpening the razor)

                        Mr (O.S.)
        Your ass is as slow as I ever seen
        it before.

Figure 3.17 *The Color Purple* (1985)
(Low-Angle, Wide Shot of Mr, shouting at Celie)

                        Mr
        Celie! Ain't that razor sharpened
        yet?!

Figure 3.18 *The Color Purple* (1985)
(Low-Angle, Close-up of a determined Celie)

                        Mr (O.S.)
        Get on out here and do me right now!
        Get on out here!

```
                        Celie
                  (Soliloquising)
             All right...
```


Figure 3.19 *The Color Purple* (1985)
(Low-Angle, Medium Shot of Celie, determined to take action)

Figure 3.20 *The Color Purple* (1985)
(Low-Angle, Close-up of a determined Celie)

Figure 3.21 *The Color Purple* (1985)
(Low-Angle, Wide Shot of Mr, Celie, and Shug right after the razor has been removed from Mr's throat)

```
                        Shug
         That razor looks dull to me, Miss Celie.
```


Figure 3.22 *The Color Purple* (1985)
(Low-Angle, Loose Close-up of Mr who realises what is happening)

```
                        Mr
                   Damn women!
```

Figure 3.23 *The Color Purple* (1985)
(Low-Angle, Loose Close-up of Shug and Celie who silently reacts to Mr)

Years of emotional abuse have gone by and Celie has now found out that Mr had been hiding decades worth of Nettie's letters from her. After having physically assaulted her as well, Mr commands her to shave him. While Celie is still depicted with a high-angle shot heading to sharp the razor (Figure 3.14), Spielberg and Kahn cut to a high-angle shot of Mr as well (Figure 3.15). This is the first time in the film that he is depicted in such a manner while using violent language, indicating that this time Celie is not affected by it; indicating that his emotional abuse does not have the power to harm her now.

From then on, and until the end of the sequence (Figures 3.17 – 3.23), both of them are seen through low-angle shots. By cutting to these shots, Spielberg and Kahn start now equating the superiority / inferiority balance between Mr and Celie. For example, in Figure 3.17, Mr's verbal abuse is shown through a low-angle wide shot, implying some superiority on one hand, but no personal relatedness on the other. Contrastingly, Celie's low-angle close-up (Figure 3.18) implies that her reaction will be rather personal. All low-angle shots of Celie characteristically depict and visually reveal her intentions and brand this kind of silence, for the first time, as a sign of reaction; as a sign that the superiority / inferiority balance has now started gradually reversing.

Standing Up For The First And Last Time

Figure 3.24 *The Color Purple* (1985)
[Low-Angle (slight), Wide Shot of the people sitting at the table]

```
                    Mr
          She'll be back. Shug got talent.
          She can sing.
```

Figure 3.25 *The Color Purple* (1985)
(Low-Angle, Close-up Shot of Mr)

>   Mr
>   She got spunk and she can talk to anybody.
>   She can stand up and be noticed.
>   But what you got?

Figure 3.26 *The Color Purple* (1985)
[Low-Angle (slight), Medium Shot of Celie not reacting to the abuse]

>   Mr (O.S.)
>   You're ugly. You're skinny. You're
>   shaped funny. And you're too scared
>   to open your mouth to people.

Figure 3.27 *The Color Purple* (1985)
(Low-Angle, Close-up Shot of Mr)

>   Mr
>   All you fit to do is be Shug's maid.

Figure 3.28 *The Color Purple* (1985)
[Low-Angle (slight), Close-up Shot of Celie not reacting to the abuse]

>   Mr
>   Take out her slop jar, maybe cook her
>   food. You ain't even that good a cook.
>   This house ain't been cleaned good since
>   my first wife died. Nobody's crazy enough

to marry you. So what you gonna do? Hire
yourself to farm? Maybe somebody will let
you work on their railroad.

Figure 3.29 *The Color Purple* (1985)
[Low-Angle (slight), Medium Shot of Celie, beginning of the reaction]

                    Celie
          Any more letters come?

Figure 3.30 *The Color Purple* (1985)
(Low-Angle, Close-up Shot of Mr, slightly surprised)

                    Mr
      Could be. Could be not. Who's to say?

Figure 3.31 *The Color Purple* (1985)
(Low-Angle, Medium Shot of Mr and Celie)

                    Celie
      I curse you! Until you do right by me...

Figure 3.32 *The Color Purple* (1985)
(High-Angle, Medium Shot of Mr)

                    Celie
      ... Everything you think about is
      going to crumble!

Figure 3.33a *The Color Purple* (1985)   Figure 3.33b *The Color Purple* (1985)

(Low-Angle, Medium Shot of Celie / Close-up of Mr)

```
                              Mr
         Who you think you is? You can't curse
         nobody. Look at you! You're black,
         poor, you're ugly, you're a woman!
         You're nothing at all!
```


Figure 3.34 *The Color Purple* (1985)

(Low-Angle, Medium Shot of Celie and Shug)

```
                            Celie
         Until you do right by me, everything you
         even think about gonna fail!
```


Figure 3.35 *The Color Purple* (1985)

(Low-Angle, Middle Shot of Mr)

```
                              Mr
         I should have locked you up!
         Just let you out to work!
```


Figure 3.36 *The Color Purple* (1985)

(Low-Angle, Loose Close-up Shot of Celie)

```
                            Celie
         The jail you planned for me is the one
         you gonna rot in.
```

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Figure 3.37 *The Color Purple* (1985)
(Low-Angle, Medium Shot of Celie and Mr)

Figure 3.38 *The Color Purple* (1985)
(High-Angle, Medium Shot of Mr)

Figure 3.39 *The Color Purple* (1985)
(Low-Angle, Close-up Shot of Celie)

```
                          Celie
             Everything you done to me...
             is already done to you.
```


Figure 3.40 *The Color Purple* (1985)
(High-Angle, Medium Shot of Mr)

For the last sequence, my research focuses on Celie's climax; her actual reaction to four decades of emotional abuse. From a visual point of view, attention should be paid to the gradual increase of the tension that leads to that climax. In Figures 3.24, 3.26, 3.28, and 3.29 Spielberg and Kahn cut to slightly low-angle shots of Celie as opposed to the low-angle shots of Mr – Figures 3.25, 3.27, and 3.30. Let's examine both choices.

Until she actually speaks, Celie looks down, something that could be interpreted as a sign of obedience. What betrays that this is not the case is the angle shot she is portrayed in. Figure 3.23 was the first low-angle shot of hers standing in silence, so choosing now even slightly low-angle shots of hers is a sign that she is not the obedient Celie depicted in the film that far. Comparing and contrasting that information to the low-angle shots of Mr who incessantly degrades her, builds up the tension and the unexpected in their relationship – Figure 3.31. Celie stands above Mr, threatening him with a knife, reversing for the first time the superiority / inferiority balance (began gradually in the previously analysed sequence). This becomes visually evident in Figures 3.33a and 3.34 respectively.

From then on, the toxicity between them escalates to a visual battle of two low-angle shots (Figures 3.35 – 3.36) and climaxes with the full reverse of the superiority / inferiority balance by only cutting to Mr standing below Celie (Figures 3.37 – 3.40). This is an appropriate ending that visually reverses the early stage of their relationship (Figures 3.7 – 3.8), but also the early stages of her life (Figures 3.2 – 3.3).

Spielberg and Kahn's editing, without any use of storyboards, visually inaugurates, develops and concludes *TCP*'s emotional abuse and silence as analysed by N'Guessan. Their editing abides by Thompson and Bowen's rules on the use of close-up shots and the camera angles and, taking into consideration Dancyger's way of shooting a scene, it becomes evident that these scenes could have been edited using different shots from different angles. Based on N'Guessan's in-depth analysis on Pa's and Mr's violent language and Celie's silence, the film's final cut offers the closure the narrative demands with shots and angles that constantly establish Celie's and Mr's status while gradually calibrating the scales between their superiority / inferiority relationship.

TCP lacks in-depth analysis and suffers from non-constructive criticism; a negative combination that results to the inadequate understanding of it. One of the most detailed descriptions (still not an analysis) of a scene comes from McBride, who has written extensively on the film's production details, and refers to the intimate moment between Celie and Shug, stating:

> When Shug gently kisses her, the shy, self-effacing Celie, for the first time in the film, breaks into a broad, beaming grin, delighted at her own effrontery in feeling pleasure; it is like watching a flower opening in magical stop-motion photography. Spielberg's delicacy in directing the scene keeps the emphasis not on voyeuristic physical details of lovemaking but on the transforming power of love itself[42].

Upon describing the scene, he concludes with how this scene caused 'the most heated criticism of the film'[43] by both threatened black males who found it offensive and offended lesbians who found it timid. How is Celie's pleasure visually portrayed? How does the transforming power of love unfold visually? How is Spielberg's delicacy translated cinematically? While very well written, my argument is that such literary descriptions have no significant value to the understanding of the filmmaking techniques behind scenes like the one between Celie and Shug, and even more so with regard to the film's main theme.

Similarly, Lester D. Friedman looks thoroughly into the film's controversies, writes extensively about the arguments and counterarguments against it, and focuses on the severity of criticism, inevitably overshadowing the film's focal point. While criticisms such as the ones mentioned in the beginning attack Spielberg's style, Friedman, in an articulated manner, ultimately defends Spielberg's vision of the film by asking: 'But what kind of artist would he be if he didn't make a Steven Spielberg film?'[44]

Friedman answers his question and refers to the adaptation process by claiming that: 'The best film adaptations seek the spirit rather than the letter of their source. Transferring that spirit to the screen often demands violating the letter of the work.'[45] My question in this instance is: What is a Spielberg film and how is that spirit transferred to the screen?

To claim that a film is a Spielberg film without having analysed the way it has been structured is an idle statement. The answer to the question 'what is a Spielberg film?' cannot be found in criticisms that attack or describe the narrative or focus on the filmmaker himself, but in analyses of the filmmaking techniques, such as editing, that make a film, a film. What can be stated for now is that it is Spielberg and Kahn's approach that stays visually focused on the theme of *TCP* and that gives justice to the spirit of the novel, transcending it to the screen. *TCP*, like the rest of the films my research focuses on, lacks this analysis and that extends to the role of Kahn too.

That applies to the most severe critique I found against the novel and the film, coming from Gerald Early who equally brutalised both. Early's opening statement is: 'The Color Purple, by black feminist writer Alice Walker, is not a good novel. Therefore, one had every right to expect that it would make an excellent Hollywood film since Hollywood has never been able to make great films from great books.'[46] Early's critique is inundated with such comments that include, but are not limited to: '[Spielberg] was really directing a parody or a comedy and was not succeeding.[47], 'Spielberg's films essentially have the same moral and artistic visions as a professional wrestling match.'[48], and characterises the film as 'so undeniably bad that one wonders how Steven Spielberg ever acquired

any sort of reputation as a competent artist.[49']

While I understand the necessity to examine a film from a historical, sociopolitical, and ideological point of view (as well as any other view outside the film industry), the foundation would be to understand the way that film has been constructed (the parts), examine its final cut (the whole) and, only then side with it or against it based on actual evidence and not personal superstition. My counterexample would be Kathi Jackson who states that: 'For the part of Celie, he [Spielberg] chose stand-up comedienne, Whoopi Goldberg, who had not previously made a movie but has such an expressive face that the director cut 25 percent of her dialogue.'[50]

Statements like this set the foundation for accurate questions to be asked. But statements like this have been left unnoticed or unelaborated because Spielberg himself becomes the focus and not the way he approaches his films. When part of the film's main theme is silence and during the editing process 25 per cent of the lead actress' dialogue is cut in order for her silent performance to come to the fore, that speaks volumes of the visual emphasis given to the theme and that necessitates attention and analysis.

Addressing techniques that shape the narrative leads to patterns and understanding Spielberg and Kahn's editing is a way of understanding what a Spielberg film really is. Detecting such techniques, especially in his first prestige film, lays the foreground to see their evolution in his subsequent films where he becomes more mature, and his collaboration with Kahn solidifies further.

I will provide an example of the kind of criticism I consider constructive which also showcases the way Spielberg and Kahn's collaboration evolved. In *TCP*, from 01:55:05 – 01:57:55, there is a montage sequence that creates a parallel action between the 'Silence As A Sign Of Reaction' sequence that I analysed above and the African ritual where the kids, after a certain age, receive a cut under the eye. The intention of this parallel action is to accomplish a climactic ending that leads to the cut under the kids' eyes and the cut of Mr's throat – something that doesn't happen due to Shug's intervention.

I find this sequence ineffective because even though the match-cuts are well-matched (Figures 3.41 – 3.45), the comparison between a ritual that happened decades before and poses no threat to the kids to Mr's pending murder is, from the narrative's point of view, irrelevant. Furthermore, the cutaways of Shug running towards Celie to prevent her from doing it, from an editing point of view, add a third story that gets in the way of the parallel action that the match-cuts try to create. Having said that, Shug running towards the house to achieve the last-minute rescue would have been more impactful

to the sequence's suspenseful build-up if the story in Africa didn't take place.

Figure 3.41 *The Color Purple* (1985)
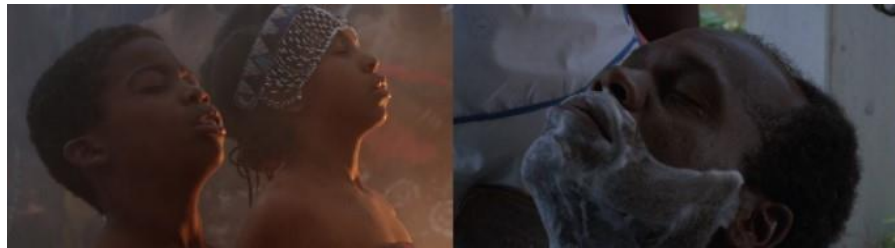
Figure 3.42 *The Color Purple* (1985)
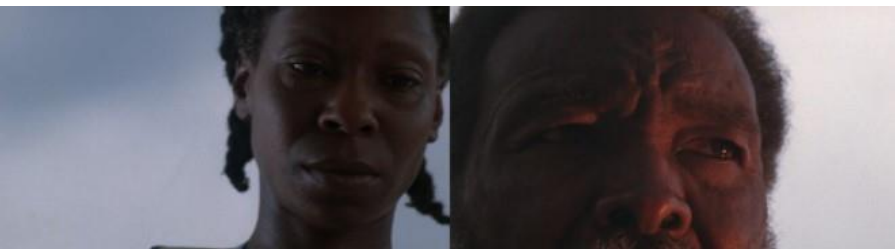
Figure 3.43 *The Color Purple* (1985)
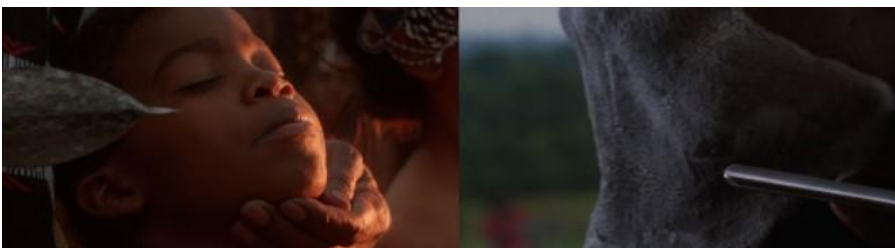
Figure 3.44 *The Color Purple* (1985)

Figure 3.45 *The Color Purple* (1985)

I argue that the way this sequence has been constructed is Spielberg and Kahn's first elaborative attempt to connect stories of different time and space that compare and contrast, with the intent to create meaning - in this sequence, a foreboding ending between the kids and Mr. As mentioned above, while from a filmmaking point of view the editing matches perfectly those cuts, I find it ineffective as, I believe, that the particular comparison / contrast not only does it not find a meaningful

application, but also de-escalates the suspense.

That very same editing technique though was used again eight years later in *Schindler's List* (1993) in a comparison / contrast between Oskar Schindler and Amon Goeth which happens in parallel with yet another significant for the sequence event. The narrative compares and contrasts:

A. Helen Hirsch's brutal beating by Goeth.

B. The wedding in the Plaszow labour camp.

C. Schindler at the nightclub.

There are three major comparisons / contrasts between relationships and, particularly, between relationships of power here:

A. Goeth and his power over a Jewish woman / slave.

B. The relationship between the imprisoned Jews and the power of that unique celebratory moment.

C. Schindler and his relationship with a woman of status (the singer).

In order for such a complex narrative to work effectively though it requires structure. Kahn's montage puts together three different stories that, at first, are seemingly unrelated for the audience. A match-cut cuts from one shot to another with the purpose of matching their action (e.g. movement or subject) and connecting them[51]. In this instance, they connect these stories as events that are happening simultaneously, regardless if they actually are. The editing goes beyond the obvious information that the human eye catches, for example, location, status, and emotional state, and through match-cuts assembles, and compares and contrasts linearly and in depth.

The slow-paced editing initially match cuts A with C.

Figure 3.46 *Schindler's List* (1993)

Figure 3.47 *Schindler's List* (1993)

Figure 3.48 *Schindler's List* (1993)

Right before Goeth starts physically hurting Hirsch, now that the audience is accustomed with the two premises, a third one is added. As the boot is about to smash the lamp under the handkerchief, Goeth's hand slaps Hirsch across the face, Schindler applauds, and the fast-paced editing begins match-cutting B, A, and C.

Figure 3.49 *Schindler's List* (1993)

Figure 3.50 *Schindler's List* (1993)

While I examine *SL*'s main theme and the way it has been constructed extensively in chapter 5, the evolution of the collaboration between Spielberg and Kahn and the reflection of that collaboration on the films they make can be found in filmmaking techniques, such as match-cuts, that started being used in the early years and evolved as their collaboration matured. These filmmaking techniques were, are and will remain the same. How, why, and to what extent they use them though creates patterns and meaning that signify that evolution and maturity which can be tracked, compared, and contrasted, providing meaningful quantitative and qualitative data that can be evaluated. While this sequence's structure may de-escalate the suspense, in chapter 4, I gather that quantitative and qualitative data to show how the evolution and maturity in their collaboration established the way suspense escalates.

Spielberg has always attracted attention to his name and persona, making it difficult for scholars, authors, and critics alike to detect these techniques and patterns, and collaboration with Kahn, and establish the way the Spielberg film is constructed. Martin Scorsese, referring to his collaboration with Thelma Schoonmaker, addressed these patterns and their importance to the identification of his films. These are patterns that make a Scorsese film a Scorsese film.

The key thing is that I usually envision a great deal of the film, in terms of editing on the page. In-drawings, in-editing sequences, in-edited sequences... editing designs. Some come to fruition, some don't. But mostly do, mostly they do. […] The thing about it is she knows how to put it together. She knows what I intend in the original drawings. Even if not looking at the drawings, I can describe to her, she knows the certain patterns, she knows what I like that way and she knows how to achieve it. […] And no matter how many suggestions, no matter how much they work at you, the real support is my editor, collaborator Thelma to keep me on the line[52].

[1]N'Guessan, K. G. (2015) *"You better not never tell nobody but God. It'd kill your mammy"*: The Violence of Language in Alice Walker's *The Color Purple.* De Gruyter Open. p. 72

[2]Sanello, F. (2002) *Spielberg: The Man, The Movies, The Mythology*. Taylor Trade Publishing. p. 139

[3]Wasser, F. (2010) *Steven Spielberg's America*. Cambridge UK: Polity. p. 128

[4]McBride, J. (2010) Steven Spielberg: A Biography. Second Edition. University Press of Mississippi Jackson. p. 365

[5]McBride, p. 374

[6]McBride, p. 374

[7]McBride, p. 376

[8]N'Guessan, p. 72

[9]N'Guessan, p. 73

[10]N'Guessan, p. 73

[11]N'Guessan, p. 73

[12]N'Guessan, p. 74. Republished by Bien, Joseph. "Violence and Language*,*" in *Political and Social Essays by Paul Ricoeur*. Athens, Ohio: Ohio University Press, 1974.

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[14]N'Guessan, p. 74

[15]N'Guessan, pp. 74 - 75

[16]N'Guessan, p. 76

[17]N'Guessan, p. 76

[18]N'Guessan, pp. 77 - 79

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[27]Balio, T. (1993) *Grand Design: Hollywood as a Modern Business Enterprise, 1930-1939.* New York: Charles Scribner's Sons. p. 179.

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[34]Thompson & Bowen, p. 8

[35]Thompson & Bowen, p. 18

[36]Thompson & Bowen, p. 33

[37]Thompson & Bowen, p. 40

[38]Thompson & Bowen, p. 41

[39]Thompson & Bowen, p. 42

[40]Dancyner, p. 388

[41]DP30: The Oral History Of Hollywood

[42]McBride, p. 375

[43]McBride, p. 375

[44]Friedman, L. D. (2006) *Citizen Spielberg*. University of Illinois Press, p. 267

[45]Friedman, p. 268

[46]Early, G. (1986) *The Color Purple As Everybody's Protest Art*. The Antioch Review, Vol. 50, No. 1/2, 50th Anniversary Issue. Antioch Review Inc. p. 400

[47]Early, p. 401

[48]Early, p. 401

[49]Early, pp. 400-401

[50]Jackson, K. (2007) *Steven Spielberg: A Biography*. Greenwood Press. p. 71

[51]Hayward, S. (2013). *Cinema Studies: The Key Concepts*. Routletge, p. 213

[52]Masterclass, 'Martin Scorsese Teaches Filmmaking', Editing: Part 2. [Online]. Available: <https://www.masterclass.com/classes/martin-scorsese-teaches-filmmaking>

Chapter 4: *Jurassic Park*: Projecting Astonishment and Building Up Suspense through Reactions

Jurassic Park (1994) – herein *JP* – became one of the biggest commercial successes of its time[1], to the point that past the film's release, the interest in studying palaeontology was exponentially increased[2]. That was, arguably, caused by the sophisticated and believable dinosaurs' CGI that increased the possibility that dinosaurs can exist again in the real world; our world[3]. But in totally two hours, 'There are only fifteen minutes of dinosaur footage in this movie: nine minutes are Stan Winston's animatronics, and six minutes it is Industrial Light & Magic CGI.'[4] Taking into consideration that Steven Spielberg and Michael Kahn edited the film before even any dinosaur was added[5], my chapter focuses on a marginalised aspect that plays a significant role to the dinosaurs' perception; the human reactions. Focusing on that aspect, the question I am raising is, how does Spielberg and Kahn's editing affect the dinosaurs' perception?

Over the years, *JP* has been the focus of numerous scholarly criticisms. While it did increase again the interest in palaeontology, some scholars raised their voice against it. Mark J. Lacy claims that films such as *JP* develop ecopolitical myths, promoting the idea that 'dynamic individuals confront the dangers of "risk society" and restore order and security (maintaining their status as escapist myths)'.[6] Similarly, James Miracky examines the film from a sociological point of view stating that: '*Jurassic Park* participates in a long fictional tradition of representing scientific and capitalistic enterprise as a megalomaniacal violation of nature.'[7]

Leaving aside its impact on a global scale though, the film itself received a plethora of positive and negative criticisms. The positive ones focus predominantly on the unique, for the time, visual effects. Stan Winston, whose studio is responsible for the special effects, explains this uniqueness by stating that:

> We were not creating fantasy characters, we were not creating monsters, we were recreating the most accurate representations of dinosaurs to date, from their look and their texture and their coloring to their movement […] Our job was to bring real animals back to life.'[8]

Respectively, Gary Rydstrom, the sound designer behind the roars, talks about the challenges of sound recording and sound mixing, and the different elements used to uniquely portray each animal, especially T-Rex, '[…] because you can't have a Tyrannosaurus rex sound like any other creature.'[9]

Due to those innovative visual and sound effects, *Empire* magazine analyses how *JP,* became a spectacle and the biggest movie of all time (in 1993), stating that the film treats the stop-motion animated dinosaurs 'with the studiousness of a nature documentary.'[10] Spielberg says: I'm going for *total* realism [...] as opposed to anything that hypes the wonder. There are no lights around my dinosaurs, they're in the flesh, walking around in broad daylight, right in front of you, making no excuses for themselves. They're as close to living animals as any I've ever done[11].

My argument is that *JP*'s visual and sound effects that synthesise the dinosaurs draw this amount of attention largely because of Spielberg and Kahn's emphasis on reactions prior to and after the dinosaurs' appearance that amplify the projection of astonishment and the build-up of the suspense. But I believe that the reason these reactions have not been taken into consideration is due to the characters' negative perception by scholars, authors, and critics.

In his review, Roger Ebert claims that: 'The human characters are a ragtag bunch of half-realized, sketched-in personalities, who exist primarily to scream, utter dire warnings, and outwit the monsters.'[12] Andrew Gordon says that: 'the human characters leave me cold. Its real stars are the dinosaurs.'[13] He believes that people went to watch the movie for the prehistoric carnivores that hunt down and eat the humans. Overall, he finds the characters 'formulaic and flat.'[14] Apparently, even the film's screenwriter David Koepp believes that certain aspects of the characters are indifferent, stating that: 'In writing *Jurassic Park*, I threw out a lot of detail about the characters, because whenever they started talking about their personal lives, you couldn't care less. You wanted them to shut up and go stand on a hill where you could see the dinosaurs.'[15]

Gordon shares Koepp's opinion by saying that the novel '[…] was strong on science and thrills but weak on characters, primarily interested in selling the idea of genetically engineered dinosaurs.'[16] In an attempt to humanise characters that, in the novel, appeared to be unappealing, Koepp claims that: 'There was a general feeling that Grant and Ellie weren't interesting enough personally and that we ought to think about how this experience was going to affect them as people, not just as scientists.'[17] Gordon explains that Spielberg wanted the characters to be different than the novel so Koepp rewrote them to address the contemporary American family: 'Spielberg wanted a mass audience, a family audience, so the solution was to create a sort of family unit consisting of Dr. Allan Grant, the paleontologist hero; Dr. Ellie Sattler, the paleobotanist; and Hammond's young grandchildren, Tim and Alexis (Lex), whose parents are divorcing.'[18]

By doing so, Koepp explains that:

> […] we found ourselves turning back to our central theme, which is that life will find a way. With Grant as our lead and his being totally unequipped to deal with kids, we could use the presence of the kids to educate him about his own life and to show him the real value of children and the optimism they bring for the future[19].

Unfortunately, despite the modifications, the characters never found a welcoming reception neither by Ebert nor anyone else who wrote about them. Because even by modifying them that way, Stephen Jay Gould notes that the characters degrade Crichton's serious themes[20]. Furthermore, the creation of family-oriented characters contradicts those themes when dinosaurs eat people alive and, as William John Thomas Mitchell adds, it is that frightening that Spielberg wouldn't show it to his own children[21].

Gordon admits though that *JP* is not inundated with violent moments. Actually, he notices that most of the horror that creates suspense takes place off-screen: 'a distant pounding, the rear-view mirror shaking, and the water vibrating in a cup, all suggesting the imminent arrival of the t-rex (much like the effects Spielberg uses to herald the approaching German tanks in the final battle of *Saving Private Ryan*).'[22] More specifically, Robert Baird claims that the dinosaurs 'were fully revealed onscreen for about 6 percent of the film but were suggestively presented for about 21 percent of the time.'[23] Ultimately, Spielberg states that: 'I have my own secret desires, and I might make another kind of movie to express those, but I really think of the audience when I think of a *Jurassic Park* or a *Lost World* or the entire *Indiana Jones series*.'[24]

'I really think of the audience' is a statement that requires further examination. Combining it with previous statements, such as 'how this experience was going to affect them as people', 'suggestively presented', and quantitative data indicating that most of the suspense takes place off-screen, my research shows that Kahn's editing connects the characters and the audience through an unexplored means; the reactions.

In 1916 - 1917, director Lev Kuleshov and actor Vitold Polonsky argued 'about this property of montage to override the actor's performance.'[25] Polonsky insisted that the actor's performance would always be stronger than the montage, no matter how one edits. He believed that an actor's face portraying a prisoner seeing an open cell door and an actor's face portraying a starving man seeing a bowl of soup would be perceived very differently from one another. When they performed the experiment, the following happened: 'We shot two such scenes, exchanged the close-ups from one scene to the other, and it became obvious that the actor's performance, his reaction of joy at the soup

and joy at freedom (the open cell door) were rendered completely unnoticeable by montage.'[26] (Figure 4.1)

Alfred Hitchcock explained the experiment even further stating that:

> […] Now, the third way is what one might call pure cinematics; the assembly of (of) film and how it can be changed to create a different idea. Now, we have a close up, let me show what he sees. Let's assume he saw a woman holding a baby in her arms. Now we cut back to his reaction to what he sees. Now, what is he as a character? He is a kindly man, he's sympathetic. Now, let's take the middle piece away, the woman with the child, but leave his two pieces of film as they were. Now, we'll put in a piece of film of a girl in a bikini. He looks, girl in a bikini, he smiles. What is he now? The dirty old man. He's no longer the benign gentleman who loves babies. That's what the film can do for you[27]. (Figure 4.2)
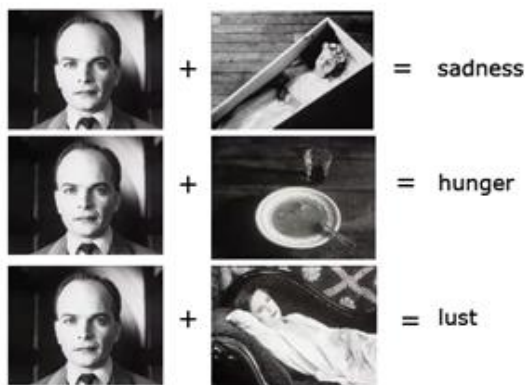
Figure 4.1 (NFI)[28]   Figure 4.2 (Filmdaft)[29]

What Kuleshov experiments with, and Hitchcock explains is the meaning and the importance of the reaction shot. Reaction shot or shot-reverse shot is: 'An editing technique widely used in dialogue sequences and sequences in which characters exchange looks: one character is shown looking (often offscreen) at another character, and in the next shot the second character is then shown apparently looking back at the first.'[30]

The reaction shot works on two levels. If it is, for example, a dialogue sequence, cutting from A to B, the audience will presume that one character is facing the other. The reaction shot, then, offers continuity. Continuity editing is: 'A highly codified system of film editing which originated in the US in the early 20th century and which still operates today in a good deal of mainstream cinema as well as television drama.'[31] Continuity is achieved by following the 180-degree rule:

A method of staging and filming action in order to ensure visual continuity from one shot to another. On set, as a scene is rehearsed and blocked for shooting a continuity line - often referred to as the line, imaginary line, director's line, stage line - is decided upon and the camera will then remain on one side of that line; that is, within a 180-degree arc[32].

This continuity is needed because one of the two characters, A or B, is off-screen. Off-screen space is: 'Space that is part of a film scene but is not visible onscreen. Six areas of offscreen space may be identified: those on each side of the frame, those above and below the frame, the space behind the film set, and the space behind the camera[33].'

Kuleshov's effect utilises the reaction shot, not at the continuity level, but at the level of meaning. For instance, if we see someone looking at something off-screen (A), and the next shot is a person, an object, or a location (B), the audience will presume that this is what A is looking at. Cutting back to A is when Kuleshov's effect offers meaning as only then does the audience perceive A's emotional impact towards what they are looking at. Has the experiment been as effective in later films, though?

At this point, I would like to position myself, stating that even though I do believe that the order of the shots does indeed carry cinematic meaning, this merely means that the actors' performance is as irrelevant as Kuleshov makes it to be. On the contrary, I most certainly believe that skilful acting plays a significant role in the believability of each sequence and an equally skilful editing enhances that believability. Gerald Mast states that: 'Editing alone had created the emotion - as well as a brilliant acting performance.'[34] In addition, Edward Dmytryk states that '[…] no screen actor can claim to have mastered his art until he has complete control over all his reactions, and no film editor can claim to have mastered his craft until he can most effectively present those reactions to the viewer.'[35]

Years after Kuleshov and his experiment, the interest in reactions was indeed maintained and their examination carried on with Dmytryk claiming that:

> Reaction can reveal the birth and growth of awareness, show a quantum leap in levels of anger or of love, or discover to us the gathering of one's wits in thought or a change in attitudes or state of mind. It can excess approval, doubt, or disbelief and do so in a universal language – without words[36].

Dmytryk cites Jane Wyman who won the Oscar for 'Best Actress in a Leading Role' for *Johnny Belinda* (1948). I will also add Marlee Matlin who was the (first) deaf actress to win that Oscar for *Children of a Lesser God* (1986) and Troy Kotsur who was the (first) deaf actor to win an Academy Award for Supporting Role for *CODA* (2021).

Years before *JP*, Hitchcock used Kuleshov's theory while shooting the shower scene of *Psycho* (1960) where almost every other shot is a facial or bodily reaction shot (Figure 4.3). More specifically, Nicholas Haeffner, mentions that:

> Throughout the shower scene in *Psycho*, Hitchcock took extreme care to avoid showing the knife touching the body and no stab wounds are shown. In a supremely effective display of Eisenstein's principle of intellectual montage, the knife entering Marion's flesh and the wounds and the blood coming from them are all in the imagination of the audience. The stabbing features 70 cuts made in 45 seconds and took a week to edit. Typically, for Hitchcock, this most intellectual exercise is employed to create the most visceral impact on the audience[37].

Figure 4.3 *Psycho* (1960)[38]

Psycho's visceral impact is what Brian DePalma acknowledged, and was influenced by, and very effectively used in his film *Scarface* (1983)[39]. The infamous and bloody 'chainsaw scene' (Figure 4.4) starts by zooming out, revealing Tony Montana and the gang members involved as well as the chainsaw. DePalma, then, zooms in to a close-up of Tony's face while one can hear the chainsaw's engine running. The next shot zooms in to a close-up of the chainsaw's spinning chains and, from then on, a series of 7 close-ups and extreme close-ups take place between the chainsaw and Tony's face[7]. Even though no dismembering is shown on-screen, as per IMDb, 'writers Kurt Vonnegut and

---

[7]I have excluded the outdoor sequence.

John Irving were among those who allegedly walked out in disgust'[40] after the scene.

Figure 4.4 *Scarface* (1983)

In *JP*, Spielberg and Kahn use these reactions to project astonishment, and build up suspense. The distinction between the two becomes clearer once the film is broken down into chapters. *JP* consists of 15 sequences / chapters, and even though they have no titles, I named them with the purpose of understanding which one I am referring to when I analyse the reaction shots. I have also documented how many and what kind of reaction shots towards something new / unexpected have been included in the final cut, such as the reactions in Chapter 1, to study potential similarities and / or patterns, and the way Kahn has cut to them.

Chapter 1: Getting out of Hand

00:00:50: Indifferent reactions towards something coming out of the trees (x3).

Chapter 2: Finding the Mosquito

00:04:58: Satisfying reaction towards the fossilised mosquito (x1).

Chapter 3: Digging up Bones

Chapter 4: The Conspiracy

Chapter 5: Arriving at the Island

Chapter 6: Entering the Park / Seeing the First Dinosaurs

00:19:48: Astonished reactions seeing the first dinosaurs (x13).

Chapter 7: Introducing Headquarters / Crew / Egg Hatching

00:31:15: Worrying reactions seeing the baby Velociraptor (x3).

Chapter 8: First Feeding

00:31:43: Anxious reactions watching the feeding (x7).

Chapter 9: Life's Theory

Chapter 10: The Tour

00:42:09: Exciting but eventually disappointing reactions hearing about Dilophosaurus (x8).

00:44:12: Disappointing reactions not seeing T-Rex (x11).

00:49:35: Emotional reactions for the wounded triceratops (x4).

Chapter 11: Sabotaging Security

Chapter 12: T-Rex

01:01:43: Frightful reactions seeing T-Rex (x16)

01:22:24: Appealing reactions towards the brachiosaurus (x3)

Chapter 13: Restoring the Power

01:34:17: Mixed reactions seeing Galliminus / T-Rex (x6)

Chapter 14: Raptors

01:47:24: Frightful reactions encountering the Raptors (x8)

Chapter 15: Denouement

01:59:22: Happy reactions seeing the pelicans (x3)

I would like to reiterate that these are reaction shots to the dinosaurs before the characters get to see them completely and immediately after, not involving any reactions during the action sequences. What is also not involved are reactions towards anything non-related to the dinosaurs. Therefore, in 15 chapters, there are 86 reaction shots towards 13 appearing or non-appearing animals. I have not included the raptor in the beginning as it is not meant to be its introduction, but merely a hook for what is about to happen towards the end of the second act where she is properly introduced.

This research focuses on sequences that amplify the projection of astonishment and the build-up of the suspense. So, in order to understand these reactions and the way Spielberg and Kahn have used them, I calculated every chapter's Average Shot Length (ASL)[8] and examined how these reactions have been positioned amongst the rest of the shots to fit the narrative and produce the aforementioned intended result. The film's overall duration is 120'. That excludes the 'Universal Pictures' and the 'Amblin Entertainment' logos and the end credits from the moment the music fades out the last shot.

Chapter 1: Getting out of Hand

Duration: 03':04" / 184"

Cuts: 43

ASL: 0.23 (approximately)

---

[8]I have rounded up and down each sequence's duration.

Chapter 2: Finding the Mosquito

Duration: 01'51" / 111"

Cuts: 7

ASL: 0.06 (approximately)

Chapter 3: Digging up Bones

Duration: 07'53" / 473"

Cuts: 60

ASL: 0.12 (approximately)

Chapter 4: The Conspiracy

Duration: 02'04" / 124"

Cuts: 12

ASL: 0.09 (approximately)

Chapter 5: Arriving at the Island

Duration: 03'14" / 194"

Cuts: 28

ASL: 0.14 (approximately)

Chapter 6: Entering the Park / Seeing the First Dinosaurs

Duration: 04'17" / 257"

Cuts: 33

ASL: 0.12 (approximately)

Chapter 7: Introducing Headquarters / Crew / Egg Hatching

Duration: 08'51" / 531"

Cuts: 60

ASL: 0.11 (approximately)

Chapter 8: First Feeding

Duration: 02'32" / 152"

Cuts: 21

ASL: 0.13 (approximately)

Chapter 9: Life's Theory

Duration: 03':55" / 235"

Cuts: 32

ASL: 0.13 (approximately)

Chapter 10: The Tour

Duration: 16':03" / 963"

Cuts: 119

ASL: 0.12 (approximately)

Chapter 11: Sabotaging Security

Duration: 06':11" / 371"

Cuts: 50

ASL: 0.13 (approximately)

Chapter 12: T-Rex

Duration: 28':03" / 1683"

Cuts: 298

ASL: 0.17 (approximately)

Chapter 13: Restoring the Power

Duration: 16':10" / 970"

Cuts: 161

ASL: 0.16 (approximately)

Chapter 14: Raptors

Duration: 13':25" / 805"

Cuts: 293

ASL: 0.36 (approximately)

Chapter 15: Denouement

Duration: 02':26" / 146"

Cuts: 14

ASL: 0.09 (approximately)

Jurassic Park

Duration: 120' / 7,200"

Cuts: 1,231

ASL: 0.17 (approximately)
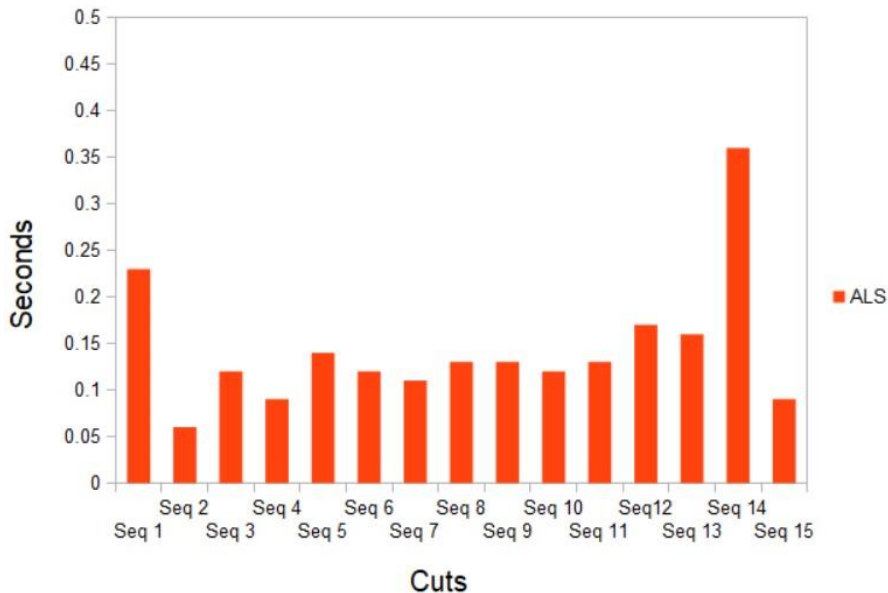
Figure 4.5

I have chosen Chapter 6 and Chapter 12 as case studies because given the duration / cut analogy, they contain more reaction shots than the rest. Chapter 6, in 4 minutes 17 seconds, contains 33 cuts, of which 13 are reaction shots. Chapter 12 lasts 28 minutes and 3 seconds, contains 298 cuts but my interest lies only in the introduction of T-Rex, just like Chapter 6 that introduces the first dinosaurs. The introduction of T-Rex lasts 2 minutes and 44 seconds and contains 27 cuts, of which 19 are reaction shots. In the first case, almost half of the shots are reaction shots, and in the second, only 8 shots are not reaction shots. Even though Chapter 10 has also a significant amount of mixed reaction shots, it is longer than 6 and 12, and, since they amount to nothing, I believe they are used as deliberate false alarms to prolong the audience's anticipation and prepare the ground for T-Rex's grand introduction.

As one of the similarities amongst the novel, the script, and the film are the characters' reactions, one could argue that *JP* has been shot exactly like, or very similarly to Crichton's book or Koepp's script. Even though introducing the first dinosaurs, Crichton describes certain reactions, the structure is different.

To the south, rising above the palm trees, Grant saw a single trunk with no leaves at all, just a big curving stump. Then the stump moved, and twisted around to face the new arrivals. Grant realized that he was not seeing a tree at all. He was looking at the graceful, curving neck of an enormous creature, rising fifty feet into the air... He was looking at a dinosaur. Welcome. 'My God', Ellie said softly. They were all staring at the animal above the trees. 'My God'. [description of thoughts] 'My God', Ellie said again. Gennaro was speechless. [description of prior knowledge and thoughts] Grant stood on the path on the side of the hill, with the mist on his face, staring at the gray necks craning above the palms. He felt dizzy, as if the ground were sloping away too steeply. He had trouble getting his breath. [background description] Grant began to laugh. 'What is it'? Hammond said, worried. 'Is something wrong'? Grant just shook his head, and continued to laugh. [description of thought-processing] He was still laughing as he saw a fifth and a sixth neck crane up above the palm trees[41].

The book, indeed, emphasises the reactions, but it is Koepp's adaptation that visualises and resembles a lot more the film's final cut. More specifically, in that excerpt of Scene 15[42]:

```
IN THE REAR JEEP,

Hammond watching Grant, signals to his Driver.

                         HAMMOND
          Just stop here, stop here.  Slow, slow.

He slows down, then stops.  So does the front jeep.

IN THE FRONT JEEP,

Ellie stares at the leaf, amazed, running her hand lightly over
it.

                         ELLIE
          Alan - -

But Grant's not paying attention.  He's staring too, out the
other side of the jeep.

Grant notices that several of the tree trunks are leafless -
just as thick as the other trees, but gray and bare.

                         ELLIE (cont'd)
                   (still staring at the leaf)
          This shouldn't be here.

Grant twists in his seat as the jeep stops and looks at one of
the gray tree trunks.  Riveted, he slowly stands up in his seat, as if
to get closer.  He moves to the top of the seat, practically on his
```

```
tiptoes.

He raises his head, looking up the length of the trunk.  He
looks higher.

And higher.

And higher.

That's no tree trunk.  That's a leg.  Grant's jaw drops, his
head falls all the way back, and he looks even higher, above the tree
line.

                         ELLIE (cont'd)
                   (still looking at the leaf)
            This species of vermiform was been extinct since the
            cretaceous period.  This thing - -

Grant, never tearing his eyes from the brachiosaur, reaches over
and grabs Ellie's head, turning it to face the animal.

She sees it, and drops the leaf.

                         ELLIE (cont'd)
            Oh - - my - - God.

Grant lets out a long, sharp, HAH - a combination laugh and
shout of joy.

He gets out of the jeep, and Ellie follows.  Grant points to the
thing and manages to put together his first words since its appearance:

                         GRANT
            THAT'S A DINOSAUR!
```

The similarities indicate that Spielberg did shoot it as Koepp wrote it, but the differences indicate that Kahn turned it into an orchestrated point-of-view sequence. For example, as the camera cranes in on Grant who, looking off-screen, in awe, takes his hat off, Kahn, does not cut to the dinosaur's leg, yet, but to another crane-up shot of him where he stands up and takes his sunglasses off. And, even though the Kuleshov effect would be effective at this point, he does not cut to the dinosaur's leg here either. Kahn cuts to Sattler who is still examining a leaf that should have been extinct and waits until Grant turns her head towards the off-screen space, stand up, and take her sunglasses off as well revealing her ultimate awe, standing next to Grant (CU). Only in the next long shot it is revealed that a huge brachiosaurus is walking in front of them (Figure 4.6).

Figure 4.6, Jurassic Park (1993)

From then on, and until the end of the sequence, every other shot is a reaction shot of Malcolm, Hammond, and Gennaro or a shot of the brachiosaurus in front of Grant and Sattler. Now that we have experienced the astonishment through their eyes, only then, in the end of the sequence, we get the Kuleshov effect in its original form. When multiple off-screen sounds are heard, Kahn cuts to a dolly in on Grant's face who looks, once more, astonished towards the off-screen space. The following shot is a panoramic shot of Hammond, Sattler, and Grant in the foreground and multiple dinosaurs in the background that, once more, Kahn cuts to both Grant and Sattler, to the dinosaurs, and then to Hammond, Sattler, and Grant. By distinguishing these reactions, Kahn manages, at the same time, to put into perspective for the audience who everyone really is and how they interpret Kuleshov's middle shot:

Grant and Sattler - Dinosaur - Grant and Sattler: Impossibility

Malcolm - Dinosaur - Malcolm: Scientific achievement

Gennaro - Dinosaur - Gennaro: Greed

While Kahn's editing builds up the astonishment by controlling the balance between the first ever dinosaur exposition and the human reactions towards them, the reactions are kept to minimum when the baby raptor comes out of the egg (Chapter 7) and the ill triceratops lie on the field (Chapter 10). In between though, the nineteen mixed reactions, as said earlier, serve as a false alarm for the horrifying reactions minutes (screen time) later after the tour abruptly ends. And that is the introduction of T-Rex. The reason why this is important is because the reactions have been strategically used, maintaining a balance between Chapters. Too many reactions can disrupt the action and affect the continuity, not too many reactions can distance the audience from the characters.

For example, after such a major event (Chapter 6) experienced through the characters, in Chapters 7 and 10, the events are prioritised instead of the reactions, keeping them to the minimum. And that is because of what and how is about to happen in Chapter 12, the introduction of T-Rex, where the reactions will be used once more to gradually increase the suspense.

In the novel, the build-up is dissimilar to T-Rex's introduction; it relies a lot on dialogue while both vehicles are simultaneously aware of T-Rex's presence. But let's see how similar Koepp's script is to Kahn's final cut. In scenes 61 - 63[43]:

```
61      IN THE FRONT CAR

        Tim continues to stare out of the back window with the goggles.
        He swings his legs - - but suddenly stops.  He feels something.  He
        pulls off the goggles and turns back.  He moves into the back seat with
        Lex who is tapping her hat, and reaches forward to still her hand.

        BOOM.  BOOM.  BOOM.

                              TIM
                   Did you feel that?
                         (or)
                   Can you feel that?

        She don't answer.

        Tim leans over to the front passenger seat and looks at the two
        plastic cups of water that sit in the recessed holes on the dashboard.
        As he watches, the water in the glasses vibrates, making concentric
        circles - -

        - - then it stops - -

        - - and then it vibrates again.  Rhythmically.

        Like from footsteps.

        BOOM.  BOOM.  BOOM.

                              GENNARO
                        (not entirely convinced)
                   What is that?  M-Maybe it's the power trying to come
                   back on.

        Tim jumps into the back seat and puts the goggles on again.

                              LEX
                   What is that?

                              GENNARO
                   What is what?

        Tim turns and looks out the side window.  He can see the area
        where the goat is tethered.  Or was tethered.  The chain is still
        there, but the goat is gone.

        BANG!
```

They all jump, and Lex SCREAMS as something hits the Plexiglas
sunroof of the Explorer, hard. They look up.

It's a bloody, disembodied goat leg.

                         GENNARO
              Oh, Jesus. Jesus.

Tim whips around to look out the side window again. His mouth
pops open, but no sound comes out. Through the goggles, he sees an
animal claw, a huge one, gripping the cables of the "electrified"
fence.

Tim whips the goggles off and presses forward, against the
window. He looks up, up, than cranes his head back further, to look
out the sunroof. Past the goat's leg, he can see - -

- - Tyrannosaurus rex. It stands maybe twenty-five feet high,
forty feet long from nose to tail, with an enormous, boxlike head that
must be five feet long by itself. The remains of the goat hang out of
the rex's mouth. It tilts its head back and swallows the animal in one
big gulp.

Gennaro can't even speak. His hand claws for the door handle,
he shoulders it open, and takes off, out of the car.

                         LEX
                    (freaking out)
              He left us! He left us alone! Dr. Grant! Dr. Grant!
              He left us! He left us!

62   ON THE ROAD,

Gennaro runs away, as fast as he can, right past the second car,
towards a cement block outhouse twenty or thirty yards away.

He reaches it, ducks inside, and pulls the door after him - -

- - but there's no latch, just a round hole in the unfinished
door. Gennaro backs into a stall, frantic.

The whole bathroom begins to shake.
63   IN THE REAR CAR,

Grant and Malcolm turn in the direction Gennaro went.

                         GRANT
              Where does he think he's going?

                         MALCOLM
              When you gotta go, you gotta go.

Malcolm looks the other way, out the passenger window. As he
watches, the fence begins to buckle, its post collapsing into
themselves, the wires SNAPPING free.

                         MALCOLM
              What was that all about? - -

Grant now turns and watches as, ahead of them, the "DANGER!"
sign SMACKS down on the hood of the first Explorer. The entire fence
is coming down, the posts collapsing, the cables SNAPPING as - -

```
     - - the T-rex chews its way through the barrier.

     They watch in horror as the T-rex steps over the ruined barrier
     and into the middle of the park road.  It just stands there for a
     moment, swinging its head from one vehicle to the other.
```

Koepp's script accurately describes the way the story unfolds in the film. The major difference is that it doesn't cut back to the reactions. For example, when Tim watches the glasses vibrate, the emphasis is given on the water's concentric circles and the rhythmic vibration after that before it starts describing Gennaro's reactions towards the 'BOOMS'.

As it becomes evident, Kahn builds up the suspense in a more structured way and different to the introduction of the first dinosaurs. He uses Kuleshov's experiment separately for each character, but, this time, cutting also to a different person's reaction, using the glasses of water, the rear-view mirror, and the goat prior to T-Rex herself (Figure 4.7):

Tim – glasses of water (CU) – Tim – glasses of water (ECU)

Gennaro – rear-view mirror – Gennaro

Tim – missing goat – Lex & Gennaro

Lex / goat's leg – Lex & Gennaro

Tim – T-Rex's claws / T-Rex's head – Gennaro

Lex & Tim – Gennaro (for abandoning them)

Grant & Malcolm – collapsing fence

Lex & Tim – T-Rex – Grant & Malcolm

Through reactions the story moves forward, the suspense is built up through everyone involved and escalates as fast as the realisation that the danger is imminent. When interviewed, Michael Kahn stated that he didn't rush the editing as he didn't want to look like an 'MTV kind of thing.'[44] It was the slow-paced editing that made it real. Shooting it and editing it this way is what Stefan Sharff would call 'multiangularity'[45] – the same action filmed from multiple perspectives.

At this point, one could argue that even though the differences between the novel, the script, and the final cut are understood in terms of structure, the sequence's storyboard, despite minor differences, shares similarities to the film's final cut that are remarkable. Shay and Duncan's 'Storyboards'[46] includes several storyboards from the film, and one of them, called 'Main Road Attack', covers in detail T-Rex's introduction (Figures 4.6 and 4.7).

Shay and Duncan write that:

> Under production designer Rick Carter, a team of artists […] worked initially without a script, pulling favored sequences directly from the Michael Crichton source novel and translating them into visual images. Many of the concepts were taken directly from stick-figure sketches by the director. Over a period of months, even years, the storyboards were refined and revised, and even utilized by the screenwriters in developing the final shooting script[47].

The storyboard may have shaped and developed the final shooting script but Kahn notes that: 'One of the great things about working on a Spielberg movie is that Steven shoots a lot of coverage. [...] He shoots enough pieces so that he will have options when he gets into the editing room.'[48] Therefore, Spielberg may have created a guidance on how it would potentially look like, but it was Kahn's combination of multiple takes and angles that, ultimately, established the sequence's pace and rhythm.

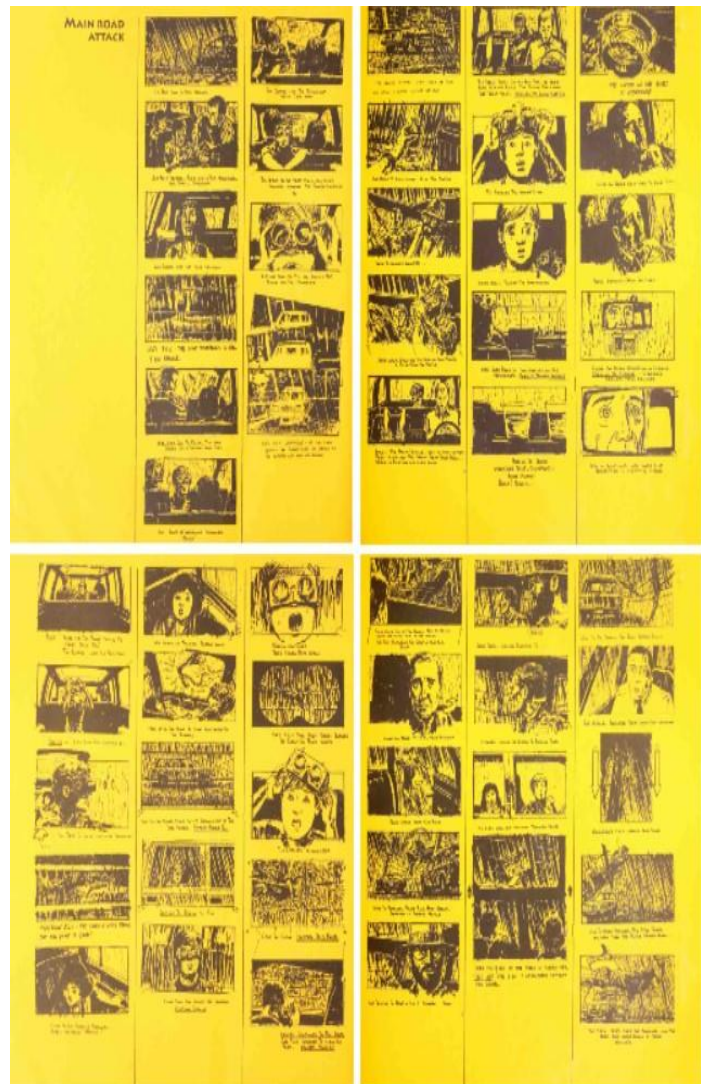Figure 4.7, Jurassic Park (1993)   Figure 4.8, Shay and Duncan (1993)

At this point, I would like to place more emphasis on how *JP* became a benchmark for Spielberg and Kahn when it comes to building up suspense. Three years after *JP*, Spielberg directed *The Lost World: Jurassic Park* (1997) where not one, but two T-Rex's are introduced (00:51:23 – 00:57:08). The sequence lasts 345 seconds and contains 43 cuts, of which 12 are reaction shots to something that it is either off-screen or partially on, and the ASL is 0.12 cuts per second (approximately).

As stated above, the introduction of T-Rex in *JP* lasts 164 seconds and contains 27 cuts, of which 19 are reaction shots, and its ASL is 0.17 cuts per second. While it wouldn't be expected the two sequences to be identical, the introduction of two T-Rex's is almost twice as long, faster by 0.5 cuts per second with 7 reaction shots fewer. Considering that there are two T-Rex's to be introduced, the difference in duration is expected to be double and the fact that it is slightly faster with fewer reaction shots only makes sense because otherwise it risks of becoming too slow and / or disruptive, affecting the continuity and losing interest for the audience. Taking only the quantitative data into consideration, the inconsistency is the focus on reactions. Given the difference in duration, and the fact that, unexpectedly, two T-Rex's appear instead of one, the reactions are less than the original film. I believe that the answer as to why Spielberg and Kahn chose to edit the introduction this way lies in the qualitative data.

In contrast to *JP*'s T-Rex action sequence, the action here is claustrophobic; it takes place, mostly, indoors rather than outdoors. That means cutting to numerous close-us, and, unavoidably, reactions. Therefore, the extensive use of close-ups on reactions on top of other close-ups while introducing the two T-Rex's would only make afterwards the effect of those reactions redundant. A thorough analysis of the T-Rex's introduction has been made by Buckland[49] who examines this sequence from beginning until the end. Buckland emphasises the importance of editing in sequences like this and the way it heightens the tension. In this instance, the intended suspense build-up is the action taking place within the trailer against forces that mostly take place off-screen. And this is what differentiates it from *JP*. While the same techniques have been used, they have been used in a different manner, creating a similar effect.

As per Karel Reisz, Spielberg and Kahn's dramatic cutting or analytic editing offers two advantages:

> Firstly, it enables the director to create a sense of depth in his [/her] narrative: the
> various details add up to a fuller, more persuasively life-like picture of a situation
> than can a single shot, played against a constant background. Secondly, the director
> is in a far stronger position to guide the spectator's reactions because he [/she] is
> able to *choose* what particular detail the spectator is to see at any particular

moment[50].

Buckland observes that: 'Spielberg and Kahn use editing to guide the spectator's reaction and create dramatic intensity by fragmenting the different actions, cutting between them at precisely timed moments before each one is complete.'[51] Again, the techniques remain the same, but 'A film is not well made simply because these narrational strategies are present; what matters is *how* directors combine and use them.'[52]

As aforementioned, I believe that from *JP* onward, Spielberg and Kahn started applying these editing techniques on building up suspense in a variety of films. More obviously than *The Lost World: Jurassic Park*, the year after, in the final battle of *Saving Private Ryan* (1998), they have used reactions while introducing the tanks (02:09:29 – 02:12:30). The sequence lasts 181 seconds and contains 19 cuts, of which 12 are reaction shots to something that it is either off-screen or partially on. The ASL is 0.10 cuts per second (approximately). That is an uncanny similarity to the introduction of T-Rex in *JP*. Furthermore, the qualitative data confirm that similarity with the mechanical sound of the tanks (BOOMS, in *JP*) minutes prior to their arrival, and the tremors seconds prior to their appearance (like the water surface and the rear-view mirror, in *JP*).

It is safe to acknowledge by now that these similarities are not merely coincidences, but patterns. Some of them just require observation, and other, a more thorough analysis. For example, a church right before the destruction occurs (Figure 4.9 and 4.10), can be just a similarity. Followed by the previous similarities though, it becomes a pattern.

Once more, seven years after *Saving Private Ryan*, in *War of the Worlds* (2005), we encounter yet another introduction; the Tripods (00:20:50 – 00:25:00). The sequence lasts 250 seconds, and contains 36 cuts, of which, 16 (almost half) are reaction shots to something that it is either off-screen or partially on. The ASL is 0.14 cuts per second (approximately). While faster than *Saving Private Ryan*, slightly faster than *The Lost World: Jurassic Park*, and slightly slower than *JP*, in the *War of the Worlds*, once more, Spielberg and Kahn rely on reactions to build up the suspense and the astonishment of the visuals that follow.

Figure 4.9, Saving Private Ryan (1998)   Figure 4.10 War of the Worlds (2005)

Following *JP*, Spielberg and Kahn started using the characters' reactions to influence the audience's perception by building up anticipation to astonish and suspense in order to scare. Knowing that the visual effects will be unlike anything anyone has ever seen, the characters are treated like audience; both see everything for the first time, hence, they are equally astonished and equally scared. And that connects the characters with the audience and vice versa.

Kuleshov's experiment has been used by numerous directors over the last century, but its effectiveness does not only rely on an actor's expression or only the middle shot. Dmytryk argues that the balance between editing and acting lies in the length of the reaction, something that can be manipulated by the filmmakers and that can be impactful for the scene[53]. Directing, editing, writing, and acting contribute to its perception and, as shown in the examples above, there are numerous ways to employ it. Regardless of how any filmmaker uses it though, its goal remains to always have control – shape, develop, interpret, exploit, manipulate – over the audience's emotions. The reaction shot is a powerful tool that leaves a lot to the audience's imagination, and the reaction itself to something astonishing or horrific proves to be as effective, if not more, as the astonishment or the horror themselves.

Contrary to popular belief, *JP* is, ultimately, not just a film about dinosaurs or an innovative visual effects demonstration as, in total, there are fifteen minutes of dinosaur footage. As mentioned in the beginning, Spielberg and Kahn had started editing the film long before the visual effects team started adding dinosaurs, in order to secure the narrative's effectiveness on top of the visuals' effectiveness.

Quantitative data will always be helpful to the understanding of the pace of a film or numerous films. For example, Barry Salt has found that the average length shot in Hollywood films kept decreasing over the decades and the nineties was no exception to the rule[54]. For the period 1988-93, the ASL was 5.85 and for the 1994-99 was 4.92[55]. Examining *JP*'s sequences, I calculated that the ASL is 6.1, something that indicates that Spielberg and Kahn do not rely on Hollywood's conventional rules regarding how fast or slow a film should averagely be. The ASL, provides useful information on detecting potential patterns on the film's pace, but that can only indicate so much about the

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collaboration between the director and the editor, and, in this instance, between Spielberg and Kahn.

As per IMDb, Michael Crichton stated that David Koepp's screenplay has included about 10% - 20% of the novel's content.'[56] Koepp, a frequent collaborator of Steven Spielberg who also adapted Crichton's book, said that:

> The problem I encountered, and I still encounter today when I work with Steven, is his movies are so influential, you have a tendency to create something you think he'll like. I kind of wanted to just type for him. You have to let that go. He doesn't need acolytes, he needs collaborators... That's a peril. You've got to write stuff you think is great, then he brings his stuff to it, rather than you trying to think ahead and write what you think he would want[57].

Regarding editing though, the similarities and / or differences with the writing are not as obvious. In their book, Shay and Duncan may be very elaborative, explicating the preproduction, production, and postproduction stages of the making of the film, but in the 'Postproduction' chapter, covered from pages 125 – 148, unfortunately, only 2 pages mention (briefly) the editing process. That is presumably because the book's target audience are interested in the visual and sound effects of the dinosaurs and not the way they have been introduced or presented to the audience. The impact of Kahn's editing has been understated in their book even though, as my research showcases, certain editing choices play a catalytic role to the dinosaurs' believability and compensate for that significant percentage without on-screen dinosaurs.

Fortunately, though, Spielberg's use of the off-screen space has been acknowledged, and, as seen in the examples analysed above, that is because of Kahn's editing that utilises it best. More specifically, on *JP*, Baird noted: 'The devilish genius of *Jurassic Park* is in the way it activates offscreen space […] Of course, this activation of offscreen space is a device Spielberg mastered in *Jaws*'[58]. Even though Baird focuses on Spielberg's use of off-screen space, and not Kahn's use of that space, the fact remains that the film's use of off-screen space does leave a lot to the imagination. I would argue that he established this technique in *Duel* (1971), mastered it in *Jaws*, and from then on, he utilised this technique in various ways, in numerous genres, to this day.

Kathi Jackson writes that Spielberg borrowed Hitchcock's trick, knowing that the threat of the shark would create more suspense and would be scarier than the mechanical shark. More specifically, she wrote that: 'Even when the shark strikes, the audience often sees the character's reaction and / or the damage inflicted instead of the shark itself. In *Jaws* there are occasions when the camera is on Brody's

face as he sees, or thinks he sees, something happening or about to happen.'[59] Roger Ebert describes that as 'a device that allows Spielberg to establish the killer in our minds.'[60]

As much as the use of off-screen space has been acknowledged, its permutations and the way this device is constructed, remain an unexplored area as the focus is shifted, more often than not, on Spielberg. Consequently, Kahn's editing and the way he collaborates with Spielberg to achieve that remains unaccounted for. In Chapter 2, I showcased that: 'Spielberg trusts that Kahn can assemble his few selected shots and bring his vision to life. Respectively, Kahn relies on and trusts that Spielberg will apply the principles of editing, during the tight storyboarding'.

Still heavily storyboarded but with plenty of coverage this time, Spielberg trusts that, especially while being overseas shooting a different film - *Schindler's List* (1993), Kahn will apply the principles of editing to control the pace and rhythm of the numerous shots and angles, like he would have wanted, to generate the desired effect.

Kuleshov's effect remains a principle for the editor, but there is not one modus operandi. Building up the suspense to reveal, momentarily, a malfunctioning mechanical shark will not be the same as revealing an innovative 3D animated mechanical dinosaur, or a state-of-the-art CGI Tripod. And this is how I would like to conclude. Sid Ganis, former president of The Academy of Motion Picture Arts and Sciences, summarised the relationship between visual effects and storytelling by saying that:

> With all the magical technological advances that have brought films where they are today, everything we do on film is the most human of arts, and it's the art of storytelling. In every culture all around the world, storytelling is how people connect with one another. State-of-the-art technology will change, but state-of-the-heart storytelling will always be the same.'[61]

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Chapter 5: *Schindler's List*: Structuring Narrative Epiphany

Previous critical accounts of *Schindler's List* (1993) – herein *SL* - have under-appreciated the extent to which its emotionally engaging narrative is structured around careful editing choices. Investigating the film's presentation of diverse kinds of lists demonstrates the central importance of the narrative epiphany achieved by the presentation of its titular list – namely, Schindler's. The editing of this pivotal scene also underlines the importance of Stern as the film's moral conscience as well as the relationship between narrative structure and associated editing patterns. The question I am raising in this chapter then is, how does Spielberg and Kahn's editing underline the importance of Stern and structure the film's narrative epiphany?

SL is an important film that has been the subject of many previous scholarly analyses. Indeed, one mark of the importance of a film is its ability to be revaluated in an ongoing manner and hence viewed from different and fresh critical perspectives.

One key approach has been to consider the film from within the canon of Spielberg's work. Andrew Gordon compares *SL* to previous Spielberg's films such as *Indiana Jones and the Last Crusade* (1989)*, Always* (1989)*, Hook (1991),* and *Jurassic Park* (1993) where transformation of the protagonist is key and he '[…] must learn to be sensitive and caring, how to be father or father figure.'[1] On the other hand, James Kendrick compares *SL* to *Empire of the Sun* (1987) *Amistad* (1997), *Saving Private Ryan* (1998), and *Munich* (2005); films that focus on historical atrocities[2]. John Wright examines *SL* through the Holocaust's historicity and Spielberg's depiction as a battle between 'good versus evil.'[3]

Such approaches tend to foreground Spielberg's directorial authorship and hence downplay the significance of other production roles. They consider *SL* in the context of the history of films about the Holocaust and they criticise it or condemn it for even daring to address such an issue. Jason Epstein argues that the Holocaust should make us be ashamed of ourselves as species, raising questions about our collective sanity and moral quality, and *SL* doesn't even address those questions or asks from the audience to do so either[4]. Roger Ebertz takes a purely philosophical approach and asks if Oskar Schindler is a good man, exploring Schindler's character through 'Kantian conceptual lenses', and through 'the ethics of virtue.'[5]

My argument is that instead of focusing on filmmaking techniques, such as the editing, politics become the prime concern and overshadow the film's narrative. Characteristically, Miriam Hansen's distaste of the film, leads her to compare its aftershock to a seismic intensity that comes close to D.W. Griffith's, *The Birth of a Nation* (1915) – a comparison that has been made before[6].

Hansen firstly focuses on the level of reception, stating that both films got the attention from people who wouldn't pay attention to films otherwise, such as writers, activists, and politicians. She finds extraordinary how both of them caused an immense discourse between 'distinctly different formations of a national public'[7] regarding how a nation remembers. Despite certain differences surrounding their content, Hansen's concerns are the transformation of public memory due to popular success and the validity and justification of the film's facts through which the public memory is shaped[8].

Hansen argues that the controversies regarding *SL* are products of three major issues: The Americanisation of the Holocaust, its remembrance, but also the media publics of cinema and television. She opposes it to the documentary *Shoah* (1985) and considers them as 'two mutually exclusive paradigms of cinematically representing or not representing the Holocaust.'[9]

SL's reception was ceremonial, it won Oscars, the media endorsed it, and some governments banned it. It also instigated numerous discussions and arguments – especially its success in Germany, and finally, it was rejected and discounted by numerous scholars, filmmakers, and publications[10]. Hansen focuses extensively on the last point and names four intellectual key points against the film:

1. The culture industry
2. The problem of narrative
3. The question of cinematic subjectivity
4. The question of representation[11]

1. The film is nothing but a Hollywood product; entertainment. So, she begs the question of how one can make an entertaining film on the Holocaust.
2. The factual list is addressed with a fictional narrative, and its emphasis is on 'masculinist hierarchies of gender and sexuality'[12] and not on the Jews, who are shown as anonymous masses.
3. How can one tell the true story of 1,100 rescued Jews through the eyes of a Nazi entrepreneur and a deranged SS army officer?
4. Even though the previous arguments prove, according to Hansen, that the representation of events is unrealistic, the representation of the Shoah is too realistic. So, what is real in the film

and what isn't?

Hansen, ultimately, sides with director Claude Lanzmann, director of *Shoah*, who also believes that the Holocaust shouldn't be commercialised with either true or fabricated elements and it shouldn't have been made as it distorts the fabric of public memory and the Holocaust's remembrance[13].

At this point, I would like to mention that I indeed agree with Hansen in that *SL* is not *Shoah*. And it was never meant to be. It is biography / drama / history when *Shoah* is documentary / history / war. The former is based on Thomas Keneally's novel and the latter on actual interviews with perpetrators as well as Holocaust survivors. So, a comparison shouldn't be made to begin with as it is a comparison of different productions.

Hansen concludes with a very interesting point, claiming that the film could have been a different film (or films) even based on Keneally's novel[14]. According to Keneally, he was personally shown an over six-hour rough cut, which has never been released, that he found better than the film released in the cinemas[15]. The theatrical version was cut down to half of that time to tell the story the way it does, something that begs two questions, what story does it tell and how does it tell it? In other words, what is *SL* about and how is the narrative structured around it?

Stanley Kubrick, after having been questioned whether any film could depict the Holocaust, was suggested *SL* by Frederic Rachael, who co-authored *Eyes Wide Shut* (1999). His response was: 'Think that's about the Holocaust? That was about success, wasn't it? The Holocaust is about 6 million people who get killed. *Schindler's List* is about 600 who don't. Anything else?'[16]

Even though they were almost twice as six hundred, the fact remains that one man's list succeeded in saving over a thousand lives during the Holocaust, and that is a story worth telling. What makes the story even more compelling is the fact that that man was a Nazi opportunist and slave trader turned philanthropist who had to outsmart a psychotic Nazi army officer but couldn't have done that without the help of a Jewish slave.

Even though Hansen sides against *SL*, she raises an argument that emphasises the importance of the character Stern, i.e. while many other accounts, such as the aforementioned, are preoccupied with the character of Schindler or Spielberg's directorial authorship, her remark redirects attention to a vital Jewish character and his relationship with his Nazi owner. And that is something that needs to be understood. Without Stern, there would have been no narrative epiphany and Schindler's list wouldn't

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have been created.

Therefore, looking beyond Spielberg's directorial contribution and the central importance of Oskar Schindler as a nominal hero enables us to read *SL* in a new way. Specifically, considering in detail the structuring significance of the climactic scene between the two men – the moment when Schindler's list is revealed to the viewer – reveals the role that editing plays in this highly emotional narrative revelation. So, let us look at this List scene in detail: how does it work both in terms of narrative and terms of associated editing?

Even though the List scene has been briefly addressed in the past, it has not been explored regarding the narrative and / or the editing, and consequently, the reasons why the scene is so important for the film itself. The information provided on the List scene focuses mostly on Schindler or Schindler and Stern and the morality behind their action. For example, in search of whether Oskar Schindler is a good man or not, Ebertz, focusing on the importance of Stern, addresses the former's transformation[17]. Joseph McBride approaches the scene from a totally different angle accusing both Schindler and Stern that they are drawing up a list to save some people while condemning others to extermination[18].

Taking into consideration that the film's pivotal moment is also the film's title, it's worth examining when and why Keneally's original title 'Schindler's Ark' was turned into 'Schindler's List'. The book was first published in Great Britain in 1982 by Hodder & Stoughton as 'Schindler's Ark.'[19] Eleven years later, on December 1 1993, the American publishing company Simon and Schuster released it in the USA as 'Schindler's List.'[20] That is fifteen days before the film's release but no official explanation has been given as to why this change took place.

In an attempt to identify whether the List scene is as important in the novel, I tried to locate differences and similarities between the two mediums regarding structure. One of the most notable differences between the novel and the film is the chronological order of certain key events. Keneally's novel starts by introducing almost all the main characters at a dinner organised by Amon Goeth at his house. That is significantly different to the film as they are introduced one by one throughout the film, at different times. For example, Goeth and Hirsch are introduced fifty-one and fifty-two minutes into the film respectively. Furthermore, contrary to the film, Hirsch, in the novel, is not a main character but Spielberg has invested a lot more time in developing the main characters separately, especially Schindler's, without their backgrounds. In the novel, we are acquainted with his childhood years and his upbringing. In the film, after the 'Jews Registration' opening sequence, Schindler is brought immediately to the fore, in a sequence that reveals a lot about who he currently is.

In the novel, Schindler sees the girl in the red coat moments before she gets killed whereas in the film, he is watching her running in the streets unnoticed and, much later, during the 'Chujowa Gorka': Exhumation and Incineration' sequence, he sees her dead. The similarity is that, in both mediums, he is deeply affected by her and her death. It is worth mentioning that, having not watched the film, the reader wouldn't particularly pay so much attention to this girl as the visuals and the exposition are not as vivid as in the film (no one would picture the story in black and white so that the red coat stands out). It is also worth noting that during the liquidation of the ghetto, in the novel, the Dresners are introduced to us whereas in the film they simply appear. Poldek, one of the first people that Schindler starts trading with, in the film, appears in a church whereas in the novel in an apartment living with his mother. In both mediums, he is one of the main characters.

Despite certain differences and similarities, that make sense due to the mediums' dissimilitudes, the one that particularly stands out and this research focuses on is the one where the final list is drawn up. Before looking into this sequence though, it is important to acknowledge the film's preceding sequence which is 'Schindler and Stern' having a heart-to-heart conversation. That sequence plays an integral role in the list's creation and the lengthy influential conversation between the two men does not exist in the novel. At the end of chapter 27, in the last paragraph, Schindler walks into Stern's office, depressed, announcing in a determined manner, to Stern's surprise, that he will get all of them out[21].

Respectively, in *SL*, Schindler explains to Stern that he will put a good word for him to receive special treatment, that he has more than enough money to retire, and that when this is all over, they can, maybe, have a drink together (a drink that Stern had been refusing to have since the beginning). But Stern weeps and finally accepts that drink, as he considers that moment the end of his and his people's future. The film's influential two-minute conversation does not take place in the novel; therefore, it is not part of the chain of events that leads to the List scene.

Chapter 31 is the effort of adding some names to the list. Stern is only mentioned in the end as 'the only father confessor Oskar ever had', and that his suggestions played a significant role[22]. There is no typing and most of the names remain unknown. In the film, Stern types the names of the Jews Schindler dictates, and the audience has met that far and, in the end, he is the one introducing the List to Schindler (and the audience).

The film's different chronological order, and the focus on certain patterns that do not exist or are not emphasised in the novel, lead to the conclusion that the novel was renamed 'Schindler's List' for the reason that Spielberg's film, was about to be released shortly after the book's release in the United States, was focusing on the List rather than the Ark – the factory that the Jews he had put on the List were sent to. While my research leads to that conclusion, due to lack of sufficient data, it can be argued that, from a marketing perspective, the studio changed the 'Ark' changed to avoid confusing the audience who may have expected a religious film. Similarly, several speculations could be made, but my research points in that direction.

In *SL*, Oskar's List is the outcome of his transformation, it becomes the strategy that ultimately wins the battle that saves approximately 1,100 Jews from the Holocaust and becomes the film's revelation: 'If you rescue one soul, you rescue the world' - Holocaust Survivor[23]. Its importance lies in Stern's words right after its creation: 'The list is an absolute good. The list is life. All around its margins lies the gulf[24]. A phrase that, in the novel, is just part of Keneally's description of the List.

Even though this scene is the film's culminating moment, as mentioned earlier, it has not been explored as the importance of Itzhak Stern has not been fully stressed. Besides the politics and whether a film like *SL* should have been made or not, Hansen refers to Itzhak Stern and the fact that he and his crucial role have been ignored by scholars, authors, and critics. She claims that: 'Stern is the focus of point-of-view edits and reaction shots, just as he repeatedly motivates camera movements and shot changes.'[25] She then continues by saying that due to Stern, the audience gets to experience the only flashback in the film[9] where he describes to Schindler that twenty-five men were shot due to someone's attempt to escape, an act that leads Schindler to procure the Pearlmans – a request he had denied their daughter, even after begging him[26]. Furthermore, through Stern's eyes, from the point he puts his glasses on and looks out of the window (and from a distance through Schindler's), the audience witnesses the liquidation of the Krakow Ghetto. Finally, through Stern, the audience also witnesses the (off-screen) killing of the boy Lisiek[27].

Friedman makes an additional interesting point on Stern though that directly relates to the film's narrative epiphany: He manipulates Schindler for a good cause, by placing him '[…] into situations that display the Jews as individuals, not simply as statistics or faceless workers.'[28] This narrative detail is crucial as it is emphasised by the role of editing (Figures 5.1 – 5.16).

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[9]Technically, the shooting of the one-arm old man on the street is a flashback too – again by Stern.

By now it is clear that the differences between the novel and the film are mostly dictated by their different endgame (Ark vs List). *SL* delves into the relationship between Schindler and Stern that will, ultimately, lead to the list's creation. So, how does this relationship begin, develop, and climax?

As Hansen notices, Itzhak Stern becomes the face of the Jews but also the audience's eyes (point of view) as through him the audience gets to experience every major event. I would like to expand a bit further, again, and state that through him the audience also gets to experience Goeth's psychosis, a side of him that Schindler does not get to see but Stern makes sure that he finds out about, i.e., through the flashback mentioned by Hansen. Furthermore, Stern becomes Schindler's reality check as he always puts things into perspective for him. A reality check that starts as early as the first day they met and the reason for their relationship's growth.

Oskar Schindler goes to The Judenrat demanding to see someone he does not know but has heard of, called Itzhak Stern. They go somewhere private, and Schindler offers him to be his accountant in the Enamelware factory that he is about to open. He asks him to find Jews who have money and invest in his vision while he becomes 'the presentation'.

Figure 5.1 Upon being offered a job, he states he is a Jew. First drink refusal (00:12:25).

The cogs are now turning and Schindler and Stern meet with the first investors. Schindler makes an unfavourable to the Jews offer but they have no choice but to accept it.

Figure 5.2 When Schindler is about to take advantage of the Jews for the first time. Second drink refusal (00:23:24).

While setting up the factory, Stern asks Schindler why he is not interested in hiring Poles. Schindler blatantly replies that Poles cost more: 'Why should I hire Poles?'

Figure 5.3 Hiring Poles is more expensive than Jews (00:24:27).

Having established the workers, Schindler hires a secretary, but he couldn't be more indifferent and Stern more annoyed with him.

Figure 5.4 An indifferent Schindler and an annoyed Stern (00:30:11).

Upon setting up the factory, Schindler, in his obnoxious way, thanks Stern admitting that he couldn't have done it without him. But Stern isn't responsive as the factory has been set up by unwilling Jews, with the intent to exploit Jews; a concept Schindler is not familiar with, yet.

Figure 5.5 Upon succeeding in establishing his factory. Third drink refusal (00:33:27).

As mentioned above, Stern places Schindler into situations where he can see that Jews are people and not just numbers on a list or faceless workers. Stern brings in the old, one-arm worker to thank Schindler for hiring him but that causes friction between Schindler and Stern.

Figure 5.6 Stern gets reprimanded. (00:41:30).

Stern leaves his house forgetting his paperwork, gets arrested, and is about to be deported, but Schindler saves him at the last minute. This is a crucial moment because it is revealed that Schindler is still only wondering where he would be if he hadn't saved Stern's life.

Figure 5.7 Aggravated Schindler (00:47:50)

Some time passes, both have experienced the liquidation of the ghetto – an event that had a serious impact on both of them – and Amon Goeth appears, taking all Schindler's workers from him. Schindler negotiates them all back, except for Stern. For the first time, Schindler feels like he owes Stern for not being able to get him back but also shows respect to him due to everything he has achieved that far. For the first time, he respects him.

Figure 5.8 Asking from Schindler to not let things fall apart (01:25:26).

By caring about him, he also cares about his opinion. In three different instances, Stern explains to Schindler why he should hire three specific people. In the first and the second instances, Stern wins the argument without much effort.

Figure 5.9 Stern's reaction wins the argument for the hinge maker (01:30:06)

Figure 5.10 Stern's reaction wins without an argument for the gifted boy (01:31:40)

The third instance is a lot more difficult and is the point that Hansen is making about Stern being the only person authorising a flashback. This is the point where it seems that Schindler knew all along what Goeth was like but was turning the blind eye to or failing to admit details such as shooting in cold blood twenty-five people just because one tried to escape – Stern's technique to present the Jews as humans is, at this instance, more effective as Schindler has already experienced the ghetto's liquidation.

Figure 5.11 Stern gets reprimanded, but eventually wins yet another argument to bring the Perlmans in. (01:35:45)

Not long after, Schindler has a profound conversation with Helen Hirsch, another influential main character in the film and, through her stories, Schindler corroborates what Stern had been trying to show him all along about Goeth. For Goeth and his entourage, Schindler, had always been considered to be a naive bon viveur who spent excessively on Jews that did not matter. His ostensible naivety until the liquidation of the ghetto becomes the factor that overshadows the fact that he now cares, and, therefore, is able to deceive the rest of the Nazis.

Hosing down the wagons so the Jews, that he now sees as people and not just numbers, inside them don't suffer, stands out for Stern who is the only one who sees Schindler as a changed man.

Figure 5.12 Convincing the Nazis to hose down the wagons (02:08:55).

The 'Exhumation and Incineration of Chujowa Gorka' is an impactful atrocity for both men and it has now been decided that all Jews will be transferred to Auschwitz. This is the moment where all hope seems lost and everything both of them have done up to that point seems to have been in vain. They both sit at the table talking, knowing that there is nothing more they can do. Friedman makes an excellent point here stating that:

> Stern consistently maintains a modest but overt sense of independence by politely declining Schindler's offer of a drink. While this refusal may seem insignificant, it establishes Itzhak's refusal to admit Oskar into his personal life and, simultaneously, denies him any respect beyond that demanded by the situation. Schindler can force Stern to do his bidding, but he cannot buy his respect: that, Oskar must earn[29].

Figure 5.13 Finding out that the Jews are moving to Auschwitz, and having seen Schindler a changed man (02:18:00)

Figure 5.14 Stern, finally, accepts that drink and Schindler into his life (02:18:16).

That encounter with Stern led Schindler to create the List. After the names have been dictated and typed, only then, Stern, the man who is responsible for Schindler's metamorphosis, realises how each and every one of them has been procured. This is the culminating moment of their relationship.

Figure 5.15 Stern realises that Schindler has exceeded his expectations (02:24:04).

This is also the narrative's culminating moment: Stern presents the List to Schindler, the one and only life-saving List throughout the film.

Figure 5.16 Distinguishing Schindler's list from any other list in the film (02:25:02)

While from a narrative point of view this scene is the outcome of the relationship's growth and the List's creation, the scene also represents a careful elucidation of the relationship between the two men through editing. In fact, Kahn's editing has played a significant role from the beginning in both developing Schindler's and Stern's characters.

So, how does Kahn's editing develop their relationship? After their introduction at 'The Judenrat', at 00:17:30, Kahn builds up a twelve-minute parallel editing sequence on John William's music, 'Schindler's Workforce', which shows the antithesis between the two men while working towards the same goal; to raise money and find manpower for the factory. During this sequence, Schindler is exploiting the Jews while Stern is doing the best he can to deem them as essential workers and secure them a place at the factory. At 00:33:14, when the cogs are in motion and the factory is operational, Schindler sits Stern down, offers him a drink to thank him, and tells him that he couldn't have done it without him. Finally, Schindler, abruptly asks him to leave and the sequence ends with a five-second shot, emphasising Schindler's disappointment.

Figure 5.17

By 01:23:32, Schindler has lost his workers, has managed to get them back, except for Stern, he meets him outside his concentration camp to exchange information, and he returns to the camp. The relationship's growth is emphasised with a 5-second shot of Schindler empathetically smiling.
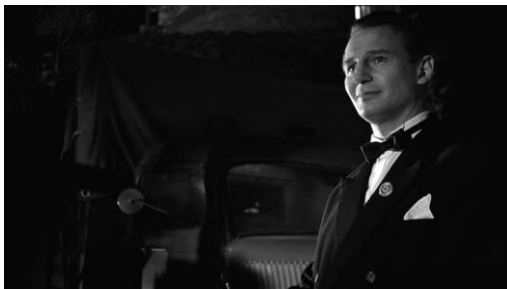
Figure 5.18

The evolution of their relationship though is merely expressed only through lasting reaction shots. The defining moment, when all Jews are scheduled to be transferred to Auschwitz and everything seems to have happened to no avail and there is no hope, Schindler and Stern finally enjoy that drink together (Figure 5.14). The intended emotions from that dialogue between the two men derive from Kahn's editing. Spielberg refers to that moment by saying that:

> 'I think this scene in Schindler's List really illustrates the importance of emotion
> through film editing. Mike Kahn's choices of how long to let the characters look at
> each other and study each other, and think about how they're feeling, that was all
> done in the editing room. It wasn't in the script and it wasn't on the floor the day I
> shot it.'[30]

What also distinguishes that moment is Stern's close-up reaction the moment he accepts that drink (Figure 5.13). The only shot that he finally expresses his emotions and the only close-up shot of him that Spielberg and Kahn choose to incorporate throughout the film. As mentioned in chapter 3, the close-up is the intimate shot and while in *TCP* Spielberg and Kahn used it extensively to express the main characters' intimidation, silence, and determination, in *SL* they used it only once as this is the only time Stern gets emotional. I believe that this is a deliberate choice by Spielberg and Kahn that has gone unnoticed and a choice that further distinguishes the character Stern and, unavoidably,

enhances Ben Kingsley's performance.

Returning to the List scene, one of the key challenges that Spielberg and Kahn potentially faced was to distinguish the pace and rhythm of the List's creation from every other list before it, so its presentation makes a distinguishable difference to everything else that was listed before it. The answer to how they did this lies in the montage method. Before the sequence's montage begins, Schindler is shown not being able to sleep, and the next morning, to pay a visit to Goeth to negotiate the terms of the money-per-person transaction. Then, Spielberg and Kahn, immediately delve into the List's creation, constructing a rhythmic montage sequence. Sergei Eisenstein describes the rhythmic montage as following:

> Here, in determining the lengths of the pieces, the content within the frame is a factor possessing equal rights to consideration. [...] its practical length derives from the specifics of the piece, and from its planned length according to the structure of the sequence[31].

From 02:20:53 – 02:23:39, Schindler and Stern compile the List. The first series of shots are determined by the names Stern types in and Schindler's movement within the room. Kahn keeps cutting from close-ups of Schindler to extreme close-ups of the typed letters (not even the names), accrediting Schindler for each of the names dictated. The series of shots are interrupted by an external shot of Schindler's arrival to Goeth's house, holding a large briefcase, with a match-cut of him moving in the room and the chauffeur opening the door for him. What happens next is an action never shown as the sequence cuts back to Schindler and Stern in the room, and then to Goeth opening that briefcase, revealing a large amount of money.

Herbert Zettl would characterise that as a 'sequential analytical montage'. He claims that:

> To achieve a *sequential analytical montage,* you condense an event into its key developmental elements and present them in their original cause/effect sequence. The sequential montage tells a story in shorthand fashion and moves from event-time 1 (*t*-1) to event-time 2 (*t*-2). One of the characteristics of an analytical montage is that the main event or its major theme is frequently implied but not shown or made otherwise explicit[32].

In other words, part of the action happens on-screen but most of it happens off-screen, leaving the viewer's imagination to fill the gaps. In this instance, the gap is that Schindler conducted business with Goeth, negotiating a number of people, including the names typed in the previous shots.

Cutting back to Schindler and Stern dictating and typing respectively, something changes. While the same recurring motif can be observed, what changes is that from the letters' extreme close-ups, now Spielberg and Kahn cut to close-ups of both Schindler and Stern, close to one another, accrediting both for the List's creation. Furthermore, while being close to one another, the sequence intercuts with Schindler trying to convince Madritsch to give him the names he requires, match-cutting Schindler / Madritsch and Schindler / Stern in similar positions within the frame. Finally, the sequence's rhythmic montage culminates with the two men in the same frame, having achieved to add, approximately, 850 names.

Kahn's sequential analytical montage makes the List scene distinguishable from the others by cutting out the means of which these people are procured. The audience emotionally engages with the names on the List, the people they have got to know that far, and, therefore, is not distracted by the logistics. That is achieved by not showing fully a typed name, constantly moving on to the next name, but keeping the typing sound even when the action takes place outside the room, maintaining the illusion of the work's continuity towards that goal; to add as many people as possible. *SL* is about 1,100 people surviving the Holocaust. While composing that List, millions of people are being sent to Auschwitz, so by applying the aforementioned techniques, the, currently, sensitised audience wants to see the characters they have experienced that far making it to that List.

The audience's suspense ends with the sequence's climax, the narrative epiphany. By epiphany I mean: 'a moment when you suddenly feel that you understand, or suddenly become conscious of, something that is very important to you.'[33] In narrative, this means that past events will now appear in different light to both the characters but also the audience because now they both discern what everything, that far, has led to. The List is these people's salvation. 'The list is an absolute good. The list is life. All around its margins lies the gulf.'

The subtle use of editing in the *SL* scene becomes more significant as we now turn to consider the scene's relationship to other cognate moments in the overall *SL* narrative – together with associated editing patterns. As we have seen above, the List scene functions as a narrative epiphany. But a narrative epiphany can only gain meaning from the structuring force of what precedes it. Let us therefore expand some more on Hansen's thought-provoking words on Stern, editing and point of view by considering the significance of a number of previous 'parallel list' scenes that have gone unnoticed in the previous scholarly literature on *SL*.

Before emphasising the supporting character, the significance of his point of view and how editing relates to it, I would like to address the protagonist / editing relationship in Hollywood. In canonic Hollywood narration, Bordwell states that the protagonist always needs to be identifiable: 'The most "specified" character is usually the protagonist, who becomes the principal causal agent, the target of any narrational restriction, and the chief object of audience identification.'[34] In this case, that would be Oskar Schindler. Respectively, Frierson explains that classic Hollywood editing develops that character by fostering: '[…] identification with the protagonist through the selection of shots that display his or her characteristic traits, that give him or her visual prominence in the film, […] and that positions the audience to see what the character sees.'[35] In terms of narrative, he says that: '[…] editing is the primary tool *for structuring the narrative arc*, in both "macro" terms (over the entire film) and in "micro" terms (within scenes).'[36]

Stern's point of view, the number of lists presented throughout the film, and the way editing relates to them have been undermined or neglected while examining the film. Charles L. P. Silet states that: 'Like a harried but resourceful stage manager, Stern provides indispensable lists of gifts and bribes and sets the stage for Schindler's wily comic scripts'[37]. Having already addressed Stern's importance in the narrative the question now is, what are these lists and why are they important to the narrative structure?

SL's narrative has been structured around the presence of diverse lists which provide the pre-echo of the climactic List scene and consists of nineteen chapters. In these chapters, nineteen lists appear before Schindler's. Each list represents food, drinks, jewellery, various non-essentials, people's belongings, and / or people degraded to numbers. Schindler's is the twentieth and the last list created in the film.

Chapter 1: Jews Registration

00:01:57: Nazi list: Jewish family members registration.

Chapter 2: Oskar Schindler

00:08:48: List of wines**.**

Chapter 3: Itzhak Stern

00:11:20: The Jewish drawing up list: Work details, food and housing.

Chapter 4: Forming the Ghetto and the Enamelware Factory

00:18:17: Nazi List: Jews ghetto registration.

00:24:29: Enlisting workers for the factory.

00:24:52: Nazis enlisting essential workers.

00:30:57: List of goods to satisfy the guests.

00:45:16: List of people boarding the train going to the ghetto.

00:48:31: Nazi officer holding a list registering the Jewish items (upon sending their respectful owners to the ghetto).

00:59:19: Nazis call names from the lists while evacuating the ghetto.

Chapter 5: Amon Goeth and Helen Hirsch

00:52:00: Enlisting the maid.

Chapter 6: The Liquidation of the Ghetto

00:56:18: Jewish police officers set the tables, with pens and signatures on (for the lists) right before the ghetto's liquidation.

Chapter 7: Oskar Schindler and Amon Goeth

01:14:00: In Goeth's camp, Jews are lined up while a Nazi officer reads names out loud.

Chapter 8: Reforming the Factory

01:21:43 Schindler enlists back his workers.

01:24:10: Schinlder, on his notebook, lists the pay-offs to the numerous governmental departments and dealings with black market contracts, dictated by Stern based on numerous lists he has already made.

01:30:22: Name added to the transportation list.

01:31:45 Another name added to the transportation list.

01:37:30: Jewish policeman calls out a name from a list for transportation.

Chapter 9: Hirsch, Schindler, and Goeth

Chapter 10: New Arrivals

01:59:18: New arrivals' lists.

Chapter 11: Hosing Down the Wagons

Chapter 12: Schindler's Imprisonment

Chapter 13: Chujowa Gorka: Exhumation and Incineration

Chapter 14: Schindler and Stern

Chapter 15: Schindler's List

02:20:53: Schindler's List (final list).

Chapter 16: Arriving to Brinnlitz / Arriving to Auschwitz

02:26:51: Nazi officer reads names out loud from Schindler's List.

Chapter 17: The New Factory

02:38:50: Nazi officer reads from Schindler's List.

02:41:15: Nazi officer reads from Schindler's List.

Chapter 18: Announcing the End / Schindler's Farewell

Chapter 19: Where Should We Go: Liaising to the Present

To understand each chapter's pace and rhythm, I calculated their duration as well as their ASL. The film's duration is 03:15:00. Cutting out Universal's 25" logo in the beginning, and the 06':20" end credits, the film becomes 03:08:15.

Chapter 1: Jews Registration

Duration: 2:58" / 178"

Cuts: 34

ASL: 0.19 (approximately)

Chapter 2: Oskar Schindler

Duration: 6:48" / 408"

Cuts: 65

ASL: 0.16 (approximately)

Chapter 3: Itzhak Stern

Duration: 4:39" / 279"

Cuts: 25

ASL: 0.09 (approximately)

Chapter 4: Forming the Ghetto and the Enamelware Factory

Duration: 32:01" / 1,921"

Cuts: 184

ASL: 0.1 (approximately)

Chapter 5: Amon Goeth and Helen Hirsch

Duration: 05:37" / 337"

Cuts: 24

ASL: 0.07 (approximately)

Chapter 6: The Liquidation of the Ghetto

Duration: 18:34" / 1,114"

Cuts: 169

ASL: 0.15 (approximately)

Chapter 7: Schindler and Goeth

Duration: 7:53" / 473"

Cuts: 55

ASL: 0.12 (approximately)

Chapter 8: Reforming the Factory

Duration: 16:57" / 1,017"

Cuts: 107

ASL: 0.11 (approximately)

Chapter 9: Hirsch, Schindler, and Goeth

Duration: 18:19" / 1,099"

Cuts: 112

ASL: 0.10 (approximately)

Chapter 10: New Arrivals

Duration: 09:51" / 591"

Cuts: 82

ASL: 0.14 (approximately)

Chapter 11: Hosing Down the Wagons

Duration: 03:22" / 202"

Cuts: 34

ASL: 0.17 (approximately)

Chapter 12: Schindler's Imprisonment

Duration: 03:32" / 212"

Cuts: 24

ASL: 0.11 (approximately)

Chapter 13: Chujowa Gorka: Exhumation and Incineration

Duration: 02:30" / 150"

Cuts: 15

ASL: 0.1 (approximately)

Chapter 14: Schindler and Stern

Duration: 02:06" / 126"

Cuts: 14

ASL: 0.11 (approximately)

Chapter 15: Schindler's List

Duration: 08:24" / 504"

Cuts: 40

ASL: 0.08 (approximately)

Chapter 16: Arriving to Brinnlitz / Arriving to Auschwitz

Duration: 18:30" / 1,110"

Cuts: 147

ASL: 0.13 (approximately)

Chapter 17: The New Factory

Duration: 04:46" / 286"

Cuts: 22

ASL: 0.08 (approximately)

Chapter 18: Announcing the End / Schindler's Farewell

Duration: 11:25" / 685"

Cuts: 63

ASL: 0.09 (approximately)

Chapter 19: Where Should We Go: Liaising to the Present

Duration: 07:01 / 421"

Cuts: 36

ASL: 0.09 (approximately)

Schindler's List

Duration: 195' / 11,700"

Cuts: 1,252

ASL: 0.10 (approximately)
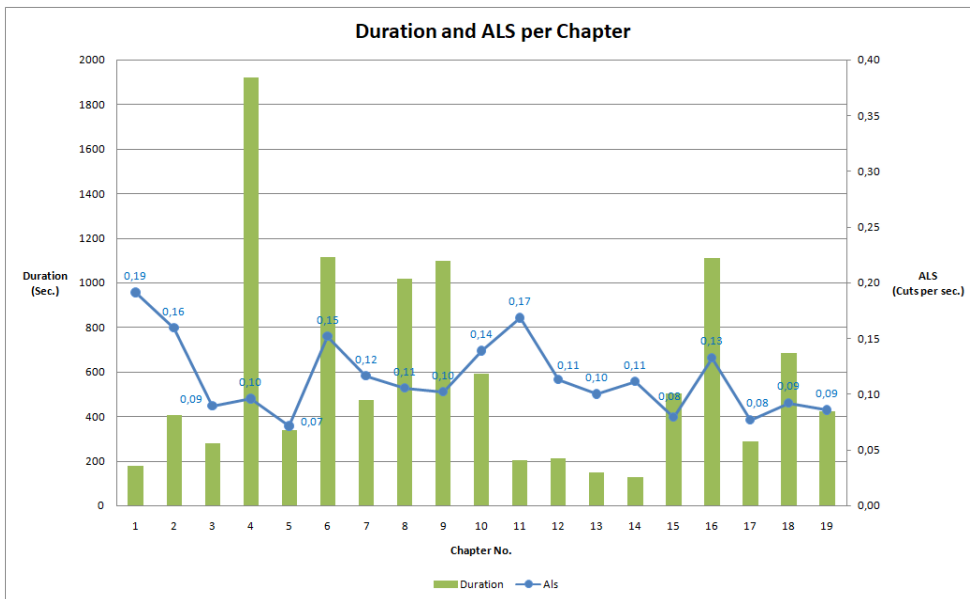
Figure 5.19

Having a blueprint of all the chapters, the lists, and their ASL it is important to understand what they represent, how they relate to the climactic List scene, and what the editing challenges are in the process. Kowalski says that *SL* is a vision of a world we do not want to remember, 'a world in which a race of people are reduced to nonpersons'[38]. All these lists represent degradation and amelioration for the opposites of what they should have been representing. They degrade humans to the same value as consumable products and ameliorate these products to match the value of humans. For example, in chapter 4, the list of goods to satisfy the guests requires the same effort to be procured as enlisting the workers for the factory. In other instances, again in chapter 4, the people's personal items worth a lot more than their owners.

The lists also act as a nexus. A nexus between narrative and editing, the result of which, moves the story forward, yielding different results for the audience and giving the desirable climactic effect to the last list. As seen above, chapter 4 becomes the poster child of projecting the meticulous effort to procure people and goods. The effort starts with closing the deal with the Polish investors and forming the ghetto, extends to the Reich Economic Office's pay rates for skilled and unskilled workers, and to Stern procuring the right people for the factory.

The last List's sequential analytical montage opposes every previous list's editing, focuses on adding the names onto the list, and cuts out almost all the procedures in between. Furthermore, the outcome of the previous lists' creation would appear on the same chapter they were created. The set-up, the confrontation, and the resolution will take place within the same chapter. For example, in chapter 6, the Jewish police officers set the tables and prepare for the ghetto's liquidation (set-up), the liquidation

takes place (confrontation), and Schindler looks at his empty factory (resolution). In chapter 8, the list(s) of workers, the workers' re-enlistment, and Pearlmans' daughter witnessing her parents entering the factory (the last workers and the last shot), all take place within the same chapter.

Contrastingly, the List is a chapter on its own. The set-up, the confrontation, and the resolution are the List. They construct that narrative epiphany. What that List means for these people, and how this List is 'life' is expressed through editing at the beginning of the next chapter.

Another striking example of Spielberg and Kahn's editing that distinguishes the last List from every other list is the film's first ever lists and their metric montage. 'Metric montage refers to the length of the shots relative to one another. Regardless of their content, shortening the shots abbreviates the time the audience must absorb the information in each shot. This increases the tension resulting from the scene.'[39]

In chapter 1, the metric montage is indicative right after the train arrives, when the Jews disembark and form queues in front of Nazi list-takers. Kowalski notices that: 'Shots alternate between extreme close-ups on the typewriters recording names and the faces of the Jews.'[40] Repeatedly cutting from unknown faces to typed names, the audience gets immediately introduced to the first future victims of the Holocaust, and the Nazis' indifference towards the Jews as people. After the first stated names, gradually, the sequence's pace gets faster and faster and the shots shorter and shorter, once again, foreshadowing the Nazis' rush to set the Holocaust in motion[41].

In the climactic List scene, what happens is exactly the opposite. During the rhythmic montage of List's creation, the audience hears the names of people they now know, and they only get to see extreme close-ups of letters Stern is typing, increasing this way the importance of each person's name, and Schindler and Stern's rush to set salvation in motion.

The scene's significance and antithesis transcend to chapter 16 where, people from that List, not approaching this time, but having already stood in front of the list-taker, state their names that already exist on those lists. Their statement is clear, the voices do not overlap like chapter 1, and the shots are not cut unless their name has been fully stated.

To summarise my argument, from the narrative's point of view, the climactic List works as a narrative epiphany because it strikingly contrasts all the patterns followed throughout the film, giving for the first time the Jewish people the human value they deserve, and the people on the List, hope.

Everything is reversed. The audience can now contrast Oskar Schindler 'the presentation' with Oskar Schindler 'the life saver', who, ultimately, created the film's most valuable List side by side with the person who transformed him and led to the List's creation, Itzhak Stern.

From the editing's point of view, throughout the film, Spielberg and Kahn set the pace and rhythm of each sequence, emphasising these comparisons and contrasts, visually explicating the differences amongst the previous lists and the last one, and distinguishing its importance. It is their editing that uses Stern as a means to Schindler's gradual metamorphosis and leads to, as Kubrick put it, the success of achieving something that, by that point, seemed unachievable.

The critical acclaim and box office success the film met, rushed a lot of scholars to focus on ethical, political, and philosophical issues related to the film and its representation of the Holocaust. Should Spielberg have made the film? Does he give justice to the Holocaust? Should there be any film on the Holocaust? Could he have made a different film, still based on Keneally's novel? While all these, and more, are understandable and intriguing questions worth researching, crucial filmmaking techniques that structure the narrative these questions are delving into, such as the editing, are been overshadowed and / or ignored.

Even though there are numerous editing techniques that largely contribute to the film's narrative[10], this chapter sheds a different light to its importance in regard to the film's number of lists in conjunction with the growth of the Schindler / Stern relationship and the way these two together create the film's narrative epiphany. By initially blueprinting the film and realising what it has to say (narrative), the next step was to establish how it says it (editing). Focusing on Oskar Schindler, Itzhak Stern, and the twenty different lists separately, through this research it has been established the way these three are connected and the way these three all come eventually together, making the last List's chapter the most distinguishable one. Retrospectively, having that chapter as a benchmark, the now identifiable lists but also the gradually growing bond between the protagonists can be seen through the collaboration of Spielberg with Kahn and provide reason and meaning for their editing decisions.

This chapter focuses on a gap in research regarding the film's narrative and its relationship with the editing techniques applied. When it comes to the most atrocious event of the twentieth century, it is understandable that filmmaking techniques (not necessarily just editing) might be overlooked regardless of how important they are. But the findings of this research regarding these techniques

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[10]See, for example, the analysis of match-cuts in Chapter 3 - 'The Color Purple: Silence and Violent Domesticity through Editing'.

could be found in more of Spielberg's films and could be extrapolated to film narrative and the way editing figures within that narrative, especially with lifelong director / editor collaborations. Establishing what story needs to be narrated is equally important to how that story will be narrated. Every film is shot scene by scene but, ultimately, the emotion is created when these shots become a film; in the editing room.

One night, in Poland, Kahn ran a scene for Spielberg from *SL* and Spielberg just walked out. Kahn commented that: 'He was so emotionally involved with the scene he couldn't believe he shot it, it was so real.'[42] He further claimed that when an editor edits an emotional film such as *SL*, they have to disassociate, see each thing as a scene, and build that scene as best they can. And when it all comes together, '[…] that's when you get the full force.'[43]

Stewart McAllister, a largely unknown film editor, once said:

> It is agreed, I think, that our delight in all the arts depends greatly in what may be called 'pattern' and just as sounds without pattern are not music, but a noise, so is building without a pattern not architecture but a mess.

This research demonstrates that Spielberg and Kahn's editing techniques follow patterns that are dictated by the narrative, but, due to certain films' controversial nature, both of them can be overlooked or become less distinguishable from one another. Be it as it may, this research on *Schindler's List* is merely an example that indicates that the collaboration between the director and the editor has yet to be established. Something that becomes apparent as well in the next chapter, '*A.I.* and *Minority Report*: The Importance of Structured Chase Sequences'.

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Chapter 6: *A.I.* and *Minority Report*: The Importance of Structuring Chase Sequences

A.I. Artificial Intelligence (2001) and *Minority Report* (2002) – herein *AI* and *MR* are two films that have attracted a lot of attention to their narrative, their visual effects, and Spielberg himself while little to no attention has been paid to integral editing techniques. The way their chase sequences have been edited do not only entertain, but also reveal aspects of the futuristic societies that are pivotal for the films' narratives. Therefore, the question I am raising is, what is the importance of the way Spielberg and Kahn have structured these chase sequences?

In cinema, chase scenes and their importance (as well as their structure's importance), can be traced back to the very beginning of the 20th century. Even though James Williamson's *Stop Thief!* (1900 or 1901) set the foundation for a rudimentary chase scene, Frank S. Mottershaw's *A Daring Daylight Burglary* (1903) gives birth to the chase sequence as we know it today. Six months later, Edwin S. Porter's *The Great Train Robbery* (1903) makes the chase sequence widely known and marks '[…] the beginning of the American adventure film.'[1]

Reisz and Millar tell us that while Porter had already staged an elaborate chase scene, it was W. D. Griffith, twelve years later, who shot separately the pursuer and the pursued, and 'it was only when the scenes came to be edited that they conveyed the desired picture of a chase.'[2] Then they add that:

> Griffith's famous chase sequences — the technique of cross-cutting in the final
> chase of an action picture was, for a long time, known in the industry as the 'Griffith
> last minute rescue' - all gained a great deal of their effectiveness from the tempo at
> which they were edited. The cutting rate was invariably increased towards the
> climax, giving the impression that the excitement was steadily mounting[3].

While Sergei Eisenstein deeply appreciated Griffith's editing techniques such as, close-up shots, cross-cutting, flashbacks, dissolves, etc. he believed that his montage construction promoted 'representation and objectivity' but lacked the element that one can 'interpret and draw intellectual conclusions from them.'[4] In other words, his montage was introducing and presenting the characters for who they were, but no meaning was deriving from such sequences; all the necessary information was provided and nothing was implied or was open to interpretation. Even though Griffith explored montage more in *Intolerance* (1916), it was Eisenstein who explored it further and this exploration was the reason new editing techniques came to life or evolved[5].

Focusing on cross-cutting, one of the major editing techniques used in chase sequences, Reisz and Millar explain that it is the technique mainly used to present the on-screen physical conflict. 'By alternately cutting from the man chasing to the man being chased, the conflict is constantly kept in front of the audience' and this is what preserves the illusion. Therefore, each cut moves the story forward, maintaining the continuity. Emphasising the editor's challenge, Reisz and Millar explain that the audience should always be informed of what is happening and not be confused by the cuts. They also claim that another challenge for the editor is altering the rate of cutting to change the tension and redirect the emphasis from the chaser to the chased[6].

Summarising, Reisz and Millar bring up four points regarding editing an action sequence: Maintain the continuity without confusing the audience, change the cutting pace to meet the needs of dramatic tension, cut away to locales' reaction shots to bridge potential gaps in time, stimulate emotional response and maintain the illusion of continuity, and use frequent cross-cutting between various angles of the same action[7].

The importance of chases is emphasised by Karen Pearlman who states that: 'The chase is often referred to as pure cinema because it is a scenario in which the conflict is always made manifest in visible and audible action.'[8] Ken Dancyger elaborates on that, urging that it is important to understand the action sequence's dramatic and psychological characteristics as the editing principles that will structure these sequences will rise out of them. He notices that in the action sequences the characters have different goals to achieve and, as such, their goals clash, and in the end, only one goal will have been achieved. To achieve that goal through the clash, there is accelerated movement as the characters heighten their actions, the clash becomes the priority – leaving aside everything else, and that leads to the film's climax. These are the dramatic characteristics[9]. Finally, he acknowledges that action sequences are also about emotional and physical survival; life or death situations. That's why Dancyger states that it is important the audience not only to understand each person's goals, but also to choose sides and get emotionally involved.

AI and *MR* are inundated with chase sequences. Before analysing the way they are structured though, it would be useful to examine certain critical analyses and evaluations that tackle the films' key themes, signify the importance of those themes, and justify the way these chase sequences have been structured.

AI

James Clarke refers to two key sequences, the Rising Moon and the Flesh-Fair, provides a summary of *AI,* discloses preproduction and production details, and compares its narrative to previous Spielberg's films. One of them is *Schindler's List* (1993) where, referring to the Flesh-Fair sequence, he identifies and juxtaposes key themes between the two films, such as the lost, threatened child in a racist world. Another film is *E.T. The Extraterrestrial* (1982) where he contrasts its tonal difference to *AI* when referring to the meaning of the full moon. The former 'promises hope and joy' whereas the latter is 'a harbinger of doom.'[10]

Tim Kreider describes *AI* as a 'closed and desolate worldview' that projects 'the death of humanity itself'[11]. '[…] a film about human brutality, callousness, and greed… one of the most unsentimental visions of mankind since - well, since Stanley Kubrick died.'[12]

Taking place in 2142AD (and the third act in 4142AD), James Kendrick characterises *A.I.* as a 'dystopian science fiction'[13], and describes David's journey, as a version of Pinocchio 'seeking love and finding only fear, resentment, jealousy, and rejection.'[14] Pointing at the scientific achievement and the human industry as the main cause for the climatic change, Kendrick, notices that mankind is solely responsible for the technological progress that, ultimately, brought it to its end. But neither of them caused the societies' collapse[15].

The narration in the beginning of the film projects today's inequality into the future, and informs that:

> Hundreds of millions of people starved in poorer countries. Elsewhere, a high degree of prosperity survived when most governments in the developed world introduced legal sanctions to strictly license pregnancies, which was why robots, who are never hungry and who did not consume resources beyond those of the manufacture, were so essential and economic link in the chain mail of society[16].

So, what caused societies to collapse? Kendrick expands on Clarke's reference to the Flesh-Fair sequence and says that 'prejudice, hatred and fear'[17] is what, especially, stands out while people are celebrating life. The irony of doing so while publicly, happily executing human creations that allegedly threaten human superiority makes it obvious that the human hubris caused that collapse and the climatic change was only the means to the world's destruction.

Kendrick, as well, compares the film to *Schindler's List*, but also *Amistad* (1997), pointing out that: 'the destruction of mechas in the name of celebrating humanity is just another iteration of the same human impulse that drives genocide and slavery and justifies the most horrendous acts of violence via appeals to fear.[18]'

When David is in the Flesh-Fair's cage, he asks: 'Why is this happening?'[19], while the response he gets from another robot is 'History repeats itself. It's the rite of blood and electricity.'[20] Joseph McBride shares the same view with Kendrick, writing that:

> Spielberg's sensibilities are also much on view in the Flesh Fair, a metaphor for a futuristic Holocaust in which 'orgas' (humans) entertain themselves by violently decimating unwanted 'mechas' (robots). This appalling display of human venality expands the concept of the demolition derby into genocidal dimensions. [...] he takes a similar approach to the emotional and physical horrors experienced by robots at the hands of humanity within the sci-fi context of *A.I.*[21].

MR

Frederick Wasser under the headline 'Dystopia and *Minority Report*'[22] analyses *MR*, by firstly mentioning that it is a historical film. He notices that:

> The Philip K. Dick story, written in 1956, envisioned a world where people were arrested and warehoused for murders they were about to commit. In 2002 the Bush administration announced a policy of attacking countries if these countries might be contemplating hostile actions. They carried out this policy in the 2003 invasion of Iraq. Thus the fictional preemptive crime prevention was an eerie reflection of real preemptive invasions[23].

Taking place in 2054AD, Wasser describes *MR* as a 'not excessive speculation of science fiction'[24], noticing that the way people act and interact are realistic, including the extrapolations to new technologies such as the maglev vehicles and the retinal scanning. He agrees that society's representation a few decades from now is well-thought and gives also credits to the numerous scientists who contributed to the film's realism. For that reason, he then goes on to argue that *MR* has a lot more to offer to the sci-fi genre than other contemporary apocalyptic films, surfacing the film's main focus which is none other than 'a society under surveillance'[25], comparing it to George Orwell's '1984' (1949). It showcases a society that is accustomed to being scanned, for both marketing and security purposes, but also having their privacy violated by hurtful, spider-looking machines. He then concludes by saying that even before September 11, 'The American desire to sacrifice liberty for the

sake of safety had been evident for quite a while.'[26]

Lester Friedman, discussing its political implications addresses the fact that:

> *Minority Report* overtly critiques the federal government's expanding power to monitor our personal lives and its self-declared right to thwart 'future crimes' before they are committed; the film demonstrates the inherent dangers in exchanging personal liberties for governmental assurances of security, a barter embodied in legislation like the Patriot Act[27].

Not stopping there, he adds that: 'The film posits that uncritically trusting in any system inevitably leads to disastrous consequences.'[28] Only after becoming a criminal himself in the eyes of a system that not only he blindly trusted but also served, Anderton sees how subjected to manipulation and abuse he was and how doctrinaire coercion leads to oppression and not the ostensibly promising freedom[29].

Finally, Friedman, addresses people's acceptance to having their retinas scanned both for security and commercial purposes, not once but numerous times, personally custom tailoring the advertisements to what companies think people need. He particularly mentions: 'In the future, the eyes are less the window to the soul than the path to the checkbook - or to jail'. Finally, he talks about the robotic spiders that intrude people's houses and force retinal scans in their own sanctuary[30].

Clarke's, Kreider's, Wasser's, Kendrick's, and McBride's arguments on *AI* and *MR*, establish the kind of future presented in both films. My argument is that the 'when' and 'how' that future unfolds, reveal the importance of Spielberg and Kahn's editing in the narrative's structure, and, consequently, the way this future is presented.

Again, all the aforementioned arguments on both films identify a dystopic future. Dystopia is identified as: 'A very bad or unfair society in which there is a lot of suffering, especially an imaginary society in the future, after something terrible has happened.'[31] Tom Moylan describes the dystopian narrative as:

> […] largely the product of the terrors of the twentieth century. A hundred years of exploitation, repression, state violence, war; genocide, disease, famine, ecocide, depression, debt, and the steady depletion of humanity through the buying and selling of everyday life provided more than enough fertile ground far this fictive underside of the utopian imagination[32].

My research focuses on the films' second act, and more particularly on their chase sequences. It is important though to understand the first acts before elaborating on them as they become the foundation of what Moylan describes and provide context to the importance of the structured chase sequences.

AI (Act I)

Monica Swinton's line: 'I'm sorry I didn't tell you about the world'[33] summarises the world the audience is about to experience in the second act. More specifically, the line is spoken fifty-two minutes into the film, and the audience, until that moment, does not know much about the world of 2142 AD. Most of the information about it derives from the opening sequence[34], when the initial voice over explicates that most cities have sunk underwater, the resources have been minimised, birth control has been imposed and robots became, eventually, a necessity as they were not consuming resources and were productive. Visually, as the great calamity has been caused by ice melting, the audience only gets to see a rough sea, indicating that most of the world as they know it is underwater.

Immediately after[35], and for the next five minutes, in a classroom, Professor Hobby, explains to a group of people and a mecha, the need for creating a robot child that will learn to unequivocally and eternally love its parents. What becomes known up already is that people despise mechas. Cut to twenty months later, except for four external shots; in the woods on the way to Cryogenics, in the lake, during Martin's pool party, and in the woods on the way to Cybertronics, every other shot is indoors. Therefore, until fifty-two minutes into the film, the audience has not seen any of the world Monica mentions, just like David has not.

The second act begins with the introduction of another mecha, Gigolo Joe, and fifty-five minutes into the film, the audience gets a glimpse of the world Monica referred to minutes ago. The dystopian futuristic setting reveals the Cyberpunk theme which could be best described as: 'a combination of lowlife and high tech.'[36] Even though both 'lowlife' and 'high tech' are obvious, the elements of the world Monica refers to, even though they do not mean anything to the audience yet, are only mentioned; 'Flesh-Fair' and 'hounds'. The next sequence, David's union with the real world, is the key sequence to introducing the true depth of *AI*'s dystopia.

MR (Act I)

Respectively, Chief John Anderton's: 'Everybody runs...'[37] summarises the world the audience is about to see in the chase sequences of the second act. Similarly to *AI*, *MR*'s narrative structure visually

withholds and controls the information disclosed to the audience about the dystopian futuristic setting until a basic understanding has been established regarding the world that is about to be revealed. And even though the information is ostensibly more revealing than in *AI*, it rather serves the purpose of intriguing but also disorienting. More specifically:

The sixty seconds opening sequence's, dreamy, non-linear montage of a murder is revealed to be a young woman's (Agatha), underwater pre-visualisation. Later on, and for the next thirteen minutes, approximately, it is disclosed to the audience that, in 2054AD, there is a Department of Precrime, that is set in Washington, DC, where a detective (John Anderton) can examine and analyse these previsions. Spielberg and Kahn, then, cross-cut from the Precrime unit to the location that murder is about take place. It is an external, suburban area that could as well be in present day. The contradictory information provided so far is that, in what seems to be a today's society, advanced and obscure technology has been developed by the government to prevent murder. When a federal agent (Witwer) shows up, it is explained to him, and consequently to the audience, how easily one can be found as Anderton manually scrolls through videos, rewinding them and fast-forwarding them. The cross-cutting continues, the suspense intensifies, some more governmental technology is disclosed – hoverships – and the murder is ultimately prevented. Other than specific technological advancements, nothing about the world of 2054 AD has been revealed.

At 00:14:50, an advertisement's voice over similar to *AI*, discloses that the homicide rate had reached epidemic proportions, and that is solely the reason behind the creation of Precrime. Certain testimonies from civilians corroborate the voice over's utterances but the advanced wall screen's advertisement is revealed to be a broadcast, on filthy walls, in a degraded part of Washington that resembles nothing of an advanced city. The advertisement's false safety is then verified by Anderton's encounter with the drug dealer. Still, the information provided so far causes confusion and disorientation as Sterling's lowlife and high-tech society is evident here too, but closer to our present.

From 00:17:03 – 00:37:10, Anderton's house also presents technological advancements, such as built-in features for comfort and luxury. The peak technological advancement though is revealed in the sequence after that with more information on how the Precogs work, as well as the technologically sophisticated prison where all criminals end up. As much as this information is useful to understand what was confusing before, *MR*'s dystopia has yet to be revealed.

A.I. **(Act II)**

From 00:58:20 – 01:55:43, David, believing Pinocchio's story, sets out to find the Blue Fairy that will turn him into a real boy. His journey is accompanied by Gigolo Joe and a supertoy teddy bear called Teddy. All of them are being hunt down by officially authorised mercenaries, they get captured, and taken to a Flesh-Fair; a place where malfunctioning or unregistered mechas are being humiliated and destroyed for human recreation. All three of them, eventually, manage to escape and flee to Rouge city, a Cyberpunk version of Gomorrah. After being found by the authorities, they once more manage to escape and flee to New York which, for its most part, is underwater.

There are three chase sequences in this act, but it is the first one that fully delves into the world's decline or the society's collapse. Deep in the forest, while David and Teddy talk about the Fairy, they encounter a truck unloading damaged and abused mecha parts, remains of what used to be fully functional ones. After a plethora of partially functional, unregistered mechas arrive trying to find parts for themselves, the authorised by the government Lord Johnson-Johnson and the hounds appear and hunt them down, leading them to the Flesh-Fair.

MR **(Act II)**

From 00:37:10 – 01:38:24, the narrative dictates that Chief Jon Anderton finds out that he will murder Leo Crow, a man he has never met, and so gets persecuted for it, by the same team he used to lead. During this persecution, the Precrime unit follows him throughout high-end parts of the city, but also dirtier and inelegant. In his quest, Anderton finds out that there is a minority report, and the possibility exists that not every prediction is accurate. Trying to find this minority report, Anderton's location gets compromised and Precrime goes after him again. He kidnaps Agatha and takes her to a place where 3D simulations / holograms fulfil people's desires but fails to achieve his goal.

What is understood and recognisable so far is what has caused the sociopolitical changes (high homicide rate), but what is more subtle is the actual dystopia caused by the sociopolitical changes (corrupted system). *MR* also consists of three chase sequences where in the first and the third, especially, one can observe what the world has come to. In the first one, as Anderton runs out of the headquarters, he gets trapped but manages to escape the maglev he is in. On his way to the underground, his retinas get scanned multiple times, and finally gets located by Precrime. The chase continues in an alley and inside and outside of houses. Ultimately, the chase ends in a Lexus factory where he manages to escape. The film's last chase takes place in a council estate where Precrime releases the spiders-looking machines that invade everyone's apartment and scan their retinas. Precrime follows but, once more, Anderton manages to escape.

Having now an understanding of both films' narrative as well as how and why the technique of cross-cutting works in chase sequences, we can further look into the role of the editor in structuring them. Following up on the emotional and physical survival that takes place within a chase sequence, Dancyger names four issues that the editor should be familiar with while structuring a chase sequence: Identification: encouraged through shots, such as close-ups and point-of-view-shots. Excitation: accomplished through movement within shots, the movement of the shots themselves, and the different duration in their length – shorter shots increase the excitement. Conflict: developed by the main action editing technique; cross-cutting. Intensification: its importance increases towards the scene's climax as one goal is about to be achieved and the other to fail[38]. Dancyger puts specific emphasis on the combination between Excitation and Intensification as the duration and, more specifically, the shortening of the shots towards the end of the sequence, conclude it[39].

Concluding on the role of the editor in structuring the chase sequence, Pearlman states that, the editor has '[…] to shape the behavior to create the impression of a strong cause-and-effect chain and modulate the cycles of tension and release.'[40]

While Clarke, Kendrick, Wasser, et al. focus on *AI* and *MR*'s dystopias, my argument is that, production roles, such as editing, have been undermined and left out of focus. These chase sequences' editing has been overlooked and so has the importance of how their structure contributes to the films' perception.

Spielberg and Kahn's editing techniques extend significantly further than cross-cutting, and follow Eisenstein's, Reisz and Millar's, Pearlman's and Dancyger's principles, something that renders them more than action-packed sequences. So, what kind of editing techniques have they used to structure them? How does their editing add to already existing editing theories and practices, such as Griffith's and Eisenstein's? Let's have a close look at the way they have structured the chase sequences mentioned above as well as the meaning they yield.

In *AI,* Monica apologises to David for not telling him about the world. At 00:58:20, while on the run, in the middle of a forest, David explains to Teddy that if he finds the Blue Fairy he will become a real boy and his mother will love him. His thoughts are interrupted though as the next shot is the reversing refuse truck that unloads what is considered to be scrap. The unloading scene is shown from 6 different angles with the intent to emphasise the way non-functioning mechas are being treated and experience it through David's eyes.
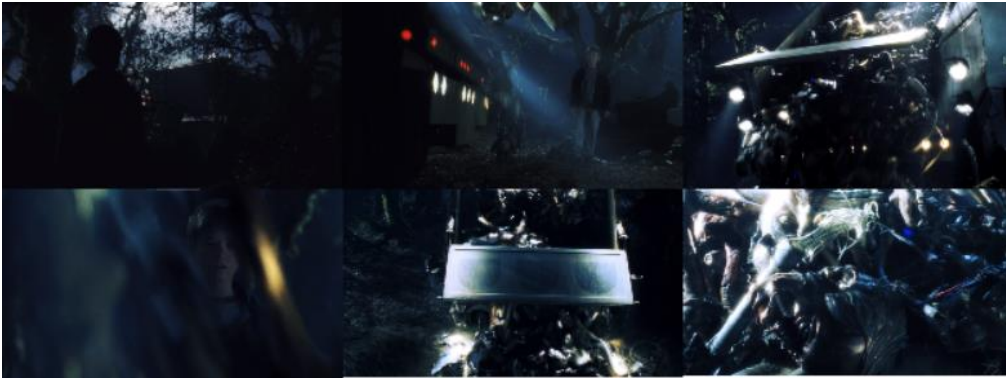
Figure 6.1 refuse truck unloading

The scene's artificial rhythm that one cannot find in real life (as no one experiences events from multiple angles) is what Spielberg and Kahn have created in the cutting room and Reisz and Millar's fourth point; The use of frequent cross-cutting between various angles of the same action stimulates emotional response and maintains the illusion of continuity.

From the disposal of the non-functioning mechas, and while the truck disappears from the background, Spielberg and Kahn cut immediately to the malfunctioning / unregistered mechas that eagerly run to the scene to pick up parts in order to, even slightly, upgrade themselves. The series of action / reaction shots that follow are a visual representation of David's attention who watches them pick up unmatching body parts to apply on themselves so they can function better. Until a mecha shouts 'Moon on the rise!'[41] and the hunting begins, in two and a half minutes, David starts realising what the audience also starts realising; the world he belongs to; a glimpse of the world Monica never told him about.

This realisation is structured by Spielberg and Kahn through smooth, ostensibly continuous action and reaction shots:

Figure 6.2 Two long shots: mechas approach - cut to David's medium reaction shot.

Figure 6.3 Long shot: mechas look for parts - cut to David's loose close-up reaction shot.

Figure 6.4 Loose close-up: mecha replaces its jaw - cut to David's close-up reaction shot.

Figure 6.5 Medium shot: mecha looks for a head - cut to David's close-up reaction shot.

Figure 6.6 Dolly-in, close-up, crane-up shot of a mecha replacing its arm - does not cut and leads to David and Teddy having a panoramic view of the drama.

Spielberg and Kahn set the foundation and emotionally engage the audience by building up the mechas' drama through David's eyes. Similarly, the pending chase is also new information for both David and the audience – but not for the rest of the mechas. What Spielberg and Kahn do, is build up its suspenseful introduction as well. They bridge the next part of the sequence with a long shot of Gigolo Joe who witnesses from above what David just did. From then on, a series of new action / reaction shots begins to suspensefully introduce the 'hunting moon' (Figure 6.7).

The build-up consists of 8 shots from the moment the moon starts rising and Spielberg and Kahn intensify the suspense by creating a 37" metric montage sequence to fully introduce the - what is only revealed in the end to be - mechanical moon[11]. Eisenstein identifies that:

> The fundamental criterion for this construction is the absolute lengths of the pieces.
> The pieces are joined together according to their lengths, in a formula-scheme corresponding to a measure of music. Realization is in the repetition of these 'measures.' Tension is obtained by the effect of mechanical acceleration by

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[11]The definition and a prime example of how they have used metric montage before can be found in chapter 5: Schindler's List: Structuring Narrative Epiphany.

shortening the pieces while preserving the original proportions of the formula[42].

Spielberg and Kahn use the Gigolo Joe / moon-rising long shot for 5", cut to 3 reaction shots that last 13", 8", and 3" respectively, cut back to the same Gigolo Joe / moon-rising long shot for another 5" (the moon has almost risen now), then to 2 reaction shots of 2" each, they reveal the moon's artificiality for 3", and only then the chase is instigated.

Figure 6.7 Action / reactions as the moon is rising.

As they start running, one of the mechas mentions to David that they are the Flesh-Fair and that they destroy them on stage. From the moment they start running to the moment they all get captured and taken to the Flesh-Fair (01:01:03 – 01:05:53), these four minutes and fifty seconds introduce to the audience (before fully showing it) the kind of world the government has created.

Spielberg and Kahn's metric montage can be also seen in the introduction of the hounds (Figure 6.8); colourful and illuminated, off-road bikers with open-mouthed, dragon-like heads on the headlights. In a 6" long shot, the mechas stop running abruptly, staring off-screen in the dark, one by one three hounds are dollied in - for 3", 2", and 3" respectively, and a 2" dolly-out amongst them reveals the mechas opposite them before they start chasing them down (Figure 6.8).
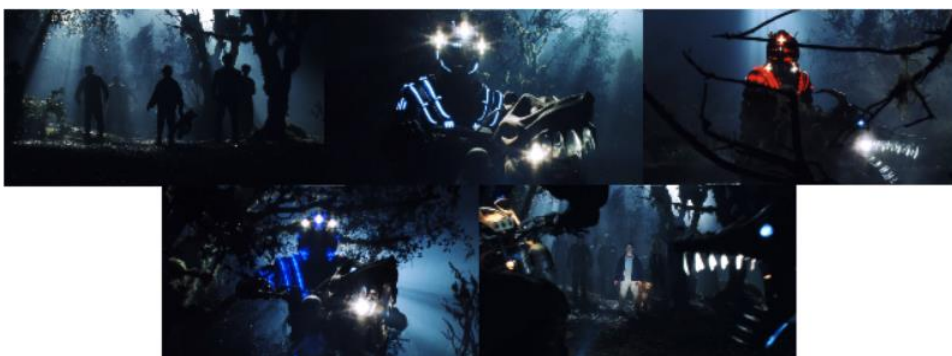
Figure 6.8 Introducing the hounds.

Once again, during this fast-paced chase, Spielberg and Kahn's editing follows the multi-angular principle that Reisz and Millar refer to and even though many cuts are not obvious to the naked eye, the sequence does not confuse at all. The reason is that they drive the audience's attention to the details, making sure that they introduce all the new visual stimuli before taking them as matter of course. Another example of this includes the shooting magnets coming out of the headlights; the dragon's open mouth (Figure 6.9). The first shooting happens in three shots – dragon's mouth, mecha's back, back on the wall, whereas the second shooting in two – dragon's mouth / mecha's back, back on the wall while driving attention to the end of this shot; not to the technology used, but the humanisation of the mecha (Figure 6.10).

Figure 6.9 First shooting

Figure 6.10 Second shooting

Match-cutting a running David with a beautiful and fearful female mecha on the run, they continue in the same respect by momentarily letting the audience perceive her as a person. When she turns her head left and right, and nothing but mechanisms appear (and a ponytail), one can only empathise with her current condition (Figure 6.11). The sequence concludes with the moon-like inflated balloon setting, match-cutting to the Flesh-Fair's logo – same moon – craning up.

Figure 6.11 human-like mecha.

Having examined the whole sequence and seen the numerous mechas being hunt down since the reversing refuse truck, I hypothesise that Spielberg shot more mechas trying to replace their parts. Yet, in the cutting room, the selection of the particular ones creates the intended meaning. In Figures 6.2 and 6.3, they collectively look for parts. In Figure 6.4, a male mecha replaces its jaw with a female jaw. In Figure 6.5, a male mecha, in labour clothes, with extremely rough facial characteristics looks for a part, holding a head with extremely smooth facial characteristics. In Figure 6.6, not only does a mecha with African characteristics put on a Caucasian arm, but another one helps him attach it.

Eisenstein thought that Griffith's action sequences lacked the element that can, as mentioned above, interpret and draw intellectual conclusions from them. Therefore, he explored it further and wrote about what he called 'intellectual montage': 'Intellectual montage is montage not of generally physiological overtonal sounds, but of sounds and overtones of an intellectual sort: i.e., conflict-juxtaposition of accompanying intellectual affects.'[43]

Eisenstein used the hieroglyphs as an example to explain what he meant. He claimed that the combination of two hieroglyphs should not be regarded 'as their sum, but as their product, i.e., as a value of another dimension, another degree; each, separately, corresponds to an object, to a fact, but their combination corresponds to a concept.' The examples he gave included pictures of the following: a dog + a mouth = "to bark"; a mouth + a child = "to scream"; a mouth + a bird = "to sing". And this is what he named montage and 'the starting point for the "intellectual cinema".'[44]

Eisenstein opposed Vsevolod I. Pudovkin's view on montage who believed that, like links in a chain, the film is constructed 'screw by screw, brick by brick.'[45] Yet, Spielberg and Kahn's final cut builds that sequence (Figures 6.2 – 6.6) brick by brick and yields Eisenstein's result. From the generic to the specific, they guide the audience's attention to the fact that the mechas not only do not have racial or sexual differences, but even in a decadent state, they do what humans do not; they collaborate to survive.

Now that the full chase sequence has been completed, the revealed decadent state of humanity provides context for the brutal Flesh-Fair sequence to make sense and, consequently, answer the question as to what has the world come to; a fully drawn picture of the world Monica never told David about.

Spielberg and Kahn's idea of intellectual montage is also seen in the next, less adventurous and suspenseful chase sequence, but equally meaningful. As the audience has already experienced humanity's worst in detail, the next stop is the chase / hitch-hiking to Rouge City, the city that fulfils all sexual desires. The sequence begins with the group's entrance to the city through a female-looking, open-mouthed, statue / tunnel (Figure 6.12) – and ends with their exit through a sensational, virtual mouth.

The sequence consists of 6 shots. Upon Gigolo Joe convincing the young men to take them there, from 01:23:17 – 01:23:44, Spielberg and Kahn cut immediately after to a 9" panoramic shot of the three bridges and the city in the background and then back and forth 5 times between the car and the open-mouthed, statue / tunnel as they enter it. The five shots last for 6", 6", 3", 3", and 2" respectively.

Even though tension is not strictly created, as Eisenstein suggested, Spielberg and Kahn create a climactic sequence based on the prolonged 'ahhh'[46] everyone screams and drive attention to the human sexual desire that, like the Flesh-Fair, will be revealed and make sense upon their entrance to the city. Again, as with the Flesh-Fair chase sequence's conclusion, they match-cut the bridge's tunnel to the subway's tunnel where Gigolo Joe, David and Teddy come out to.
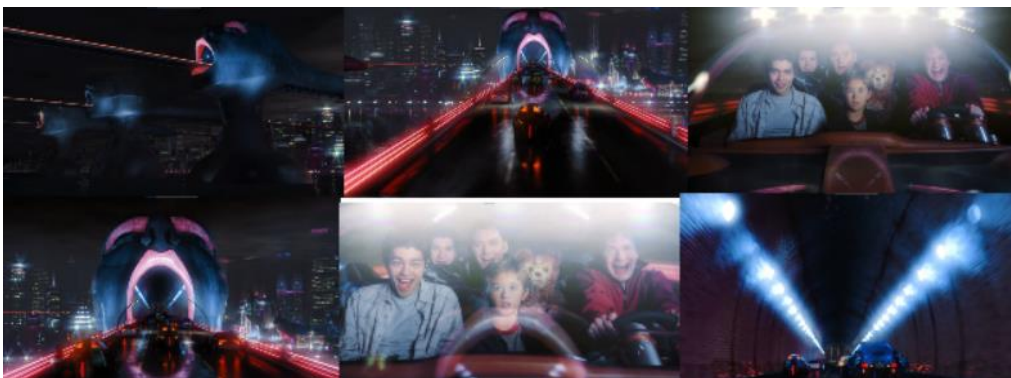
Figure 6.12 Entering Rouge City

In this second chase sequence, it also becomes evident that metric and intellectual montage are not mutually exclusive. Neither Eisenstein nor Pudovkin were right or wrong as there is no right or wrong. The 'ahhh', followed by metric montage represents the climactic orgasm as the car enters the tunnel. So, metric montage can yield the same or similar results with intellectual montage if used appropriately. An effective for the narrative technique or a combination of effective for the narrative techniques can yield the intended meaning without cancelling one another.

Finally, their third chase takes David, Gigolo Joe, and Teddy to what the narrator explained in the beginning about the rise of the oceans and the underwater buried cities. Gigolo Joe quickly explains to David (and reminds the audience) about what has happened to Manhattan and with two 9" panoramic shots the audience gets to experience it first-hand. As with both previous chases, this time through a series of, steadily-paced action / reaction shots, the attention is driven to whatever is above the surface of the sank-underwater Manhattan. This is the film's culminating moment because drowned by the ocean cities was a piece of information disclosed to the audience in the very beginning, but now they get to experience it through the eyes of Gigolo Joe and David, one hour and thirty-five minutes later.

Spielberg and Kahn's montage strengthens that experience for the audience by emphasising more the heroes' reactions rather than the visual spectacle itself. Indicatively, from 01:35:08 – 01:37:34, the post-apocalyptic shots last 66" and the reaction shots to them 80". While on the run, and through the heroes' eyes, the audience is introduced to what Professor Hobbs will explicate to David in the following sequence.

In *MR*, everybody runs – when the government hunts them down. Before the first chase begins, what has been revealed to the audience are the dark alleys (00:15:33) and a 12" panoramic shot of the big city's intricate motorway (00:21:13). In what presents itself still as an ideal transportation system, once the chase begins, Spielberg and Kahn cut to an 8" long shot of the big city's technologically advanced vehicles; the maglevs (00:42:42 – 00:42:50). The conversation between Anderton and Lamar takes place only internally, without any driving included, indicating that maglevs are on autopilot. Only after the computerised voice provides the information that these vehicles can be traced and their route be redirected, they cut to a yet another 6" external long shot, disclosing what the prize is for that kind of technology. The maglev locks down, and drives itself back to the police station, resembling a prisoner's transportation vehicle (Figure 6.13). The editing choices here drive the audience's attention to it. From 00:44:04 – 00:45:00 (56"), they only cut 9 times [(ASL: 0.16 cuts per seconds (approximately)], to let the action's information permeate and the audience to absorb that the maglevs and the motorways' intricate structure is such, not for their benefit but the government's. The contrast is striking when compared to the second chase, the 'jetpack chase sequence'. The long shots and the slow-paced editing provide for the audience an understanding of those structures as they will not be shown again throughout the film.

Figure 6.13 The maglevs

Leaving the maglevs behind him, as Anderton runs to the Underground (off-screen), they cut to a single 63" (00:45:13 – 00:46:16) internal tracking shot of Lamar sending Fletcher to chase him down while himself and Witwer arguing. This sequence bridges the gap between the first and the second part of the chase and gives the audience a chance to process all the information that far.

The second part of the first chase begins with Anderton having arrived at the Underground. From 00:46:15 – 00:48:00 (105 seconds), the pace slightly increases with 21 cuts [ASL: 0.2 cuts per second (approximately)], driving the audience's attention to two things that should not be interrelated, yet they are: the personalised advertisements and the security eye-scanners. Cutting from the Lexus advertisement, aimed at Anderton, on his way to the Underground's platforms - leaving the audience with a question mark as to how this is possible - to the next shot where his face can be seen on the Nokia advertisement while his eyes are being scanned, Spielberg and Kahn create the connection. Their next cut is the eye scanner itself, revealing the source of the connection. Even though the scanners are not shown in this sequence again, his eyes keep getting scanned and the advertisements continue to address him (Figure 6.14).

This is what Eisenstein described as purely intellectual montage, i.e., a dog + a mouth = 'to bark'. Respectively, they connect the personalised advertisements to the scanners by posing the question first, and by answering it as follows:

Advertisement　　　　　+　　　　　Anderton　　　　　=　　　　　Scanner

Figure 6.14 The first connection

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Knowing now the answer, in reverse, the following conclusion can be drawn: By scanning one's eyes, the advertisement companies access everyone's personal information, and create personalised advertisements.

The scanners and the process of scanning are to be seen again twice, immediately after, in the next sequence on the train, leading to his trace by Precrime. Cutting from the train's eye scanner to Anderton's eyes to Precrime, Spielberg and Kahn juxtapose the scanners' dual purpose for marketing and simultaneously security purposes. If the advertisement companies have access to personal information, it does not come as a surprise that the government has too. So, now, they instantly provide the answer:

Scanner   +   Anderton   =   Precrime

Figure 6.15 The second connection

The violation of privacy and personal data continues as 'Precrime Hunts its Own'[47] becomes the animated headline / live update on a passenger's newspaper. The 11" dollied-in, close-up shot, followed by the exchange of looks between Anderton and the passenger, on one hand, tells the story but, on the other hand, gives enough time for the audience to contemplate what the headline shows / hints: Information leaks even from the government that is there to protect information as well as people.

The 'jetpack chase sequence' exponentially increases the cutting rate but only after the jetpacks, Precrime's technologically advanced equipment, have been introduced. Notably, from 00:48:00 – 00:49:15 (75") there are 16 cuts [ASL: 0.21 cuts per second (approximately)], whereas from when the fight begins until the end, 00:49:16 – 00:51:42 (146"), there are 70 cuts [ASL: 0.47 cuts per second (approximately)]. That is over twice as much. The reason for that is, as shown in *AI* earlier, the artificial rhythm through frequent cross-cutting between various angles.

A representative example is from 00:51:07 – 00:51:20 (13") when Anderton increases the jetpack's power and him, Fletcher and Knott go through one floor to the next (Figure 6.16). The action is shown from 8 different angles, increasing the ASL by 0.61 cuts per second (approximately).

Figure 6.16

The third chase sequence, 'North Powell', corroborates what the first one introduced and drove attention to for the audience; the violation of any sort of privacy. It emphatically points at the legal right the police must infiltrate at will everyone's freedom while subliminally indicates how everyone (but one) has endorsed these austerity measures. More specifically, from 01:17:00 – 01:22:20 (320 seconds), there are only 44 cuts [ASL: 0.13 cuts per second (approximately)], maintaining an even lower cutting rate than the maglev chase sequence, only to emphasise this violation.

The spiders are introduced for the first time, so most of the attention is drawn to them. What the spiders can do is revealed from 01:18:21 – 01:19:33 (72 seconds) containing 0 cuts. Spielberg's protracted shot exponentially decreases the sequence's cutting rate, stirring the audience's focus towards their legality under the authority 'PC, section 6409'[48], which is *MR*'s real dystopia. Not the technology invented to invade people's homes, but the authority Precrime must use it in such a manner.

Right before the spiders' release, Spielberg and Kahn introduce the circumstances under which the spiders will operate, with the Precrime officers negotiating the increase of the level of people's violation of privacy depending on their hunger level[49]. Throughout the sequence, the only person who stands up to that police brutality is a woman with children that yells at them regarding how much her kids are terrified. The response from the Precrime officer: 'You don't want your kids to know terror, keep them away from me'[50], summarises the role of the police and their non-existing limitations, and that is the real dystopia Spielberg and Kahn drive people's attention to. Spielberg states that:

> George Orwell's prophecy really comes true not in the 20th but in the 21st century.
> Big Brother already watches and that little privacy we have now will be completely
> evaporated within 20 or 30 years because technology will be able to see through
> walls, through rooftops into the very privacy of our personal lives, into the
> sanctuary of our families, and these violations will be a detriment of society[51].

The way they have structured *AI* and *MR*'s chase sequences drives attention to the details that reveal the dystopias presented. The mechas' mistreatment and the technology invented to hunt them down, the increased sexual desires in a collapsed society, and the protection people need from the government that is meant to protect them, is information always shown and never told during the chase sequences that function, as a harbinger of doom. Their editing introduces and gradually reveals these dystopias in an intellectual way that when they are finally presented, they make sense as they have been experienced and witnessed through the eyes of the mechas and people suffering from them.

AI, and *MR* use the analysed sequences to excite, on one hand, and to visually explicate the nature of their depicted dystopias, on the other. They are both political films, their fictitious science is based on actual science, and their political actions are based on atrocities of our not so distant past, as Moylan also describes. James Monaco believes that all films exhibit a political nature and, obviously, both *AI* and *MR* project that on all three levels: 'ontologically, because the medium of film itself tends to deconstruct the traditional values of the culture; mimetically, because any film either reflects reality or recreates it (and its politics); inherently, because the intense communicative nature of film gives the relationship between film and observer a natural political dimension.'[52]

Upon watching films, such as *AI* and *MR*, asking firstly philosophical and sociopolitical questions is understandable. What is humanity? If the robots in the end co-exist in a harmonious way, is that not a form of utopia? But then, if yes, for whom? It is also understandable then to ask more realistic questions, such as: How much government do we need? How much government do we want? Who will protect us from the government if need be?

From a filmmaking point of view though, it is equally important to ask: How does the editor structure what the director wants to show?' And equally importantly, how do they do it without confusing the audience, spoon-feeding them, or undermining their intelligence, and, in parallel, create meaning?

Both films contain elaborative action-packed, slow, and fast-paced sequences that are structured in the editing room and the role of Kahn in helping Spielberg doing so is of the utmost importance. As per Reisz and Millar:

> For even if the shooting has been carefully planned, the prime responsibility for giving an action sequence its essential precision and tempo rests with the editor. The elucidation of the continuity and the timing of shots are the two crucial processes and they must, in any event, be left over to the cutting room. [...] Here he has the major creative responsibility, for it is only in the process of editing that

the shots acquire their significance. […] Even to-day, however good the director's raw material, it is the editor who makes or mars a sequence of action[53].

As mentioned earlier, there are no right or wrong techniques, but only appropriate for the narrative techniques. Depending on how it is used and what kind of narrative it is used for, the same technique can yield different results to different films. In *AI* and *MR,* Spielberg and Kahn used the aforementioned techniques to stimulate the audience's mind while these chases were taking place. This merely means that they would edit all chase sequences the same way.

As previous chapters have already shown, the way they collaborate evolves. They work on different genres with different demands, but even when they revisit a genre, they will apply different techniques, or they will develop further a technique they have already used before.

War of the Worlds (2005) is a prime example of that. It is yet another science fiction, action film, but with a lot less intricate premise: A simple man tries to get his family to safety. While there are numerous chase sequences I will only refer to two of them that particularly stand out for using a different editing technique to what was analysed in this chapter, or an already existing but evolved one.

In the first chase sequence (00:32:03 – 00:34:33), Ray, having the only functioning car in the city, tries to escape from the destruction the Tripods leave behind them, while trying to explain to his kids what he thinks is happening. The sequence lasts 150" and contains, ostensibly, 0 cuts. That technique was used in *MR*, during the spider's invasion at people's flats, but with an overhead shot. In *War of the Worlds*, the ostensibly one shot lasts twice as much and the camera, instead of going through an extractor fan, it enters and exits the car multiple times, making it both internal and external shot.

In the second chase sequence (00:51:10 – 00:55:18), Ray, still having the only functioning car, tries to escape from the people who would not stop at nothing to get it. The sequence lasts 248" and contains 58 cuts [ASL: 0.23 cuts per second (approximately)]. This sequence combines the ASL of the pre-fight jetpack's chase (0.21 cuts per second), with the clarity of the maglev's chase (0.16 cuts per seconds approximately). The sequence has a three-act structure: Set-up [00:51:10 – 00:52:08 – 0.18 cuts per second (approximately)], conflict [00:52:08 – 00:54:16 – 0.34 cuts per second (approximately)], and resolution [00:54:16 – 00:55:17 – 0.06 cuts per second (approximately)] So, how often one cuts might not be enough to understand their work and / or its structure (as seen in the *Indiana Jones* franchise's analysis). When, how, and why they cut – or not – is what creates meaning.

How the editor collaborates with the director to achieve the intended meaning can be summarised by how Walter Murch sees the role of the editor when creating a world from the very beginning:

> You have to have the personality that enjoys that... It's almost like making little pieces of jewellery. That patience of the individual shots and how they're crafted together but at the same time, you have to have an appreciation for the larger picture and how these shots fit into the larger picture of the scene and then how the scene fits into the larger picture of the sequence and how the sequence fits together with the larger picture of the whole work and then how the work fits together with society.[54]

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Chapter 7: *Lincoln*: Editing the Filmic Speech

According to Alison Landsberg[1], the title of *Lincoln* (2012) is misleading as the film does not focus on Abraham Lincoln's life, but on the four months that Lincoln and the Radical Republicans fought to pass the 13th Amendment by the Congress. Consequently, *Lincoln* stays focused on a particular historical moment and its focus has little to do with his life[2]. Landsberg quotes Corey Corbin who argues that '*Lincoln* is most decidedly not a movie about Lincoln. The main character of the film is the 13th Amendment – and the politics of emancipation more specifically and more generally. The entire plot revolves around its passage.'[3] My research shows that the way the dialogues surrounding the 13th Amendment have been edited, showcases elements about the relationship between filmic speech and editing that have yet to be analysed in the film. Therefore, the question I am raising is, how does Spielberg and Kahn's editing visually approach the concept of the dialogues of the 13th Amendment?

The 13th Amendment refers to the abolition of slavery in the United States. It passed by Congress on January 31, 1865 and ratified on December 6, 1865. It comprises of two sections: Section 1: 'Neither slavery nor involuntary servitude, except as a punishment for crime whereof the party shall have been duly convicted, shall exist within the United States, or any place subject to their jurisdiction'. Section 2: 'Congress shall have power to enforce this article by appropriate legislation.'[4]

Lincoln faced praise but also criticism both due to Tony Kushner's script and Spielberg's approach. Kate Masur argues that a film that focuses on the abolition of slavery and freedom, uses the African-Americans, who also fought for their freedom and *Lincoln* neglects it, as secondary characters and places them out of focus[5].

Mark Vorenberg finds certain historical flaws in the script acceptable, such as: Grant's uniform and Lincoln slapping his son but admires its 'shrewdness and originality.'[6] Yet he thinks that *Lincoln* falls flat in three different cases. It depicts the 19th century's politics in the same way it would depict today's politics, it treats the 13th Amendment and the negotiation of the Civil War as a dilemma for Lincoln whereas the first led to the second, and that the era of Reconstruction is the result of Lincoln's death[7]. He concludes by saying that, *Lincoln*, despite certain historical inaccuracies, it makes a point and does not bore or confuse its audience[8].

Peter S. Field believes that *Lincoln* is the film's focus and is written and directed in such a manner to give 'a new understanding of Lincoln in the Age of Obama era.'[9] He describes their vision of Lincoln as 'remarkably rich and compelling' and compares it to the relationship between Obama and the radical Republicans. He praises the accuracy of the the First Lady's feisty language in her dialogues, and the way Spielberg and Kushner deliberately, occasionally, mislead the audience, foreshadow certain events, and neatly weave symbolisms into the screenplay and dialogues.

Similar to the way Vorenberg examines *Lincoln*'s politics (through today's lens), Molly Mitchell examines its visual perspective. She agrees with the film's verisimilitude to the mid-nineteenth century Washington, but she thinks that the way Kushner has written it and Spielberg visualised it is what we think their world looked like back then and, arguably, not how they perceived it. But instead of focusing on the dialogues, she examines the visuals and more particularly the photographic material showcased in the film – from the ones standing on the bedside tables to the ones hanging on the walls[10].

Alison Landsberg acknowledges the arguments on the historicity issues, especially Masur's regarding the work of the African-Americans who fought for their freedom and are nowhere to be seen in the film, but her argument's purpose is different:

> The goal here is not to champion the film, but rather to use the space to examine the film's narrative and stylistic strategies, including affective engagement, for producing a certain kind of historical knowledge, and also to consider the political ramifications of this kind of knowledge. More specifically, this essay asserts that the film is written and structured in such a way as to register, in a completely unsentimental way, African American demands for equality and the stakes of those demands[11].

In her essay, Landsberg treats the 13th Amendment as the film's main theme and continues by saying that the film's dialogue carefully captures the convolution of the lengthy intellectual debates and that Kushner's script, and its use of language remarkably resembles Lincoln's language and the people from his surrounding environment[12]. She quotes Douglas Kellner who finds *Lincoln*'s dialogue exceptionally intelligent and more particularly the debates surrounding the 13th Amendment. She believes that very few Hollywood films have paid so much attention to detail while addressing complex politic issues[13].

Still focusing on language, Landsberg suggests that the archaic language used is deliberate, with the purpose of distancing the viewers from the events taking place and making a distinction between the past and the present. This way, the viewers distance themselves from the narrative and focus on the events which is what historians believe is necessary 'for the production of rigorous history.'[14]

But if the stakes of the film were only expressed through a verbose manner, and in a language that distances the viewers from the narrative, the viewers would not be motivated (and, ultimately, unable to engage). Therefore, while language does that, she argues that: 'This motivation is supplied by scenes that draw viewers in, that render palpably, viscerally, affectively, the stakes of the situation represented.'[15] She supports her argument by referring to the film's opening sequence, and more particularly to the bodies:

> Wet, bloody, exhausted, filthy, sloshing though knee-deep muddy water, engaged in mortal combat. We hear no words spoken, only grunts and groans, a roar of voices, clanging of metal, cries of pain. A flag, carried across the battlefield by one soldier, draws a connection between the lofty principles fought for and the cost - the human bodies lost[16].

Landsberg believes that by juxtaposing the gruesome details of the fight scenes, emphasising the fact that both black and white people kill and get killed, and suffer, with the political debate over the African-American demands for equality, it foregrounds the purpose of the 13th Amendment which is none other than equality and freedom[17].

Landsberg develops her argument even further and focuses on 'a particular kind of African American presence'[18] by referencing the scenes where white and black people interact. In her conclusion, she does not see *Lincoln*'s democracy as other commentators, such as Vorenberg, who think that the film's politics mirror the politics of the present but as 'a democracy whose central task is to enact and verify equality […] one that does not privilege consensus and agreement, but one founded on dissensus, making claims for equality.'[19]

While maintaining Landsberg's core argument, I will amend the focus and concentrate on her essay's three key scenes on equality, and how Spielberg and Kahn's editing plays an integral role in structuring those scenes. But having established the history and importance of Landsberg's argument, let us examine first the importance of dialogue in films.

Film dialogue starts from the silent era, with exhibitors and local actors narrating the characters' lines. As the years passed by, the producers started incorporating printed dialogue and expository intertitles. Barry Salt believes that George Méliès may have been the first to use explanatory titles circa 1901, but it was after 1903, with the production of multi-shot films, that filmmakers started using them more regularly. He traces the earliest examples of dialogue in *Ali Baba et les quarantes voleurs* (1902), and then in films such as *The Ex-convict* (1904), *la Vie du Christ* (1906), and an English film of unknown production origin called *Father, Mother wants you* (1906)[20].

From 1908 onwards, the dialogue lines not only did they start increasing but they were also incorporated in a more suitable manner into the film; from being placed before the lines were spoken to been cut into the middle of the shot while the lines are spoken. Even though that technique started in 1912, films such as *The Race for the Vitagraph Cup and How It Was Won* (1908), and *Julius Caesar* (1908) were the first to incorporate more than one line of dialogue. Salt thinks that the dialogue titles impacted, even transformed the nature of film narrative. He argues that: 'Not only does a dialogue title take less time to read than the narrative title it replaces, but when it is cut into the point at which it is spoken, it interrupts the flow of the narrative far less.'[21]

From 1916, the illustrated art titles started been developed, with the artwork covering the whole frame via a superimposed text. In a similar manner, the dialogue technique advanced as well, with the lines of the dialogue being superimposed over the shot of the person speaking them – similar to subtitling nowadays, but on top instead of the bottom of the shot. A representative example of this is *Dolly's Scoop* (1916)[22].

After certain experimentation but not much change, just over ten years later, the first sound film systems were introduced, bringing the silent era to an end, and films such as *The Jazz Singer* (1927), and *Lights of New York* (1927) have their sound recorded on disc. This evolutionary step rendered the aforementioned visual artistry unnecessary as sound was recorded, and, through sound editing and post-synchronisation, dialogue became audible[23].

The importance of film dialogue is empasised by Sarah Kozloff who explains that:
> Film dialogue is distinguished from dialogue in novels by the absence of the literary narrator who could explicitly summarize or interpret the characters' speeches or even render interior views of the characters' minds and emotions. Instead of a narrator sequentially contextualizing the characters' speech, film offers the simultaneous signification of camerawork / mise-en-scène / editing. Moreover, the

difference between reading words printed on a page and hearing them spoken aloud by actors is immeasurable. To further refine our understanding of cinematic dialogue: the interaction between the visual and verbal tracks is always complicated and depends greatly upon the details of each instance[24].

Blake Snyder designates that: 'Good dialogue tells us more about what's going on in its subtext than on its surface. Subtle is better.'[25] He believes, on one hand, that 'character is revealed by action taken and not by words spoken'[26] but, on the other hand, 'how someone talks *is* character.'[27]

Syd Field explains that: 'The nature of the screenplay deals in pictures, and if we wanted to define it, we could say that a screenplay is a story told with pictures, in dialogue and description, and placed within the context of dramatic structure.'[28] He describes the script as a whole that 'exists in direct relationship to its parts'[29], and, as dialogue is part of the script and a function of character, he expands on its purpose, clarifying that the dialogue:

- moves the story forward;
- reveals information about the characters - after all, they do have a history;
- communicates necessary facts and information to the reader;
- establishes character relationships, making them real, natural, and spontaneous;
- gives your characters depth, insight, and purpose;
- reveals the conflicts of the story and characters;
- reveals the emotional states of your characters; and
- comments on the action[30].

Lincoln focuses on the 13th Amendment and the last four months of its passing by the Congress. So, here is the synopsis of the film.

In January 1865, a few months before the expected end of the Civil War and the end of the Confederate States, the President of the United States, Abraham Lincoln, is determined to pass the 13th Amendment beforehand. In succeeding so, he would ensure that the free slaves would not be re-enslaved. For that to be achieved, President Lincoln and the Secretary of State, William Seward, require the help and support of numerous Democratic congressmen, something that finds the rest of the Radical Republicans opposed to the idea. While the rally begins to get that support, Lincoln and one of the founders of the Republican Party, Francis Preston Blair, secretly, start engaging into peace negotiations with the Confederate government, knowing that, if it went public, the rest of the Radical

Republicans would strongly oppose. One of the leaders of the Radical Republicans, Thaddeus Stevens, in his speech at the House of Representatives, establishes his position by claiming that the 13th Amendment should not represent the equality between black and white people but only their equality in the eyes of the law (legally). While the vote is about to occur, a rumour circulates at the House of Representatives that Lincoln is already negotiating with the Confederate government and only after they get reassured that this is not the case, they proceed with the voting. In early April, the Confederates' general Robert E. Lee surrenders and the war comes to an end. On April 14, President Lincoln gets assassinated.

Now, let us examine the three key scenes on equality that, as per Landsberg, contain visuals that draw the viewers in. What follows is the key scenes' description that I analyse further below, by examining the way Spielberg and Kahn have edited them.

The War, Harold Green, Ira Clark, and Lincoln (00:02:13 – 00:04:28)
A flashback portrays a rather descriptive scenery about the battle of Jenkins Ferry, Arkansas. The muddy landscape, the white Confederate soldiers and the Negro Union, the means of fighting, and the hatred are accompanied, in the end, by the voice over of one of the black soldiers involved. The story cuts to the Washington Navy Yard, Anacostia River where the same soldier describes the scenery in the camp of the current Union Army while preparing for the next battle against the Confederate army at the port of Wilmington, North Carolina. The voice over is revealed to be Harold Green, a black soldier who was in that battle, who stands next to a fellow black soldier, Ira Clark. When he finishes his story, Abraham Lincoln asks him what his name is, and, upon answering, Clark steps in, and, despite Lincoln's questions about the war, Clark is adamant to seize the opportunity and address Lincoln regarding the inequality between black and white soldiers who fight side by side, but still not considered the same.

Lincoln and Euclid, in the Telegraph Room (01:16:13 – 01:18:23)
Lincoln sits at Eckert's desk, staring down at his hat while Sam Beckwith and Homer Bates, two young transcribers, are waiting to transmit his message. Lincoln has already delivered a message addressed to Lieutenant General Ulysses S. Grant, and, upon pausing, one of the transcribers asks for his permission to send it. After a few seconds of contemplation, Lincoln instigates a philosophical dialogue on Euclid's axioms and common notions, claiming that the rule of mathematical reasoning dictates that it is self-evident that 'things which are equal to the same thing are equal to each other.' Further elaboration on it, concludes the dialogue.

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Thaddeus Stevens in the House of Representatives (01:20:18 – 01:24:02)

In the House of Representatives, James Ashley urges Thaddeus Stevens to claim in public that he believes only in 'legal equality for all races, not racial equality'. Stevens steps up to the podium and immediately gets challenged by opposition, Fernando Wood, who asks him if he believes that 'all men are created equal'. While everyone is staring at Stevens, Wood asks him if that is the true purpose of the amendment, but Stevens cuts him mid-sentence, insults him, begins to talk about the true purpose of the amendment, pauses, looks around him only to see that all eyes are on him, looks back at Wood, and states that he believes only in legal equality for all races before the law. His statement causes a heated political debate where more people get involved, insults are exchanged, and others looking surprised, disgusted, or impressed. Finally, one last insult from Stevens to Pendleton leads back to his initial statement on equality, an electric environment of endorsement and resentment, and his exit from the House of Representatives.

This research indicates that the way the dialogues of these scenes have been edited follows certain rules of film theory that have not been noticed. In shooting and editing a typical dialogue scene, Karel Reisz and Gavin Millar describe the process as follows:

> (1) two characters are shown talking to each other in medium or long shot to establish the situation; (2) the camera tracks in towards the characters or we cut to a closer two-shot in the same line of vision as shot (1); (3) finally, we are shown a series of alternating close shots of the two players - usually over the opposite character's shoulder - either speaking lines or reacting. At the main point of interest, close-ups may be used and the camera generally eases away from the actors at the end of the scene[31].

Then, they explain that this kind of dialogue scene does not have many visuals, it is shot over the shoulder focusing on the conflict between the two characters, it is static, and it is about what they say rather than what they do. As for the editor, they are presented with a great deal of freedom to create dramatic effects by choosing where to cut and how often, to actions or reactions, and types of shots, i.e. close-ups, medium shots, etc. Furthermore, dramatic overtone can be produced with the right timing of words and images when the images alone could not produce[32].

Reisz and Millar claim that the intriguing dialogue should be carefully planned in the writing stage and that the writer should pay attention to the visual details as much as the dialogue itself. They claim that if they do not, if the director shoots the scene the simplest possible way, even if it is well-edited, the result might be presentable, but chances are that the scene will 'turn out rather flat[33].' Therefore,

the visuals positively contribute, minimising those chances, and remaining 'the primary vehicle for the dramatic interpretation.'[34]

Another element the editor pays attention to or should be paying attention to is the actors' / actresses' performance. The film's star, indeed, can and is the point of interest in a shot, but every actor's / actress' performance is significant for the editor's choices. The editing is responsible for cutting out unnecessary pieces of the shot and mediocre performance, keeping for the final cut only the best takes. Additional attention should be paid when the editor sets the scene's pace as this should not interfere with the pace the actors set for themselves. 'The moments preceding and following the actor's words are an integral part of his interpretation of the line, and to eliminate them may reduce the effect of the rendering.'[35]

So where is the ideal frame to cut? Or, as David Bordwell and Kristin Thompson wonder, 'to overlap or not to overlap?'[36] Similar to Reisz and Millar, they ask whether the editor should cut after the sentence is finished – even pause for dramatic effect – or cut away to the reaction before the line is spoken, smoothing this way the shot / reverse-shot scene. The way the latter differs from the former is that it affects the anticipation of the listener's reaction, a reaction that develops with the rest of the sentence. Moreover, it 'provides an auditory continuity that distracts from the shot changes.'[37]

Bordwell and Thompson, focusing on the rhythm in sound and image, suggest that:

> The filmmaker may also choose to create a disparity among the rhythms of sound, editing, and image. One of the most common options is to edit dialogue scenes in ways that cut against natural speech rhythms. […] The filmmaker may contrast the rhythm of sound and picture in more noticeable ways. For instance, if the source of sound is primarily offscreen, the filmmaker can utilize the behavior of onscreen figures to create an expressive counterrhythm[38].

What has been suggested so far is that by cutting to the addressee's reaction before the addresser's sentence is completed, the editor makes the cuts more unnoticeable and provides an auditory continuity. Alternatively, if the editor waits for the addresser's line to be spoken, and even pauses for dramatic effect before cutting to the addressee's reaction, they build up the audience's anticipation. Therefore, it seems that there is no right or wrong way or time to cut from the shot to the reverse-shot; it is the kind of dialogue, the (on-screen / off-screen) narrative and visuals, and the performances that dictate the 'when' to cut and 'what' to cut to.

Walter Murch summarises the three challenges the editor has to face while editing dialogues scenes. He suggests that the editor needs to, firstly, identify the potential cut points. After that, to determine what kind of effect these cuts will have on the audience. And last, but not least, choose which effect feels right for the film they are editing. He concludes by claiming that part of the editor's job is to anticipate and control the audience's thought-process; to give them what they want and need right before asking for it, be not too far behind or too far ahead, and be right with them, in order for the flow of events to feel natural and exciting[39].

Examining *Lincoln*'s three key scenes on equality, the goal is to determine Spielberg and Kahn's significant contribution to the way they have been edited. In doing so, I cite the parts from Kushner's script that describe the dialogue, the people, and the location they take place[40].

The War, Harold Green, Ira Clark, and Lincoln

The part of the sequence my research focuses on lasts 135". Even though one could argue that the battle itself is not relevant to the dialogue that follows on equality, I will agree with Landsberg that Harold Green's voiceover corroborates that the brutal battle preceding the dialogue cements the reason why black soldiers fight for; equality and freedom. And even though the battle sequence is the foundation of the dialogue that follows, the way Spielberg and Kahn have edited it distinguishably contrasts those two by directing the audience's attention to the latter.

The battle itself lasts 44" and contains 18 cuts. The ASL is 0.40 cuts per second (approximately). During the battle, both white and black soldiers kill and get killed in a fast-edited sequence that jumps from one killing to the next. The dialogue starts with Harold Green's voice over just as the sequence is about to come to an end.

<div align="center">

HAROLD GREEN (V.O.)
Some of us was in the Second
Kansas Colored. We fought the rebs
at Jenkins' Ferry last April, just
after they'd killed every Negro
soldier they captured at Poison
Springs.

</div>

The next 91" of the dialogue, as seen in the script below, indicate that a number of cuts could have been made to either emphasise Harold Green, Ira Clark, and Lincoln's utterances but also their reactions. Kahn has already stated that Spielberg always shoots a lot of coverage so they can have options in the editing room[12]. Presuming that Spielberg has also shot Green, Clark, and Lincoln

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[12]Chapter 4: Jurassic Park: Projecting Astonishment and Building Up Suspense through Reactions, p.17

separately, I have identified potential cuts in the script that could have been made on this sequence's final cut (on the right) and have also noted how it has been actually shot (on the left).

(tilt-down / dolly out begins)

                    HAROLD GREEN
        So at Jenkins' Ferry, we decided
        warn't taking no reb prisoners.
        And we didn't leave a one of 'em
        alive. The ones of us that didn't
        die that day, we joined up with the
        116th U.S. Colored, sir. From Camp
                 Nelson Kentucky.
                                                    (potential cut)
                    LINCOLN
            What's your name, soldier?
                                                    (potential cut)
                    HAROLD GREEN
            Private Harold Green, sir.
                                                    (potential cut)
                    IRA CLARK
        I'm Corporal Ira Clark, sir. Fifth
            Massachusetts Cavalry. We're
                waiting over there.
        He nods in the direction of his cavalry.

                    IRA CLARK (CONT'D)
        We're leaving our horses behind,
         and shipping out with the 24th
        Infantry for the assault next week
                 on Wilmington.
                                                    (potential cut)
                    LINCOLN
                (to Harold Green:)
            How long've you been a soldier?
                                                    (potential cut)
                    HAROLD GREEN
                Two year, sir.
                                                    (potential cut)
                    LINCOLN
        Second Kansas Colored Infantry,
        they fought bravely at Jenkins'
                   Ferry.

(dolly out ends / wide shot)

    HAROLD GREEN   IRA CLARK
  That's right, sir.   They killed a thousand rebel
                               soldiers, sir. They were very
                               brave.
                                    (hesitating, then)
                               And making three dollars less
                               each month than white soldiers.

                                                    (potential cut)

Harold Green is a little startled at Clark's bluntness.

                          HAROLD GREEN
                   Us 2nd Kansas boys, whenever we
                          fight now we -
                                                        (potential cut)
                          IRA CLARK
                   Another three dollars subtracted
                    from our pay for our uniforms.
                                                        (potential cut)
                          HAROLD GREEN
                   That was true, yessir, but that
                          changed -
                                                        (potential cut)
                          IRA CLARK
                   Equal pay now. Still no
                   commissioned Negro officers.
                                                        (potential cut)
                          LINCOLN
                   I am aware of it, Corporal Clark.
                                                        (potential cut)
                          IRA CLARK
                   Yes, sir, that's good you're aware,
                          sir. It's only that -
                                                        (potential cut)
                          HAROLD GREEN
                   (to Lincoln, trying to
                    change the subject:)
                   You think the Wilmington attack is
                          gonna be -
                                                        (potential cut)
                          IRA CLARK
                   Now that white people have
                   accustomed themselves to seeing
                   Negro men with guns, fighting on
                   their behalf, and now that they can
                   tolerate Negro soldiers getting the
                   same pay - in a few years perhaps
                    they can abide the idea of Negro
                   lieutenants and captains. In fifty
                   years, maybe a Negro colonel. In a
                    hundred years - the vote.
                                                        (potential cut)

Green's offended at the way Clark is talking to Lincoln.

(end of wide shot / end of discussion on equality / cut to Lincoln)

In this instance, it seems that up to 15 cuts could have been made that, as per Reisz and Millar, could focus on performance and the surrounding visuals with medium and close-up shots. Instead, Spielberg and Kahn begin with a tilt-down, close-up shot that introduces Green, narrating the story, keep that very same shot that dollies out, and ends up as a wide shot that also introduces Clark and the back side of Lincoln. After the dollying stops, and all three are in the frame, only then the dialogue on

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equality begins.

By facing Lincoln's back, and Green and Clark in the same uncut, 91-second shot, what Landsberg claims is actually visually achieved: 'it grounds the demand for equality not in Lincoln's benevolence or high-mindedness, but in the person of those who have been deprived of it.'[41] Lincoln is not the main focus, Green's interruptions do not really interrupt, and thus, Clark, who represents the African-Americans at that point, uninterrupted, having the audience's undivided attention, gets to emphasise what matters the most; the established freedom and the unestablished equality.

Their editing stimulates the audience with a fast-paced battle that leads to an uncut dialogue that is also the film's inciting incident: 'it sets the story in motion; it is the first visual representation of the key incident, what the story is about, and draws the main character into the story line.'[42] To clarify, in *Lincoln*, the key (inciting) incident is the 13th Amendment, the incident that establishes the story.

Lincoln and Euclid, in the Telegraph Room

The part of the sequence my research focuses on lasts 130" and contains 11 cuts. The ASL is 0.08 cuts per second (approximately). In this slow-paced sequence, equality, as observed in maths, is balance, fairness, and justice. Landsberg points out that: 'Equality is not motivated by compassion, but by an intellectual assessment of fundamental equality.'[43] Once again, it is a conversation amongst three people, carrying the same theme. Here, I have edited the script exactly as seen in *Lincoln*'s final cut.

(low angle wide shot of the Telegraph Room, Lincoln, Homer, and Sam)

```
                    LINCOLN
                (a beat, then:)
          You think we choose to be born?

                SAMUEL BECKWITH
              I don't suppose so.

                    LINCOLN
            Are we fitted to the times...
```

(full shot of the Telegraph Room, Lincoln, Homer, and Sam)

```
                LINCOLN (CONT'D)
                  ...we're
                born into?

                SAMUEL BECKWITH
          I don't know about myself.
```

(full shot of the Telegraph Room, Lincoln, Homer, and Sam)

>   SAMUEL BECKWITH (CONT'D)
>   You may
>   be, sir. Fitted.

(middle shot of Lincoln)

>   LINCOLN
>   (to Homer:)
>   What do you reckon?

(full shot of Homer, and Sam)

>   HOMER BATES
>   I'm an engineer... I reckon...

(middle shot of Lincoln)

>   HOMER BATES (CONT'D)
>   ...there's machinery
>   but no one's done the
>   fitting.

(full shot / dolly right of Lincoln, Homer, and Sam)

>   LINCOLN
>   You're an engineer, you must know
>   Euclid's axioms and common notions.
>
>   HOMER BATES
>   I must've in school, but...
>
>   LINCOLN
>   I never had much of schooling, but
>   I read Euclid, in an old book I
>   borrowed. Little enough ever found
>   its way in here –
>   (touching his cranium)
>   - but once learnt it stayed learnt.
>   Euclid's first common notion is
>   this: "Things which are equal to
>   the same thing are equal to each
>   other."

Homer doesn't get it; neither does Sam.

(dolly in / middle shot of Lincoln)

>   LINCOLN (CONT'D)
>   That's a rule of mathematical
>   reasoning. It's true because it
>   works; has done and always will do.

> In his book, Euclid says this is
> "self-evident."

(dolly in / middle shot of Homer, and Sam)

> LINCOLN (CONT'D)
> (a beat)
> D'you see? There it is, even in
> that two-thousand year old book of
> mechanical law:

(dolly in / middle shot of Lincoln)

> LINCOLN (CONT'D)
> it is a selfevident
> truth that things which are
> equal to the same thing are equal
> to each other. We begin with
> equality. That's the origin, isn't
> it? That balance, that's fairness,
> that's justice.

(middle shot of Homer, and Sam)

Looking carefully at Spielberg and Kahn's editing choices, posing the philosophical question of having 'choice to life' in a wide shot, it makes the question non-personal, impartial, and rather addressed to all living things. 'Are we fitted to the times we're born into?' is cut into two parts because Lincoln posing it and Samuel and Homer not grasping it is equally important. There is not a definite answer, so both the question and the lack of understanding it are made obvious. Cutting then from a wide shot to a full shot, they lessen the distance between the audience and the topic at hand, turning it from philosophical into pragmatic. The question refers to equality between the races, and connects with the 'choice to life' as, in other words, it asks: is a black person meant to be unequal to a white person just because they were born in a particular time that allows it?

The question though is beyond the two young men, but Samuel, thinking that Lincoln is asking them about himself, in a full shot, claims that even though he can not tell about himself, he believes that Lincoln was maybe meant to become the President. Spielberg and Kahn cut to a 3" flat reaction of Lincoln before he asks Homer about what he reckons because his reaction will contrast his next one. They cut to Homer who claims that he is an engineer, and then to a 4" reaction of Lincoln that indicates interest to what Homer had said, something that will instigate the monologue that follows.

Euclid's first common notion is imperative to the story as it sets the foundation for the 13th Amendment. 'Things which are equal to the same thing are equal to each other'. It is the mathematical / factual proof that if both black and white people are equal before the law, they must be equal to each

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other. By establishing that, first and foremost, as Clark mentioned to Lincoln in the film's first sequence, later on they can become sergeants, lieutenants, colonels, and then vote. Spielberg and Kahn, keeping this significance in mind, divide that monologue into 5 shots:

In a full shot / dolly right of Lincoln, Homer, and Sam, Lincoln explains the axiom and in a dolly in / middle shot of Lincoln, he explains that this is the rule of mathematical reasoning that always has and always will be working. They do not distract the audience by cutting to any reaction to that as it does not matter until only after the axiom's explanation has been completed. Samuel and Homer's 8" reaction shot matters then because they represent the lack of consideration towards a notion that is unthinkable in their time. But in order for their reaction to be fully comprehended, the meaning of the axiom must be understood, and for that the audience's attention needs to stay focused on Lincoln's utterances.

They, then, repeat that technique when Lincoln emphasises the fact that it is self-evident that the beginning is equality as that is the origin, balance, fairness, and justice. Once again, Samuel and Homer's 5" reaction shot comes after the message has been delivered. Comparing equality to justice, bridges this sequence with the next where Stevens defends that notion in the House of Representatives.

Thaddeus Stevens in the House of Representatives
The part of the sequence my research focuses on lasts 224" and contains 34 cuts. The ASL is 0.15 cuts per second (approximately). As the numbers indicate, this sequence contains a lot more cuts per second than the previous one, and, of course, the one before it that has no cuts at all. So, let's examine this sequence's editing to make sense of the way it has been structured.

(Tilt down / close up of Wood / long shot of Stevens)

> FERNANDO WOOD
> I've asked you a question, Mr.
> Stevens, and you must answer me. Do
> you or do you not hold that the
> precept that "all men are created
> equal" is meant literally?

(Wide shot / low angle of Wood and Stevens)

> FERNANDO WOOD (CONT'D)
> Is that not the true purpose of the
> amendment? To promote your ultimate
> and ardent dream...

(Middle shot of Stevens)

                    FERNANDO WOOD (CONT'D)
                         to elevate -

                    THADDEUS STEVENS
              The true purpose of the amendment,
               Mr. *Wood*, you perfectly-named,

(Middle shot of Ashley)

              brainless, obstructive *object*?

(Middle shot of Stevens and Wood)

                      FERNANDO WOOD
               You have always insisted, Mr.
              Stevens, that Negroes are the same...

(Steadicam right / middle shot of Stevens)

                    FERNANDO WOOD (CONT'D)
                    ... as white men are.

                    THADDEUS STEVENS
              The true purpose of the amendment -

(High angle / pan left / long shot of journalists waiting to write down)

(Middle shot of Stevens)

(Steadicam left / long shot of Mary Todd Lincoln, Elisabeth Keckley)

(Steadicam right / close-up shot of Stevens)

(Steadicam left / middle shot shot of Ashley and Asa Litton)

(Middle shot of William Seward)

(Steadicam left / middle shot / high angle of Stevens)
                    THADDEUS STEVENS (CONT'D)
               I don't hold with equality in all
               things only with equality before
                    the law and nothing more.

(Middle shot of Wood)

                      FERNANDO WOOD
                       (surprised:)
                That's not so! You believe that
                    Negroes are enti-
(Long shot of Wood, Pendleton, and the representatives)

                    FERNANDO WOOD (CONT'D)
                    -rely equal to white
                men. You've said it a thousand

```
                    times -

              GEORGE PENDLETON
            (leaping to his feet)
          For shame! For shame! Stop
            prevaricating and answer
              Representative Wood!
```

(Close up shot of Stevens)

```
      THADDEUS STEVENS
I don't hold with equality in
all things, only...
```

(Middle shot of Wood and Pendleton)

```
THADDEUS STEVENS                    GEORGE PENDLETON
... with                    After the decades of... fervent
equality before the law and   advocacy on behalf of the
nothing more.                  colored race -

                GEORGE PENDLETON (CONT'D)
                After the decades of...
```

(Steadicam in / middle shot of Ashley)

```
              GEORGE PENDLETON (CONT'D)
              ... fervent advocacy on behalf of
                  the colored race -

                    JAMES ASHLEY
                   (leaping up:)
              He's answered your questions! This
              amendment has naught to do with
                    race equality!
```

(Wide shot of Stevens)

```
     GEORGE PENDLETON                    THADDEUS STEVENS
You have long insisted, have      I don't hold with equality in
you not, that the duskcolored     all things only with equality
race is no different              before the law and nothing more.
from the white one.
```

(Middle shot of Mary Todd Lincoln and Keckley)

```
                        MARY
                (whispering to Mrs.
                    Keckley:)
              Who'd ever've guessed that old
            nightmare capable of such control?
            He might make a politician someday -


                   ELIZABETH KECKLEY
                 (standing abruptly:)
                    I need to go.
```

                                                                170

(Middle shot of Stevens, Pendleton and Wood in the background)

                GEORGE PENDLETON
      Your frantic attempt to delude us
           now is unworthy of a
      representative. It is, in fact,
        unworthy of a white man!

(Close-up shot / steadicam out of Stevens)

               THADDEUS STEVENS
         (giving in to his anger:)
      How *can* I hold that all men are
     created equal, when here before me –
         (pointing to Pendleton:)
     – stands stinking the moral carcass
     of the gentleman from Ohio, proof...

(Middle shot of Stevens, Pendleton and Wood in the background)

          THADDEUS STEVENS (CONT'D)
     that some men *are* inferior, endowed
       by their Maker with dim wits
        impermeable to reason...

(Middle shot of Stevens)

          THADDEUS STEVENS (CONT'D)
            ... with cold
    pallid slime in their veins instead
     of hot red blood! You are more
    reptile than man, George, so low
    and flat that the foot of man is
     incapable of crushing you!
         General uproar.

(Steadicam in, middle shot of Pendleton)

                GEORGE PENDLETON
           HOW DARE YOU!

(Middle shot of Stevens)

               THADDEUS STEVENS
    Yet even you, Pendleton, who should
     have been gibbetted for treason
     long before today, even worthless
     unworthy you ought to be treated
      equally before the law! And so
    again, sir, and again and again and
     again I say: I DO NOT HOLD WITH
    EQUALITY IN ALL THINGS. ONLY WITH
      EQUALITY BEFORE THE LAW.

(Middle shot of Ashley)

<pre>
                    GEORGE PENDLETON
          Mr.Speaker, will you permit this
              vile, boorish man...
</pre>

(Steadicam right / middle shot of Mr. Speaker)

<pre>
                 GEORGE PENDLETON (CONT'D)
            ... to slander and threaten me?
</pre>

(Long shots of journalists writing down)

(Middle shot of Keckey walking back into the room)

(Middle shot of William Seward)

(Tracking shot of Steven heading towards the exit, looking up)

(High angle / tracking shot of Mary Todd Lincoln looking from above)

(Tracking shot of Steven heading towards the exit, looking down and smiling)

The editing, here, follows specific patterns both in terms of pace, but also in terms of the topic's significance. Like the previous two sequences, the premise, the audience, and Wood and Stevens are included in the first shot when Wood asks the question about equality. Only after the question is raised, Spielberg and Kahn cut to a wide shot of both of them, and the members of the House, as anticipation is the key and, like Lincoln's earlier philosophical question, it depersonalises the topic and raises it to a broader perspective.

The second time Wood rephrases the question and makes it about the amendment, they cut it mid-sentence to a middle shot of Stevens, personalising it this time and making it about Wood versus Stevens in a 4 fast-paced shot-exchange of irony and insults until Stevens is about to explain the true purpose of the amendment. They will keep the pace steady for the next 7 shots, cutting back and forth to Stevens and the reactions of various members of the House. This is a decisive moment. It is Stevens' realisation that by stating that everyone is equal before the law, for every white and black person, inside and outside the House, the world as they know it is about to change. By cutting back and forth to Stevens and people's reaction towards the beginning of his statement – 'the true purpose of the amendment is...' – everyone's anticipation is increased on one hand, and on the other hand, Stevens is solely burdened with what he is going to say, the way he is going to say it, and the reactions he is going to cause.

Therefore, when he actually states that he believes that everyone should be equal before the law, the shot remains on Stevens until the sentence is finished. Only then, Spielberg and Kahn emphasise the turbulence / aftermath of Stevens' statement, so when he is forced to state it again, they cut mid-

sentence from Stevens, to Wood and Pendleton, to Ashley, and when he states it again, to a wide shot of numerous House members. By doing so, they escalate the effect from individual to population level.

But then the accusation becomes personal again between Pendleton and Stevens when the latter is accused of being unworthy of a white man. This, now, becomes the opportunity for Stevens to corroborate his initial statement and cement the true purpose of the amendment. And Spielberg and Kahn approach it in a similar manner. At this stage, on one hand, the audience needs to be aware of the general uproar Stevens' statement has caused, but, on the other hand, no reaction is as important as the corroboration itself. Thus, the next 6 shots allow background reactions, yet focus on Stevens, Pendleton, and Wood. The first shot contains Pendleton's accusation in its entirety because that triggers Stevens' last words that seal the fate of the amendment. Spielberg and Kahn, then, cut between Stevens' insult against Pendleton 5 times before, in a full shot of Stevens, he concludes, once more, his statement on equality before the law. Spielberg and Kahn will only then focus on people's reactions by cutting to 8 reaction shots as a sign of the significance of the political debate's outcome and the effect it will have on the world.

This research shows that Spielberg and Kahn identify the significance of the film's theme, namely the 13th Amendment, and prioritise it over people – regardless of their significance – or the reactions it causes. By doing so, they provide an answer to the question posed by Bordwell and Thompson as to whether overlap or not. When the significance of the subject is such, its full expression, and therefore its understanding, comes first, and then the reaction(s) to it follow. The patterns they use cement the notion that by interrupting a significant phrase, flow, or train of thought to cut to a reaction, does, firstly, a disservice to its value, and, secondly, distracts the audience. They establish the action, structure the reaction around it – what the speaker says and how the listener reacts to it – and direct the audience's attention to what matters the most.

Landsberg focuses on the importance of dialogue in conjunction with the film's narrative and stylistic strategies dictated by Spielberg and Kushner. While most arguments surround these two names and their work (directing and writing), Kahn's name is left unnoticed by scholars and critics alike when his work (editing) addresses film theory's debates and arguments. It was Spielberg ultimately who, as Kathleen Kennedy mentioned in the introduction, was wondering: 'There's so much talking, so much dialogue. How am I going to make this suspenseful and engaging?'[13] The answer is found in editing,

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[13]Introduction, p.6

and more particularly in Michael Kahn.

Reisz and Millar claim that the visuals can be as important as the dialogue itself and that the actors' / actresses' performance can define the way of editing. So, amongst numerous takes and angles, and numerous shots of brilliant performances, the editor has innumerable choices on how to edit a sequence. So, the director and the editor need to work together to narrow those choices down to the ones that create meaning for what they want to achieve. In this instance, it is Spielberg and Kahn strategically structuring the dialogues surrounding the film's main theme. The 13th Amendment.

Peter S. Field spots symbolisms into *Lincoln*'s screenplay and dialogues, and, even though it is Spielberg's responsibility to shoot them, it is also his responsibility to think of the editing process, and the way Kahn works in order to create the desired emotion. Having analysed dialogue in depth in this chapter, I would like to refer to chapter 5 and *Schindler's List* (1993)*,* and more specifically to the dialogue between Schindler and Stern when they finally enjoy that drink together. Talking about the importance of editing in dialogue, and praising Kahn for the way he works, Spielberg claims that:

> 'I think this scene in Schindler's List really illustrates the importance of emotion through film editing. Mike Kahn's choices of how long to let the characters look at each other and study each other, and think about how they're feeling, that was all done in the editing room. It wasn't in the script and it wasn't on the floor the day I shot it.'[44]

When once asked how he cuts dialogue, Kahn responded that: 'In dialogue scenes, I like people looking at each other. I like eyes to meet. And so, they're getting into each other and you're connecting.'[45] The way *Lincoln*'s dialogues have been edited serve the same purpose; to build up and climax the purpose of the 13th Amendment, so they can emotionally connect it with the audience. Clark introduces the importance of equality (0 cuts per second), Lincoln mathematically, therefore factually, conceptualises it (0.08 cuts per second), and, ultimately, Stevens defends it (0.15 cuts per second). Spielberg and Kahn's editing serves the narrative's purpose.

For the director and the editor, the principles of editing a dialogue scene might be based on personal preferences, but the development of those personal preferences gives birth to perspective that, over the years, it gives birth to recurring patterns. Those patterns might not be obvious if one does not look for them or does not know what to look for but their outcome, upon emotionally connecting with the audience, gives birth to inspiring and influential films, like *Lincoln,* that have an immense social impact.

148 years after the 13th Amendment's passing, the state of Mississippi, finally, after *Lincoln*'s release, officially ratified it too. When a Mississippi resident watched *Lincoln*'s political fight surrounding the 13th Amendment, contacted another Mississippi resident who contacted the Mississippi Secretary of State who contacted the Office of the Federal Register that actually made the ratification official[46].

I would like to conclude with Steven Spielberg's perspective on editing dialogue sequences that expresses the complexities and challenges he, and arguably every director, faces when they find themselves in the editing room:

> For me, I'm always having problems cutting long scenes where people talk to each other. 'Cause you've got an unlimited amount of choices and opportunities when you just have two talking heads. The scene can go many different ways. The drama could become comedy. Pathos could become tragedy. It could become, you know, kind of like a grilling session or a deposition if you cut it really fast, or it can be very leisurely and introspective if you used a lot of thought and a lot of the breaths and air and the pauses not just the words. And that's where a great film editor can help a director[47].

[1]Landsberg, A. (2015) *'This isn't usual, Mr. Pendleton, this is history': Spielberg's Lincoln and the production of historical knowledge*. Rethinking History: The Journal of Theory and Practice. p.482

[2]Landsberg, p. 483

[3]Robin, C. (2012). *Steven Spielberg's White Men of Democracy*. Out of the Crooked Timber of Humanity, No Straight Thing Was Ever Made. [Online] Available: <http://crookedtimber.org/2012/11/25/steven-spielbergs-white-men-of-democracy/> [Accessed 11 November 2021]

[4](Anon) National Constitution Center (2021) [Online] Available: <https://constitutioncenter.org/interactive-constitution/amendment/amendment-xiii> [Accessed 10 November 2021]

[5]Masur, K. (2012). *In Spielberg's Lincoln, Passive Black Characters*. New York Times, Op-Ed.

[6]Vorenberg, M. (2013) *Spielberg's Lincoln: The Great Emancipator Returns*. The University of North Carolina Press. p. 570

[7]Vorenberg, pp. 549 - 550

[8]Vorenberg, p. 570

[9]Field P. S. (2017) *Abe Lincoln in the Age of Obama and Spielberg*. Comparative American Studies an Academic Journal. Routledge. pp. 22-24

[10]Mitchell, M., N. (2015) *Seeing Lincoln: Spielberg's film and the visual culture of the nineteenth century*. Rethinking History: The Journal of Theory and Practice. pp. 493 - 494

[11]Landsberg, p. 482

[12]Landsberg, p. 483

[13]Landsberg, p. 483

[14]Landsberg, p. 484

[15]Landsberg, p. 484

[16]Landsberg, p. 484

[17]Landsberg, p. 484

[18]Landsberg, p. 490

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[21]Salt, pp. 117 - 118

[22]Salt, p. 148

[23]Salt, pp. 207 - 208

[24]Kozloff, S. (2000) *Overhearing Film Dialogue*. University of California Press. p. 17

[25]Snyder, B. (2005). *Save the Cat! The Last Book on Screenwriting You'll Ever Need*. Studio City, CA: Michael Wiese. p. 147

[26]Snyder, p.148

[27]Snyder, p. 154

[28]Field, S. (2004) *Screenplay: The Foundations of Screenwriting*. New York: Delta. pp. 2 - 3

[29]Field. p. 107

[30]Field. p. 244

[31]Reisz, K., Millar, G. (1968) *The Technique of Film Editing.* New York: Hastings House. p. 65

[32]Reisz, Millar, pp. 65 - 66

[33]Reisz, Millar, p. 68

[34]Reisz, Millar, p. 68

[35]Reisz, Millar, p. 77

[36]Bordwell, D., Thompson, K. (1993) *Film Art,* 4th ed. New York: McGraw-Hill. p. 275

[37]Bordwell, Thompson, p. 275

[38]Bordwell, Thompson, p. 282

[39]Murch, W. (2001) *In the Blink of an Eye*. 2nd Edition. Silman-James Press. pp. 68 - 69

[40](Anon) Script Slug (2021) [Online] Available: <https://www.scriptslug.com/script/lincoln-2012> [Accessed 25 November 2021]

[41]Landsberg, p. 485

[42]Field, S. p. 129

[43]Landsberg, p. 486

[44]*The Cutting Edge: The Magic Of Movie Editing* (2004) [DVD]. Directed Wendy Apple. USA: A.C.E., B.B.C., NHK Enterprises, TCEP Inc., 00:54:42

[45]*The Cutting Edge: The Magic Of Movie Editing* (2004) [DVD]. Directed Wendy Apple. USA: A.C.E., B.B.C., NHK Enterprises, TCEP Inc., 00:55:45

[46]Condon, S. (2013) CBS News. [Online] Available: <https://www.cbsnews.com/news/after-148-years-mississippi-finally-ratifies-13th-amendment-which-banned-slavery/> [Accessed 1 December 2021]

[47]*The Cutting Edge: The Magic Of Movie Editing* (2004) [DVD]. Directed Wendy Apple. USA: A.C.E., B.B.C., NHK Enterprises, TCEP Inc., 00:55:53

Chapter 8: *West Side Story*: The Impact of Editing on the Musical Performance

West Side Story (2021) – herein *WSS* – is Steven Spielberg's first ever musical. Jeanine Basinger states that one of the musicals' greatest challenges is '[…] taking the audience into a musical universe, and finding a way to move its characters from nonperformance mode to performance mode and back again.'[1] Considering 'America' the film's main and representative sequence, this research aims to examine the editing behind the numerous protracted tracking and crane shots while comparing it and contrasting it to contemporary musicals, asking, how does Spielberg and Kahn's editing impact the actors / actresses' musical performance?

Over the years, numerous authors have thoroughly elaborated on the crucial importance of performance in a musical. Amongst them, Raymond Knapp explains that:

> American musicals - through their characters, stories, and songs; through the memorable performance of those characters, stories, and songs by charismatic stars; and through the varied ways and degrees to which wider populations merge with those characters, live out their stories, and sing or move to their songs - have given people, in a visceral way, a sense of what it *feels* like to embody whatever alternatives that musicals might offer to their own life circumstances and choices[2].

Moreover, Jane Feuer states that: 'Musicals not only gave the most intense […] pleasure to their audience but also supplied a justification for that pleasure. Musicals not only *showed* you singing and dancing; they were *about* singing and dancing, about the nature and importance of that experience.'[3]

The original *WSS* (1957) was a musical that offered that experience. It premiered on 26 September 1957 at the Winter Garden Theatre. Based on Arthur Laurents' book, Jerome Robbins directed and choreographed it, Leonard Bernstein composed the music, and Stephen Sondheim wrote the lyrics. It is a modern musical adaptation of Shakespeare's *Romeo and Juliet* and the motive behind the concept was the conflict between the Irish Catholics and the Jews in the late forties – eventually though, the focus shifted to the rivals between the Americans and Puerto Ricans. *WSS* was the outcome of experimentation in which characters expressed themselves through motion, therefore dancing in Latin and Caribbean rhythms became the actual storytelling4.

WSS (1961)5 was directed by Robert Wise and Jerome Robbins and adapted for the big screen by Ernest Lehman. It won ten (out of eleven) Oscars and earned twenty-eight more wins and ten nominations6. However, Bernstein, Sondheim, and Laurents disliked the film and the critics' reviews varied. Sequences such as 'Prologue,' 'Dance At The Gym', 'America', 'Cool', 'Rumble' and 'Somewhere' became the core of the action in both the original play and the adaptation, but, in the case of the latter, their meaning was perceived as devised; unnatural7.

It is worth noting that Robbins was, eventually, dismissed from the production due to lack of utilisation of camera movement and depth of field on one hand, but, interestingly enough, also because: '[…] his insistence (after an unprecedented ten weeks of rehearsals) on experimenting with alternative angles with a disregard for continuity convinced co-director Robert Wise (who had made his name as an editor) that the routines would not cut together.'8

Spielberg and writer / producer Tony Kushner, while respecting the original play that 'redefined Broadway musicals'9 wanted to make it more contemporary and fresh. They wanted to bring its core issues – love, life and death – to the audiences of today10. Spielberg wanted to explore the characters in a deeper level and make them more relatable, and that depth, motivation and stronger interplay is what Kushner's script provides11. Spielberg acknowledges that even though it is based originally on *Romeo and Juliet*, today, it serves also as an allegory for what is happening along the US borders and to the US system that rejects non-white people. This new information has been incorporated in the original play and: 'In some ways this has resulted in what some might consider to be a more realistic or even darker version of *WSS*.'12 Respectively, Kushner presents the story as: '[…] both big and political and also intimate; as its heart it's as private and personal as can be, two young people who fall fiercely in love, but the love that blossoms between them is murdered by the political world surrounding them.'13

All three versions of *WSS* – Broadway's, Wise and Robbins', and Spielberg's – include the aforementioned integral sequences, but, arguably, the main sequence is 'America', and this research examines it as the key sequence of the film. Yet, its editing is compared to the editing of two other sequences, 'Dance at the Gym' (shot in a wide space), and 'Gee, Officer Krupke' (shot in a confined space) to examine the way or ways Spielberg and Kahn's editing impacts the musical performances.

WSS (2021) is inundated with musical performances, so, additionally to Knapp and Feuer, let us examine the importance of their portrayal within the musical itself. Initially, Basinger states what defines these performances: '[…] musicals are not defined simply by the performance of a musical

number. They must be defined by the purpose of that number, the frequency of other numbers, and the inciting of audience expectation of that number.'[14] In other words, why and how often these acts occur, and how reasonable for the audience is the actors and actresses to sing and dance, defines the importance of the performance itself.

Basinger claims that the acts of singing and dancing are ways of making the audience feel and comprehend certain situations in certain ways[15]. This is achieved by setting up a place that is real, switching to the musical performance, and making it believable for the audience. While acknowledging it is not easy, she insists that this must be done naturally[16]. And that is the difficulty stated in the beginning; to switch the characters from non-performance mode to performance mode and the audience to naturally accept that all troubles but also joys are presented when the actors / actresses sing and dance.

Basinger notices though that not every actor and actress can be a musical performer. That is because they can not sing and they are dubbed instead and / or they can not dance, and, therefore, their dance is faked with close-ups. At this point, she references Fred Astaire and states that: 'His goal would always be the integrity of the performance.'[17] Astaire knew that multiple cameras could capture the choreography and that it could be edited and projected from different perspectives to offer a spectacle that Broadway could not. That would include reaction shots, or close-ups on taping feet, and shots that would offer a fresh perspective to the dancing parts. Yet Astaire opposed these techniques:

> […] because they broke up the dance, destroyed its line and thus its poetry, and distracted viewers from his movements. He demanded control of the camera, and essentially asked it to follow the dance, respect the dancers, and bring greater emotion to the viewers by making the dancing mean something in the story or by showing dancing in a way that made them feel like a part of it. […] he wanted to dance in the center of the camera's eye[18].

One of the challenges for every director, then, was, is, and will be to make the audience accept that the singing and dancing and the rest of the utterances and actions taking place throughout the film are part of the same world. The non-musical world and the musical world need to be naturally integrated and become one. The question, 'how does one transition from one to the other?' to achieve that has no specific answer as every musical's narrative is different, and, therefore, the techniques vary. Nevertheless, Basinger mentions three ways this can be achieved:

> There are script-related ways to move in and out (a line of dialogue, a line of the song spoken to start) and sound ways (bringing the up-and-coming music in under a conversation) and purely cinematic ways (a cut, a dissolve, a camera movement). [...] A successful musical has to establish musical spaces, create and use performance arenas, transform a story into a musical universe, and provide an audience with suitable transitions from one to another[19].

A predominant aspect of *WSS*'s (1961) plot is that it presents the singing and dancing as part of everyone's reality, linking this way the performance with the non-performance mode; integrating music and plot. The importance of this integration lies in the fact that in *WSS* (1961), the music provides 'characterization, delineation of emotions, and direct communication among people[20].' It is through the musical performances that people express themselves, reveal their identities, bond and clash with one another and confirm 'the world as a stage[21].'

WSS (2021)22*,* but also all other versions, can be summarised in the following logline: Xenophobia and racism, have long consumed two teenage street gangs of New York of different ethnic backgrounds, but a forbidden love sparks the ultimate rival between them.

Manhattan, 1957. Two teenage street gangs, the 'Jets' (white Americans), and the 'Sharks' (Puerto Ricans) notoriously fight for San Juan Hill, a specific community on Upper West Side. Disregarding the fact that the community is soon to be demolished and become the Lincoln Centre, Riff, Jets' leader, decides to provoke the Sharks to a fight and asks the support of his friend Tony, who is already on parole. Wanting to leave the violence behind him, Tony declines, but, at a local dance, he meets and falls in love with Maria, who happens to be the Sharks' leader's sister, Bernardo. Bernardo gets infuriated by that and gives in to Riff's provocation. The fight brings nothing but trouble with the law and, Tony, having pledged his love for Maria, tries unsuccessfully to defuse the situation. While he shows up at the rumble, he does not get involved, but as the fight goes on, Bernardo stabs and kills Riff. Retribution instantly follows and blinded by rage, Tony stabs and kills Bernardo. When Maria finds out, she confronts Tony who is about to turn himself in. Not wanting to lose him too, or each other for that matter, they decide to run away together. The situation gets complicated even further when Bernardo's girlfriend and friend of Maria, Anita, finds out and a member of Sharks, Chino, decides to personally perpetuate the vendetta and kill Tony. In an attempt to warn him, Anita almost gets gang raped by the Jets, is saved by an old Puerto Rican lady, Valentina, but lies to her that Chino killed Maria. Against all odds, Valentina becomes the reason the Jets get disbanded. Not knowing the truth though, she reproduces Anita's lie to Tony, who, not being able to live with himself, finds Chino

and begs him to kill him. When Maria finds out, she runs as fast as she can to prevent that from happening, but Chino kills Tony who dies in Maria's arms. An event that brings to an end the gangs' on-going rivalry.

In an attempt to explain the importance of Spielberg and Kushner's visualisation of 'America', I will compare and contrast it to Robbins and Wise's. Spielberg claims: 'In the Broadway musical and in the Robert Wise film, "America" is done on a rooftop at night. We decided to bring "America" out on the street, in the morning, and it involves the entire Puerto Rican neighborhood. […] We filmed it in bright daylight, and over several neighbourhoods.'[23] So, let us summarise the sequence of both films.

America (1961) / (00:49:41 – 00:54:50)

The Sharks have gathered at the rooftop of a building, and Anita and Bernardo arrive last. They argue about what had happened at the local dance, where Maria and Tony met and danced together. The argument, eventually, leads to whether it is better to live in America or Puerto Rico. Anita starts singing the reasons she does not like living there anymore, and the rest of the women join her. Bernardo and the men create their own front and, in between, they sing negatively to everything the women find positive. Thrice, they stop singing and dance it off, and, after the last dance, they cheer, hug and kiss, and leave the terrace.

America (2021) / (01:03:14 – 01:08:33)

Anita hangs the laundry in the fire-escape area, other Puerto Rican women do too. She starts singing the reasons she does not like living in Puerto Rico anymore, the other women participate, they leave the laundry hanging and all of them start heading downstairs. As they come out to the street, the singing continues and Puerto Rican men show up, singing negatively to everything the women find positive in America. They dance it off and they enter a boxing gym, singing. They exit, and a back alley leads them to an intersection where they all dance. Singing through the local market again, the women keep referring to the positives America has to offer, while men keep replying with the negative aspects of it. Ultimately, they end up in a larger intersection where non-dancing people create a circle for all the dancers to get involved inside it. Cars slow down or stop, and white people stare, even admire. The sequence culminates with everyone within the circle dancing, and finally, with Bernardo and Anita kissing.

As the story remains the same at its core, but the script positions the action in polar opposite time and space, juxtaposing the two sequences, it becomes evident that the camera angles share a significant resemblance (Figure 8.1 - 8.8).

Figure 8.1, America (2021)

Figure 8.2, America (1961)

Figure 8.3, America (2021)

Figure 8.4, America (1961)

Figure 8.5, America (2021)

Figure 8.6, America (1961)

Figure 8.7, America (2021)

Figure 8.8, America (1961)

Knowing that Wise shot his version using angles that would cut together in the cutting room, and observing this research's visual analysis (Figures 8.9 – 8.13), it also becomes evident that continuity editing is the main technique him and his editor, Thomas Stanford, used to assemble it.

Therefore, do the directorial similarities extend to the way the two films have been edited? Before answering it though, it is important to understand how continuity editing started, and what its parameters are.

In the late 19th century, the Lumière brothers were the first ones to record events until the stock ran out. *Baby at the Lunch Table* (1895), *A Boat Leaving Harbour* (1895), and *Watering the Gardener* (1895) were few of those events that their camera captured movement. George Méliès picked up the torch who expanded on storytelling by including more than one shot in his films. *Cinderella* (1899) is single-incident events told in a number of episodes and its continuity 'established a connection between separate shots.'[24] Of course, this was the very beginning of it, so continuity was restricted to each shot, having a single background action, starting and ending within that shot and not continuing

to the next, with a constantly stationed camera. His contemporary, Edwin S. Porter, in search of suitable scenes to construct a story, chose fire department activities – *Life of an American Fireman* (1903). What he needed though was a central idea to focus on and he chose a story where a mother and child were trapped in a burning building and needed saving. What was unfathomable at the time was a story to have been constructed after the material had been shot. That indicated that each shot's meaning 'could be modified by joining the shot to others.'[25]

Having already elaborated on the evolution and illusion of continuity in chapter 6, '*A.I.* and *Minority Report*: The Importance of Structured Chase Sequences', I would like now to emphasise on the way it is achieved as well as the importance of clearly preserving it.

Roy Thompson and Christopher J. Bowen tell us that smooth and seamless continuity, while crossing from one shot to the next, makes the editing unnoticeable. They also analyse the different forms of continuity that the editor may encounter. The first one is the continuity of content: 'Actions performed by the on-camera talent must match from one shot to the next'. For example, an actor's performance and actions need to match the numerous camera set-up framings, but also the numerous takes the director requires[26].

The second one is continuity of movement: 'Screen direction is the movement of talent or objects toward frame right or frame left. This must be maintained as you transition from one shot to the next, if the next shot still covers the same movement of talent or objects.' For example, the 180 degree rule dictates that an actor or an object moving from left to right in one shot, should keep moving in the same direction in the next shot[27].

The third one is continuity of position: 'Since the film space has direction as noted above, it also must have a sense of place. Talent subjects or physical objects within the frame occupy a certain space within the film world as well.' For example, if an actor or object in a static position occupy the left side of the frame, in the next shot, they should occupy the same space as before[28].

The fourth one, is continuity of sound: 'If the action of the scene is happening in the same place and at the same time, then the sound will continue from one shot to the next.' The example Thompson and Bowen provide is that if an airplane is both seen and heard in one shot, in the next one, even the viewer doesn't see the airplane, they should still be able to hear it. The sound (and its level consistencies) also applies to voices and objects and what should always be kept in mind is their position within the frame or the distance from the camera[29].

Edward Dmytryk claims that:

> The finer the cutter's technique, the less noticeable is his contribution. […] If the film is well shot and well cut, the viewer will perceive it as a motion picture which seems to flow in continuous, *unbroken* movement on a single strip of film. At times, even if a film is *not* well shot, an extremely clever cutter can still shape it into a smooth, continuous narrative[30].

Dmytryk states that there are a few steps that need to be taken for the smooth cutting to be achieved and the director takes the first one, during filming, but he believes that not many of them have an understanding for the editor's needs. Therefore, the editor is the one who would have to back the director up and make the film look as good as possible[31]. Finally, he acknowledges that a good director 'who has risen from the cutting ranks'[32] appreciates the 'additional cinematic values can be supplied through the cutting process.'[33] Let us see now in Spielberg's *WSS* how Kahn's editing supplies those values.

While Spielberg did not start as editor, throughout every chapter, this research has shown that his directorial choices are such because of editing, and more particularly, because of Kahn's editing. A parenthesis needs to be opened at this point for Sarah Broshar. Broshar started as editorial intern on *Sky Captain and the World of Tomorrow* (2004). She then became assistant editor and additional editor on films such as *Brave New World* (2005), *All the Days Before Tomorrow* (2007), *Prince of Persia: The Sands of Time* (2010), and *Pirates of the Caribbean: On Stranger Tides* (2011). The same year, she started working with Kahn as assistant editor on *The Adventures of Tintin: The Secret of the Unicorn* (2011), became first assistant editor on *War Horse* (2012) and *Lincoln* (2012), then additional editor on *Bridge of Spies* (2015) and *The BFG* (2016), only to become Kahn's co-editor from *The Post* (2017) until *The Fabelmans* (2022)[34]. Therefore, for this chapter, when referring to Spielberg and Kahn, her work will be included and, as such, her statements will represent Kahn's work.

All sequences in *WSS* that contain a singing and / or a dancing act have a beginning, a middle and an end[14]. They could as well be considered short, three-act structured, self-contained films. They begin with a protracted shot that introduces the environment the characters are in, the characters themselves, as well as the controversy, or, simply, the reasons for singing and / or dancing to the song or music that follows.

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[14]It is the music / songs' beginning and finale that determine the start and finish of the sequences.

'America' (1961): The part of the sequence my research focuses on lasts 309", contains 32 cuts, and the ASL is 0.10 cuts per second (approximately). From 00:49:41 – 00:50:27 is the set-up which lasts 46", contains 3 cuts, and the ASL is 0.06 cuts per second (approximately). From 00:50:27 – 00:54:28 is the confrontation which lasts 241", contains 28 cuts, and the ASL is 0.11 cuts per second (approximately). From 00:54:28 – 00:54:50 is the resolution which lasts 22", contains 1 cut, and the ASL is 0.04 cuts per second (approximately).

'America' (2021): The part of the sequence my research focuses on lasts 319", contains 45 cuts, and the ASL is 0.14 cuts per second (approximately). From 01:03:38 – 01:04:44 is the set-up which lasts 66", contains 5 cuts, and the ASL is 0.07 cuts per second (approximately). From 01:04:44 – 01:08:45 is the confrontation, which lasts 241", contains 36 cuts, and the ASL is 0.14 cuts per second (approximately). From 01:08:45 – 01:08:57 is the resolution, which lasts 12", contains 4 cuts, and the ASL is 0.33 cuts per second (approximately).

The quantitative data indicate that both versions of 'America' have been edited following relatively the same pace and rhythm, especially during the set-up and the confrontation. To examine the way Wise and Stanford's and Spielberg and Kahn's continuity editing works though, Thompson and Bowen's rules need to be assessed.

Figure 8.9, America (1961)

Figure 8.10, America (1961)

Figure 8.11, America (1961)

Figure 8.12, America (1961)
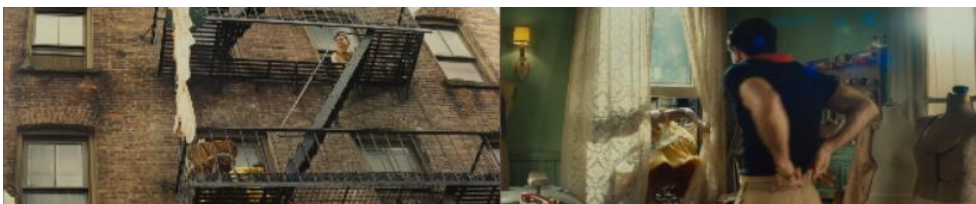

Figure 8.13, America (1961)

Figure 8.14, America (2021)

Figure 8.15, America (2021)

Figure 8.16, America (2021)

Figure 8.17, America (2021)

Figure 8.18, America (2021)

While the quantitative data, in this instance, answer the question 'how often' do they cut, the qualitative data focus on the 'when' they cut. Figures 8.9 – 8.18, are representative examples of when Wise and Stanford and Spielberg and Kahn cut in order to move the story forward. Focusing on Spielberg and Kahn's editing, throughout every cut, the performers' actions match, their movement is continuous and synchronised, they maintain the same position within the frame, and the sound is consistent from beginning until the end – all forms of continuity, as analysed by Thompson and Bowen.

Choreographer Justin Peck claims that the sequence's tremendous difficulty:

> '[…] was the fact that we had to shoot on so many different locations, spread out
> among unconnected days throughout our shoot schedule. Our goal was to maintain
> the consistency of the five-minute number despite the fact that it was actually shot
> over ten days or so, everywhere from Harlem to Paterson, New Jersey, to Queens[35].

Therefore, following to the letter Thompson and Bowen's rules seems to be the way to connect the scattered shootings among unconnected days and locations to maintain the same consistency. Furthermore, Kahn states that what he usually does for Spielberg is to build a temp music track until the real score is ready to be used, but in this case, the music had already been composed[36]. Taking into consideration that this is a prestigious musical, and each song carries a significant message, Kahn continues by saying that: '[…] Steven wanted to be extremely respectful of the original composition. So, we had to be careful each time we made a picture change, an edit.'[37]

This is a statement that needs to be further explored as it connects to Basinger's point of view on performance. That significant message is carried by actors and actresses who perform these songs, and Kahn and Broshar, piecing together the numerous shots and angles in the cutting room, they describe the feeling, stating that:

> There's so much energy in the choreography and in the camera movements, and
> such great performances. We had a cut of it done, but we kept looking at all of the
> different takes; we had so many choices, so many different angles and
> performances... We were so impressed with the actors and how many times they
> would perform each take... You literally felt exhausted for them, just watching the
> dailies! Yet, in the final edited version, it appears so effortless and seamless[38].

Let us see now how the effortlessness and seamlessness is translated to images while deconstructing the sequence.

(Long Tracking Shot / Fire Escapes)

(Low Angle, Long Tracking Shot, Anita)

```
                    Anita

        Puerto Rico... You lovely island...
          Island of tropical breezes...
        Always the pineapples growing...
         Always the coffee blossoms
                  blowing...
```

(Low Angle, Long Shot, Woman#1)

```
                 Woman#1
          And the money owing.
```

(Low Angle, Middle Shot, Anita's reaction)

(High Angle, Long Shot, Women# 2&3)

```
                 Woman#2
          And the babies crying.

                 Woman#3
          And the people trying.
```

(Low Angle, Long Shot, Anita)

```
                 Anita
     I like the island Manhattan (I know
                 you do)
          Smoke on your pipe...
```

(Middle Shot, Anita & Bernardo)

```
                 Anita
          ...and put that in!
```

(Long Shot, Anita & Women walking outside the building)

(Long Shot, Anita, Women & people who join)

```
               Men & Women
        I like to be in America.
         Okay, by me in America.
        Everything free in America.
        For a small fee in America.
```

(Long Shot, Men & Women)

```
               Men & Women
         Buying on credit is so nice.
        One look at us and they charge
                  twice.
        I have my own washing machine.
        What do you have don't you keep
```

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clean?

(Long Shot, Women)

                              Women
                  Skyscrapers bloom in America.
                   Cadillacs zoom in America.

(Middle Shot, Anita, Women & people who join)

                           Men & Women
                   Industry boom in America.
                    12 in a room in America.

(Middle Tracking Shot, Anita, crowd & people who join)

                          Anita & Crowd
                 Lots of new housing with more space.
                  Lots of doors slamming in our
                               face.

(Long Tracking Shot, Women & people who join)

                           Men & Women
                   I'll get a terrace apartment.
                  Better you get rid of your accent.

(Long Tracking Shot, Men & Women)

                           Men & Women
                  Life can be bright in America.
                   If you can fight in America.
                  Life is all right in America.
                  If you're all white in America.

(Long Tracking Shot, Men & Women – ready to start dancing)

(Full Tracking Shot, Men & Anita dancing)

(Middle Tracking Shot, Anita Women dancing)

                           Men & Women
                          Hey, hey, hey!

(Low Angle Crane Shot / Middle Shot, Bernard & Anita punching the focus mitts)

                           Men & Women
                 La, la, la, la, la, la, America
                             America

(Middle Shot, Women singing)

                              Women
                  Here you are free and you have
                               pride.

(Middle Shot, Men singing – Men and Women in the shot)

                                Men
                Long as you stay on your own side.

(Low Angle Middle Shot, Women singing – Men and Women in the shot)

                              Women
                Free to do anything you choose.

(Long Shot, Men singing – Men and Women in the shot)

                                Men
                 Free to wait tables and shine shoes.
(Full Tracking Shot / Middle Shot, Men & Women singing)

                           Men & Women
                 Everywhere grime in America.
                 Organized crime in America.
                  Terrible time in America.
                 You forget I'm in America.

(Full Dolly Right Shot, Men & Women running)

(Long Tracking Shot, Women dancing)

(Full Tracking Shot, Women dancing)

(Middle Shot, Women swinging their hips)

(Bird's Eye View Shot, Women dancing)

(Middle Shot, Women dancing)

(Full Tracking Shot, Women dancing)

(Middle Shot, Men & Women)

                                Men
                           Hey, hey, hey!

(Full Shot, Men & Women dancing)

(Middle Shot, Men & Women dancing)

(Low Angle Middle Shot, Men & Women dancing)

(Middle Shot, Bernardo pulls Anita – transitioning to the next location)

(Full Tracking Shot / Middle Shot, Men & Women singing)

                           Men & Women

                 I think I'll go back to San Juan.
                 I know a boat you can get on (bye,
                              bye!).
                 Everyone there will give big cheer!
                               (Hey)
                 Everyone there will have moved here.

(Low Angle Tracking Shot, Women and Bernardo)

```
                         Women

                     Ow, ow, ow!
```

(High Angle Full Shot, Men and Women dancing)

```
                          Men

                         Hey!

                         Women

                         Hey!
```

(High Angle / Low Angle Full Shot, Men and Women dancing)

(Full Tracking Shot kids dancing)

(Long Shot, white Woman looking)

(Long Shot, white couple looking)

(Low Angle Full Tracking Shot, Men & Women dancing)

(Close-up, Bernardo and Anita kissing)

(Full Shot, everyone celebrating)

(Full Shot, everyone celebrating)

(Middle Shot, everyone celebrating)

The lack of close-ups (except for climax's last shot of Bernardo and Anita kissing) and the application of Thompson and Bowen's rules offer 'America' Basinger's integrity of the performance as well as the intended continuous flow. Integrating Basinger and Thompson and Bowen's standpoints, the performers move continuously from one location to the next while singing and dancing, with the range of shots selected extending from full shots to middle shots. Spielberg and Kahn's integration composes a sequence that not only never interrupts the performance, but also lets it breathe. It lets it unfold to its full extent, and every cut made is only to move to the story forward.

In terms of singing, none of the verses has been cut mid-sentence. Every sentence has been completed before a cut was made to the next one. Whether men or women sing on their own or combined, only after a sentence has been completed a cut is made. When it comes to choreography, no angle has been changed during the dancing sequences even though changes from long to middle shots have been made. What those cuts achieve is to showcase both the individual facial expressions but also the collective dancing effort. For example, the first dance-off (01:05:32) - an uncut long shot, augments further the actors' performances by showcasing the dancing skills. The cut to the middle shot does not break up the performance, or destroy its poetry, or distract the viewers, keeping it always in the centre of the camera. That main principle has been applied to the rest of the sequence's performances.

Following that logic, they have edited the same way all the singing / dancing sequences of *WSS*. 'Dance at the Gym' and 'Gee, Officer Krupke' – as aforementioned, shot at a wide and a confined space respectively - are two representative examples of sequences that share the same pace and rhythm as 'America', they are structured the same way (set-up, confrontation, resolution) as 'America', and follow the same continuity editing rules as 'America'. More specifically:

'Dance at the Gym' (00:35:09 – 00:42:00): The part of the sequence my research focuses on lasts 411", contains 74 cuts, and the ASL is 0.17 cuts per second (approximately). From 00:35:09 – 00:35:41, is the set-up. It last 32", contains 9 cuts, and the ASL is 0.28 cuts per second (approximately). From 00:35:41 – 00:41:49, is the confrontation. It lasts 368", contains 65 cuts, and the ASL is 0.17 cuts per second (approximately). From 00:41:49 – 00:42:00, is the resolution. It lasts 11", contains 0 cuts; the confrontation's same last shot carries through the end of the sequence, and the ASL is 0 cuts per second.

'Gee, Officer Krupke' (01:15:48 – 01:20:54): The part of the sequence my research focuses on lasts 306", contains 36 cuts, and the ASL is 0.11 cuts per second (approximately). From 01:15:48 – 01:16:14, is the set-up. It lasts 26", contains 4 cuts, and the ASL is 0.15 cuts per second (approximately). From 01:16:14 – 01:20:32, is the confrontation. It lasts 258", contains 29 cuts, and the ASL is 0.11 cuts per second (approximately). From 01:20:32 – 01:20:54, is the resolution. It lasts 22", contains 3 cuts, and the ASL is 0.13 cuts per second (approximately).

Both the quantitative and qualitative data verify that Spielberg and Kahn's editing structures *WSS*'s sequences in such a manner that only aims to facilitate the story to move forward without being too fast or abrupt and interrupt the actors / actresses' performances. Broshar states that: '[…] with the musical pieces, if you have a character singing on-screen, then the performance is locked into the timing of the song; and if you have to make a cut from let's say, a close-up to a wide shot, you really have to make sure the transition with the song is not abrupt, or takes you out of the moment[39].' The editing becomes unnoticeable, fades into the background, and brings these individual and collaborative musical performances to the fore.

Peck elaborates on the significant choreographic differences between the Jets and the Sharks and the details the individuals were tasked to demonstrate:

> Stylistically, it was important to apply a different sense of movement to Bernardo and Anita compared to Riff and Graziella. They come from very different backgrounds, and their movement needed to reflect those influences. Additionally,

this helped to give each character their own unique identity through dance expression. For example, Anita is a very strong character who is constantly challenging Bernardo. This makes for an explosive chemistry between them, especially as they carve through the dance floor together. Riff, on the other hand, is more of a lone-wolf leader. He's more concerned with the bigger picture (especially how it all pertains to his gang) and is confident that his partner Graziella, will always be by his side. These characteristics, all expressed through movement, guided me in shaping the choreography not only for the dance at the gym, but for the leadership and gang dynamics of these respective characters[40].

Spielberg and Kahn's way to edit a musical becomes the latest example in a series of music / musicals that, prior to it, the editing stepped back to give way to the actors / actresses' performance. Comparing it to films of the last twenty years, where the performers had to sing and / or dance, it becomes apparent that uncut or unnoticeably cut sequences give them the time and space to perform to the best of their abilities, which is what Basinger advocates a musical is all about. She states that: '[…] if you're going to make a musical, shouldn't the people in it be able to sing and dance?'[41]

As much as I agree with her standpoints, I do not necessarily agree with her overall criticism of the films themselves. In her personal opinion, not all the films she elaborates on are adequate to fulfil her standards, even though the criteria she sets apply. Additionally, I would like to differentiate myself from Basinger on a separate point. The performance in any musical / music genre should not necessarily be restricted to the singing and / or dancing. The actors / actresses' performance should be strongly taken into consideration even when they are talking or even being present on-screen.

For example, Basinger heavily discounts Damien Chazelle's *La La Land* (2016), based on numerous criteria. While her opinion on Ryan Gosling and Emma Stone that cannot sing or dance are in accordance to what she believes about musicals and performances, she then focuses a lot on its plot and narrative, and what the critics and scholars thought about it. She acknowledges the impressive opening sequence on the motorway's congestion and the fact that Chazelle can shoot dancing sequences with a minimum of cuts, but, overall, she thinks very little of it[42].

My counterargument is that Basinger discounts the role of editing – or lack thereof – and the acting itself. The opening sequence does not just deserve a mention (00:00:20 – 00:04:40). It involves an enormous number of people who continuously dance, contains only 2 invisible cuts, and appears as one protracted tracking shot. The sequence where Sebastian and Mia first sing and dance together,

and consequently, fall in love (00:31:14 – 00:36:43) lasts 329" and contains 0 cuts. Mia's first audition (00:07:07 – 00:08:34) lasts 97" and contains 0 cuts. As a final example, her second audition (01:36:40 – 01:41:10) lasts 270", contains initially 3 cuts and remains uncut for 217". The actors / actresses are performing even when they are not singing and / or dancing. There is no rule that dictates how long the actors / actresses should perform in a musical. Therefore implying that the performers talk more than they sing is not a valid reason to discount a musical's significance.

A film that corroborates this argument is *Hustle and Flow* (2005). While Terence Howard (Djay) performs numerous times throughout the film (only sings), the editing decelerates or becomes unnoticeable when he converses, reflects on, or contemplates. For example, in the opening sequence, (00:00:55 – 00:02:33), while Djay philosophises, his performance for 98" contains 0 cuts. In the church, the moment when the singer performs the song 'Change My Name' that stimulates and inspires him (00:20:14 – 00:22:31), the sequence contains 13 cuts, lasts 137", of which 64" is on his reaction to the song. Finally, when he needs to find the courage to step up to who he thought his role model was (01:27:10 – 01:27:55), his performance lasts 45" and contains 0 cuts.

Contrastingly, *Les Miserables* (2012), is a sung-through musical where almost every line is sung instead of spoken. *Les Miserables* follows Basinger's standpoints, and the editing does nothing but prioritise performance. 'I Dreamed a Dream' (00:27:13 – 00:31:52), the sequence in which Anne Hathaway (Fantine) mourns her fate after forcibly becoming a prostitute, lasts 279", contains 2 cuts – on 00:28:06 and 00:28:10 – and remains uncut until the very end of her performance. That sequence alone was enough for her performance to be praised (she was awarded with an Oscar), given that she has only 21' on-screen presence and Fantine is killed off 43 minutes into the film[43]. Respectively, Hugh Jackman (Jean Valjean), in crucial sequences of his character, his performance remains uncut. The sequence in which Valjean turns into an honest man (00:11:00 – 00:14:34), lasts 214" and contains 4 cuts – it remains uncut until 00:12:44. The same applies when he realises that Marius will have to replace him when he passes (01:53:59 – 01:57:30). The sequence lasts 210" and contains 9 cuts. Similarly, in his mea culpa moment (02:21:27 – 02:24:03), the sequence remains uncut until 02:23:38, and from then on contains only 6 cuts.

In *Judy* (2019), the first time Renée Zellweger (Judy Garland) stands in front of the microphone (00:37:42 – 00:43:02), there are 8 cuts until the performance begins (00:39:22) and the sequence remains uncut throughout the whole performance. Similarly, the last time she sits in front of the microphone (01:46:42 – 01:49:11), director Rupert Goold and editor Melanie Oliver cut away 7 times to the pleasantly surprised crowd (due to the previous performance's jeering) without affecting

Zellweger's singing, in a similar manner that Spielberg and Kahn do.

In *A Star is Born* (2018), Lady Gaga's (Ally) initial a capella performance (00:26:24 – 00:27:30) lasts 66" and contains 2 cuts and her performance (00:56:43 – 00:57:40) with Bradley Cooper (Jack) lasts 57" and contains 0 cuts. The same pattern is followed until her last performance (02:17:13 – 02:21:03) which remains uncut until 02:18:28, and then contains 4 cuts.

The way certain directors and editors let editing steps back in order to let the performance shine is not just a Hollywood trade. In Europe, director Stephen Daldry and editor John Wilson created sequences in *Billy Elliot* (2000) that indicate that when the film relies on performance, and, as it has been established by now, all musicals / music films do, the editing's role is to support it. When Jamie Bell (Billy Elliot) feels the music for the first time (00:09:18 – 00:10:00) the sequence remains uncut. The process to how he achieves to become an accomplished dancer is, at first shown in a montage sequence with numerous short close-ups (00:20:25 – 00:23:20), but as he improves (00:42:20 – 00:43:30) these close-ups are replaced by lengthier long shots. When Billy Elliot finally demonstrates his skills to his father (01:10:20 – 01:11:35), the protracted shots range from middle shots to long shots, maintaining the continuity, and fully showcasing Bell's skills.

Eighteen years later, Gaspar Noé's music / horror *Climax* (2018), while inundated with protracted shots, the team's introductory performance after the interviews (00:10:21- 00:15:21) lasts 240" and contains 0 cuts. The out-of-the-ordinary performances take place at the centre of the stage, and, consequently, at the centre of the camera, and the tracking shot follows their effort from the beginning until the end of the song. Respectively, when individually showcase their skills later on (00:37:46 – 00:43:46), each performance remains uncut.

While all this data provide substantial insight on the way(s) editing affects the role of performance, that is the heart and soul of the musical, with regard to the way the director and the editor collaborate in order to structure the sequences and promote performance, the data turn into epidermic information that raises more questions than answers. Steve Neale, examining Fred Astaire's films notices that:

> Mueller's book-length study (1985) documents in detail the modes of integration in these and other Astaire films, Astaire's eclectic style as choreographer, the traditions of dance upon which he drew, and in particular his style as choreographer for the camera, filming and editing sequences of dance in such a way as to preserve the integrity of the body and the space within which it moves[44].

Additionally, Steven Cohan says that: 'Astaire contractually maintained control over the filming of his numbers. His insistence on shooting and editing in a way that respects the choreographic logic of dancing allowed him and his production team to move the genre in a different direction...[45]' Questions that are instantly raised are, how does one film and edit in a way that 'preserve(s) the integrity of the body and the space within which it moves'? Also, how does one 'respect(s) the choreographic logic of dancing'?

It is uncommon for the editing to be associated with performance, but it has happened twice. In the 2014 Academy Awards, the actress Lupita Nyong'o, upon receiving the statuette, she thanked, amongst other people, Joe Walker, the film's editor, by stating: 'Joe Walker, the invisible performer, in the editing room, thank you!'[46] That was the second time it happened, but there is no evidence as to how this performance was enhanced.

Evidence can be drawn though from the first time the editing was associated with performance when film editor Alan Heim spoke about shaping Dustin Hoffman's performance in *Lenny* (1974). Heim claimed that:

> As we started to edit the movie, discovered that we found Dustin Hoffman's performance to be kind of weak. He wanted to be liked... and actors want to be liked, for the most part, and I think editors have to always be on the alert to take away any kind of softness from actors, overall. So, we discovered that by fragmenting Dustin's performance, even more than it had been in the script, we were able to make him seem tougher, to make the film look better[47].

The editor has the potential to choose the best takes and angles, assemble them, and enhance the performance. But the same does not necessarily apply to a musical performance. How the musical performance is impacted by editing, and, more specifically, by the way the director and the editor collaborate to structure the musical's sequences in order to let the performers shine has yet to be addressed.

The questions raised by Cohan's and Neale's statements bring us back to this chapter's initial question on how does Spielberg and Kahn's editing impact the actors / actresses' musical performance and the analysis of 'America'. *WSS* is a performance-oriented film, with the performance being the spectacle. Their editing uninterruptedly shows that no body doubles have been used, every performer does their own stunts, and the dancing was not created in post-production; rather on set and on the streets. 'America', and, consequently, the rest of the *WSS*'s sequences, provide an answer as to how a musical

sequence should be structured and edited; in a way that facilitates the performance and does not overshadow it or undercut it. In a way that it becomes unnoticeable and solely shifts the focus to the performers.

As previous chapters have indicated, before filming, Spielberg has a solid idea on how most of his films will look like in post-production. Respectively, Kahn has a solid idea on why Spielberg films something the way he does. The musical genre is no exception to that rule. When both know that the objective is to respect the songs as well as the performers, like one mind, Spielberg and Kahn will structure it as mentioned above, as they have done with other films, shown in previous chapters. And when presented with films such as *Schindler's List* (1993) or *Lincoln* (2012) they return to techniques applied in previous films, develop them and present something new. So, structuring *WSS* the way they have, is one answer to the question of how a director and an editor collaborate to respect the choreographic logic of dancing and its permutations.

Looking back at the numerous musicals of the last twenty years, it seems that there will always be more than one modus operandi to film and edit them to surface what matters the most; the performance. The foundations will always remain solid, but as the narrative adapts to reach modern audiences, so do the filmmaking techniques and, therefore, the director and the editor will always be given more and more options as to how to approach these performances. Cathy Bates narrates: 'With computer technology, editors now can make changes within the frame, adding or removing elements from the original image. This increases the editor's control but also multiplies the number of decisions to be made.'[48]

As the film's final cut will always remain one though, data will be drawn from it and criticism will focus on it – that is at least the case with Spielberg's films. Authors like Basinger might not be condoning close-ups in musicals, but the director and the editor are the ones who have worked on the innumerable alternatives presented to them before the film is finally exported. In response to the criticisms of *Les Miserables*' close-ups[49], Tom Hooper states that:

> The close-ups were an option. We shot each scene in more than one way. We were never tied to using close-ups over and over. But each time we used them, it felt more emotional. It allowed the character to be in the center of each scene and not flinch from them as they went on a journey of discovery with the audience. We made a cut with fewer close-ups and then switched it up. (The sequence with the song) *I Dreamed a Dream* had more of a medium shot tracking slowly to a close-up. That song went to a whole new level. People assume you don't think these things through.

I spend my life thinking through every eventuality[50].

Over the decades, Spielberg and Kahn have found ways to shift the attention from the extraordinary and the dramatic, to the suspenseful and the horrific, and now to the spectacular. *WSS*'s spectacle is yet another paradigm of a collaboration that has not been examined but can provide answers regarding the role of the editor in the film industry, but also within that collaboration.

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[2]Knapp, R. (2005) *The American Musical and the Formation of National Identity*. Princeton: Princeton University Press. p. 283

[3]Feuer, J. (1982) *The Hollywood Musical*. Indiana University Press, Bloomington. p. viii

[4]Everett, W.A., Laird P.R. (2008) *Historical Dictionary of the Broadway Musical*. The Scarecrow Press, Inc. pp. 365 - 366

[5]*West Side Story* (1961) [DVD]. Directed by Robert Wise and Jerome Robbins. USA. United Artists.

[6](Anon) 'IMDb'. (2022). [Online]. Available: <https://www.imdb.com/title/tt0055614/?ref_=nv_sr_srsg_3>

[7]Parkinson, D. (2007) *The Rough Guide to Film Musicals*. Rough Guides Ltd. p. 176

[8]Parkinson, p. 177

[9]Bouzereau, L. (2021) *West Side Story: The Making of the Steven Spielberg Film*. Abrams, New York. p. 24

[10]Bouzereau, p. 24

[11]Bouzereau, p. 30

[12]Bouzereau, p. 33

[13]Bouzereau, p. 41

[14]Basinger, p. 18

[15]Basinger, p. 28

[16]Basinger, p. 31

[17]Basinger, p. 93

[18]Basinger, pp. 93 - 94

[19]Basinger, p. 591

[20]Basinger, p. 680

[21]Basinger, p. 681

[22]*West Side Story* (2021) [DVD]. Directed by Steven Spielberg. USA. 20th Century Studios.

[23]Bouzereau, p.171

[24]Reisz, K., Millar, G. (2010) *The Technique of Film Editing*, Second Edition. Focal Press. p. 4

[25]Reisz, Millar, pp. 4 - 5

[26]Thompson, R., Bowen, C. (2009) *Grammar of the Edit*. Second Edition. Focal Press. p. 66

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Conclusion

This chapter aims to summarise this research's findings, explain why they are valuable, suggest potential ways they can be applied, and the way they can assist in further research. It highlights the data from all the previous chapters, as well as their significance, and compiles the ways Steven Spielberg and Michael Kahn have been creating meaning through their editing from the very early stages of their collaboration until present day.

This research began by examining the role of the editor and the way it can be understood through the lens of Spielberg's work. It examined the authors who have written about them, and their development over the decades, and defined the range of vantage points that they, ultimately, managed to cover. Spielberg's disagreements with Verna Fields, and his long quest to find an editor with criteria that are suitable for his needs, raised this research's initial question as to what kind of criteria these are. Delving increasingly into his films and their narrative, it became more and more obvious that the way that narrative has been structured varied, and, therefore, the role of the editor he ultimately chose, Kahn, started becoming more and more distinctive.

The distinction of Kahn's work was recognised as a gap in the literature; the film editing techniques applied in Spielberg's films, and the way they collaborate to achieve them. This study, then, aimed to investigate certain techniques, the collaboration between Spielberg and Kahn, and provide a potential answer as to why Kahn and the way he edits has been important in understanding the role of the editor for Spielberg and his films. Kennedy's statement about the editing room's environment of mutual trust and safety and Spielberg thanking Kahn, claiming that he would not have achieved what he has achieved without him, only enhanced the mystery and emphasised the gap in the literature.

Examining some of Spielberg's most influential films, this study raised questions that led to a lack of understanding of how a Spielberg film is structured, and what the role of Kahn in this structure is. As such, their answers aimed to identify how their editing creates meaning for each film and provide a different aspect of their collaboration.

The answers to the questions raised in the introduction of this research, and the aspects of the collaboration between Spielberg and Kahn derived from the analyses of combinations of quantitative and qualitative data. The outcome of these analyses indicated that how Spielberg and Kahn collaborate in the cutting room includes far more than one modus operandi in how these films have been structured. Because equally important to the story told is the way the story is told. And Kahn

has been the man responsible for structuring these stories, and, together, through their editing, create meaning. For example, not showing, partially showing, briefly showing, or delaying showing the threat is what made Spielberg's monster movies critical and/or financial successes. Spielberg realised that with *Duel* (1971), and *Jaws* (1975), but it was with *Close Encounters of the Third Kind* (1977), the *Indiana Jones* franchise, *Jurassic Park* (1994), *The War of the Worlds* (2005), and Kahn and his editing skills that that realisation was developed and mastered, as both structured those films the way they did.

And that is merely one aspect of how their collaboration developed Spielberg's films as we know them today. Aliens, dinosaurs, apocryphal objects, and dystopias are some of the obvious themes in Spielberg's films, but, on their own, they don't disclose any information as to why Spielberg makes them generate so much interest. The way aliens, dinosaurs, apocryphal objects, and dystopias are introduced and presented though is what surfaces the role of the editor in Spielberg's films, and that provides an understanding of that interest. That understanding is the major contribution this research has to offer; the role of the editor as examined through the lens of Spielberg's work.

Hopefully, this research will be able to assist further though. It could be, potentially, used as a foundation to the understanding of other life-long collaborations between directors and editors, such as Martin Scorsese and Thelma Schoonmaker, and Clint Eastwood and Joel Cox, but also lasting newer ones, such as David Fincher and Angus Wall, Denis Villeneuve and Joe Walker, and Damien Chazelle and Tom Cross. There are always reasons why directors choose to collaborate with editors for years or decades, and these reasons may vary, but only when found and analysed can be understood. And that understanding will later translate to the understanding of their films' narrative.

Moreover, each chapter could be used separately as a point of reference from newer researchers or filmmakers who want to understand specific aspects of the theory and practice of filmmaking. For example, how does one handle the action / reaction relationship? As seen above, in dialogue and non-dialogue scenes, the narrative works differently and the prioritisation of action over reaction and vice versa relies on the content of that narrative.

Additionally, this research might be able to open a new door to yet another intricate subject; the issue of authorship. As mentioned in the literature review, Willian Friedkin states that: 'If you take the credit "A John Doe Film", you're saying to the world, "I am responsible for everything you see."'[1] Surely, this research indicates otherwise. At the ACE Awards, while receiving the award, Schoonmaker states

that Scorsese thinks like an editor from as early as writing and directing a film and that it is a blessing for her the time she receives the footage. She also states that they cut all his films together, that that award belongs to her as much as it belongs to him, and that they are collaborators in the cutting room[2].

So, if certain directors relied on their editors to find meaning or create emotion, or enhance the actors / actresses' performance through their editing (not necessarily the case in my research or the Schoonmaker / Scorsese collaboration), how could it be A John Doe Film? It would have been a film shot by them, but not necessarily made by them.

As with any other research, this research stumbled across several obstacles that limited it to a large extent. Money and time are, arguably, most researches' greatest limitations. And so was the case here, too. As I only had a student loan that covered mostly the University's fees, I had to work to pay for my rent, bills, and everyday expenses. For better or for worse, I worked for the NHS and two years after I started, the pandemic began, and, due to the NHS' excessive needs at the time, I became nearly full time – GP Surgery, COVID Surgeries, Walk-In Centre, and, finally, the vaccination centres. Alas, money, time, and the subsequent physical and mental tribulations the pandemic caused, affected this research, too.

What I believe though this research's greatest limitation was, is what Edward Dmytryk[3] asks, and devotes a chapter to, in his book: Who cuts the film? Taking into consideration what Pearlman stated in the introduction, if neither the directors nor the editors nor anyone else from the film industry discloses the way the director and the editor collaborate, how can any researcher have definite results or solid proofs? How can the mystic and impenetrable place called editing room, as Kennedy describes it, open its doors to strangers who want to discover its secrets?

In his interview, Kahn states that he believes that editing a feature film has nothing to do with knowledge but with feeling and intuition; it has to feel right. So, Kahn edits for Spielberg, Spielberg adjusts, and Kahn re-edits. He also points out that Spielberg has as well that feeling of what shot belongs where, and that he shoots for the editing room. Elaborating on what felt different about working initially with him was the fact that he was knowledgeable; he knew his footage's range of possibilities and did not spend time in trying to make something work that eventually could not4.

He talks about an issue he encountered once while cutting their first film together, *Close Encounters of the Third Kind*, when he approached Spielberg and told him that, in a sequence, he did not know what to do. Spielberg appreciated Kahn's honesty, they talked about it and, eventually, found a

solution to it. And that is why he believes their collaboration works so well. Even if he edits a scene differently than Spielberg expects it, if it works, they will let it be, or, if he thinks it does not work the way he wants to, they will just make amendments. No matter what the size or complexity of the film is, Kahn describes the process as the same; he does one scene or one sequence at a time and yet another reason Kahn prefers to work with Spielberg is because less experienced directors don not know when that sequence is as good as it can be, experimenting more and more on something that will eventually will not work5.

Kahn feels like he has been accepted by a really smart man, he has been accepted as his editor, and not many people who work get that joy. Regardless of analogue, digital, or 3D, he claims that editing is editing and nothing changes neither for him nor for his collaboration with Spielberg. Ultimately, no matter what the film is, no one will see the film until it is finished except for himself, Spielberg and selectively few others6.

While this is primary information, coming directly from Kahn, if editing is editing and there is only one modus operandi, why the secrecy? Why is it that only the trusted and the few have access to the editing room? That secrecy, as stated above, has been this research's main obstacle since the very beginning. And this will be, potentially, the main obstacle for anyone who will try to infiltrate such a collaboration. Linking that to Schoonmaker's ACE Award, Scorsese introducing her, jokingly said: 'And I've been asked over the years "How do you guys work together?" "Can we do an article on you?", "Can we watch you guys work?" […] You can't explain it, it's what we do and it's pretty much nobody's business.'7

Maybe, Scorsese is right. Maybe, we are not meant to know. Maybe, we will never know. But the spirit of research, this incessant thirst for knowledge, will always make the Indiana Jones inside us look further and further, deeper and deeper into the abyss of things we do not know, but we eagerly desire to discover and make us dare, commit, and, ultimately, succeed in a journey that always takes us a step closer to the truth, or what we define as truth.

This journey storyboarded the incredible, depicted mankind for what it really is, put lengthy utterances into perspective, danced off life's quirks and foibles, and this is where it now ends. This research was five years of my life where, amongst others, I experienced adventure, drama, science fiction, and musical through a great man who captured it all through his lens. But who was also in need of another great man who was able to put it together like he only knew how to. Because, ultimately...

It's not a film until it's edited.

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