

| <u>Visual</u> | <u>Audio</u> |
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| <p>Split screen: sequences of Amelie & The Grand Budapest Hotel flash across the screen with EDITING & SOUND written across the screen in large block letters that are transparent. Fade EDITING & SOUND out. Clips of the scenes being used in this film slowly play.</p> <p>Shot of The Grand Budapest Hotel title shot Shot of Amelie title shot</p> <p>00:09:09-00:10:37 Cut to shot of "Part I M. Gustave" plaque then Gustave coming into frame with 1932 at the bottom. Gustave then calmly prepares for Madame D.'s departure. Then the scene of M. Gustave and Madame D. sitting across from each other, cutting between the two.</p> <p>00:09:51-00:09:54 Shots of intercutting between Gustave and Madame D. reacting to each other and the table they're sitting at.</p> <p>00:10:09 Shots of Madame D.</p> | <p>Music: The Society Of The Crossed Keys by Alexandre Desplat.</p> <p>Narrator: editing & sound go hand in hand with each other in film. Both take the viewer to a new world with help from each other. Editing & sound create meaning for the story. The two films that we will be analyzing for this are The Grand Budapest Hotel by Wes Anderson and Amelie by Jean Pierre-Jeunet.</p> <p>Music: Overture: M. Gustave H by Alexandre Desplat.</p> <p>Narrator: The pace of editing sets the mood for not only the scene, but also the characters. In this instance, the shots of Madame D. are much shorter than the shots of M. Gustave. This is because she's anxious for her departure, M. Gustave is calmly comforting her. The intercutting between the two and the table they're sitting at showing them across from each other gives the audience a better sense of the personality of the characters. Aside from the pace of the intercutting, Madame D. looks more anxious in all of the</p> |

00:10:12 Shot of M. Gustave
00:10:20 Shot of the two
sitting across from each other

00:10:38-00:11:18 Shot of
Madame D. and M. Gustave in
the elevator then the shot of
the taxi being loaded up and
then Madame D. in the taxi,
cutting between Gustave and
Madame D. Continue this scene
until audio is finished.
Narrator sitting in a clean
white living room

**Audio and scene of Gustave and
Madame D. sitting at the
table, in the elevator, and in
the taxi.**

Narrator sitting in a clean
white living room

shots of her while M. Gustave
looks fairly relaxed and warm
even in reaction to her
anxiousness. The shots of them
sitting across from each other
further solidifies their
juxtaposing attitudes. Madame
D.'s eyes are constantly
flitting around both the room
and Gustave while he is calmly
fixed on her. This pace of
cutting sets the mood for the
rest of the time we see Madame
D. and M. Gustave interact.

Narrator: Along with the
editing, the lines that Madame
D. and Gustave have are
contrasting. She is very short
and frank while he is more
expository and poetic.

Narrator: Editing & audio
build off of each other here
to set the tone for this
character, M. Gustave. The
viewer now knows that Gustave
is a calm and collected
person. Madame D. serves as a
contrast to exaggerate this.
It is important to know who
Gustave is under pressure or
when dealing with a stressful
situation (i.e. Madame D.
being anxious) because the
viewer is then not shocked
that he remains so calm when
he's accused of murder and is
put in prison. It's all part
of the world of The Grand

00:03:35-00:05:03 Scene from Amelie following Amelie's dad, mom, and Amelie ending at the scene where Amelie is being homeschooled by her mother.

00:05:43-00:06:09 Scene of Amelie playing doctor with her toy alligator, the vinyl records being made like a crepe, and her neighbor sleeping.

Shot of the narrator sitting in clean white living room Amelie playing with her toy alligator

00:05:52 Vinyls being made like crepes
Shot of narrator sitting in

Budapest Hotel.

Narrator: Amelie is a much different film than The Grand Budapest Hotel, which you just saw. In this scene that sets the tone for the characters, there are less edits and more panning or tracking shots. This sets a very fluid pace for the film. Tracking shots and panning shots in this part matter because it feels real. These kinds of shots fit with what our general idea of movement should look like, making us feel like we're moving right through Amelie's world the narrator. Feeling like we're right in her world is important because it builds empathy and an emotional connection with the characters because we're experiencing it all with them. It also makes it feel like a story because we get most of our information from the narrator, not the dialogue between characters.

Audio from the movie.

Narrator: This part of the scene, being a prologue to the movie sets the world for the film. Her toy alligator is animated, interacting with Amelie and vinyls are made like crepes Because Amelie is little in this, we could

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| <p>clean white living room</p> <p>00:19:42-00:19:57 Shot of Zero and Gustave sitting across from each other in the train car</p> <p>Shot of train car stopping and "19 October: Closing of the Frontier" on the screen</p> <p>Shot of narrator sitting in a clean white living room</p> <p>00:19:58-00:20:09 Shot of the officer first stepping into the train car</p> <p>00:20:21 Camera cuts to officer F. Muller as he reads Zero's papers</p> | <p>assume that those are things she believed at that age, but it's a foreshadowing of how the world in this film works regardless.</p> <p>Narrator: The first scene of Gustave and Zero in the train car is iconic. First because although the timing is different, we have somewhat of an idea about what's happening in Zubrowka on 19 October 1932. Though that has nothing to do with the editing, it is still important to the sociocultural context of the story and of this scene. Aside from socioculturally, it shows the bond between Zero and Gustave for the first time. Before we get to that, let's talk about what role editing plays in different aspects of the scene. The editing in this scene lets us know how spatially small the train car is. First with the officer coming into the train. It gives us an idea of how close everyone is in the train car. Being in tight quarters in this scene is important because it adds tension like being in a close area with someone you're not fond of would. As tension rises, editing and sound allow us to feel it. The cut into officer F. Muller gives a tighter frame, being closer to him allows us to see his reaction to poor Zero's papers and understand that this may not</p> |
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00:24:34-00:28:37 Zero rising,
looking to Gustave

00:20:37 Cut to Gustave

00:20:37-00:20:44 Scene of
Gustave explaining Zero's
papers.

00:20:47-00:20:50 Cutting
between Zero and Gustave
looking to each other,
awaiting the backlash from the
officer
The narrator sitting in a
clean white living room

00:20:52-00:20:58 Shot of all
of their feet scuttling around
in the train car while the
fight happens
Narrator sitting in white
living room

turn out well for Zero and
Gustave. When the officer asks
for Zero to stand up, we see
the panic in Zero's eyes as he
looks to Gustave thanks to a
close up on Zero. Now the cut
to Gustave comes fast,
building suspense. Fast cuts
give the viewer the feeling of
being rushed or threatened, in
this case Gustave is both.
After the cut, Gustave quickly
explains Zero's papers and
increasingly becomes more
frustrated in his tone. This
supports the quick edit that
had come before.

Audio from this scene.

Finally, to support the build
of tension, editing and sound
work simultaneously to
foreshadow the coming of the
fight with the officers.

Audio from the scene.

Narrator: Then, to again show
the small space they are all
in while adding comedy to the
scene, there is a cut to a
close up shot of all of their
feet scuttling around in the
train car. The editing and
audio leading up to this scene
and the editing in the scene
itself are so important
because of the strong emphasis
on tension. Not only is the

00:19:13 Amelie is standing at the corner store near her building

Narrator sitting in the living room

Shot of 00:19:13 again

Narrator sitting in the living room

Narrator and Delbonnel in the living room, sitting across from each other

tension building for the scene itself but also for the rest of the film. This scene foreshadows the adventure that is about to come.

Narrator: The green hue over parts of the film was something done in post production, and in this particular instance it was done to draw the eye immediately to the corner store. It adds to the magic of the story and it puts emphasis on this portion of the film. It adds to the magic because it's so blatantly highlighted amongst the rest of the block giving an emphasis on how bright and story-like the film is supposed to be. The cinematographer of the film, Bruno Delbonnel, sat down with me for a brief interview to talk about the motivation of the post production addition of color.

Narrator: So you worked very closely with Jean Pierre-Jeunet on this project?

Delbonnel: Yes, he's a very meticulous man in that he wants it to look a very certain way. We went through every shot many times before we ever actually filmed it.

Narrator: Speaking of the look of the film, why was the green cast added in post production?

Delbonnel: We wanted certain things to pop and also to have the film feel like a story with all of the bright colors

Narrator back in the living room by himself

00:28:39-00:28:48 Dimitri punching Gustave in the face, Zero punching Dimitri in the face, Jopling punching Zero in the face

Narrator sitting in living room

00:28:48 Jopling turning to the camera with menacing music behind him

and emphasis on certain places or objects. Once Jean decided he wanted the story to be a happy one, he knew there had to be color.

Narrator: Every moment in post production of Amelie went into making it feel more like a fantastical story rather than a film.

Narrator: This scene is both comical and foreshadowing, as was the last Grand Budapest Hotel scene we looked at. The comical side of it is the speeding up of the punches and the rhythm in which they happen. It's comical because of how overly dramatic it is. The cuts between each character before they get punched, each punch is sped up, and the large crowd gasps at every punch. How much more dramatic could it get? Well, when the camera cuts to Jopling, the most menacing looking character in the whole film, it gets that much more dramatic. And a little terrifying. This is where the foreshadowing comes in. The turn Jopling does both towards the camera and the crowd of people is intimidating. The same music that had been playing in the background before punches were being thrown comes back but much stronger, putting a heavy emphasis on this character. To put even more emphasis on the

00:26:32-00:26:36,
00:27:18-00:27:22, the shaking
of the camera as Amelie tries
to find Dominique

Narrator sitting in the living
room

character, a black circle closes in on his face, making him the only focal point. This foreshadowing matters because he is Zero and Gustave's and later Agatha's biggest threat in the film. Highlighting him specifically, out of all of the other characters such as Dimitri and his sisters shows significance to the audience that is very important in a fast paced film like Grand Budapest.

Narrator: The editing in these two short sequences is very telling. In between each visit to a Dominique Bretodeau and fails to find the right one, that camera shakes, the editing is quickened, and the audio becomes both distorted and loud. These sequences give us a peek into the mind of Amelie as well as add a bit of story to the film. It's important that we get to see into Amelie's mind during this film because without being able to become close to her, the story wouldn't mean as much to the audience and we wouldn't be as invested in it, therefore not feeling what she's feeling. It also happens in this way because she is so quiet. Amelie doesn't verbally express her emotions, and she almost always has the same expression making the editing that much more essential to the audience's understanding of her. The editing and audio

01:17:31-01:18:45 Zero and Gustave racing to catch up with Jopling

Narrator sitting in the living room

01:36:58-01:39:00 Amelie seeing Nino from behind the

in these sequences lets the audience know how upset Amelie is internally about her failures at finding Dominique.

Narrator: This is scene fits right in with the rest of the film having sped up, dramatic parts to emphasize their significance. It is again met with comedy in the form of Zero and Gustave slightly bickering

Audio and scene of them bickering about stopping

And a soundtrack that changes halfway through from a dramatic tune to something almost upbeat and quirky. Speeding up the pace of the scene adds suspense and playfulness; suspense because Jopling is the enemy they've been trying to catch the entire film and playfulness because of the situation, the music, and Zero & Gustave themselves. It's the perfect lead up to the end confrontation with Jopling because Zero and Gustave are still on the playful side of things as they have been throughout the entire film. Even when things were serious like in the beginning scene when Madame D. was panicking about leaving, Gustave manages to keep it light and the quiriness of this scene ties right into that.

Narrator: The cutting between Amelie looking at Nino from

glass, interacting with him,
splashing into a puddle

behind the glass to Nino's perspective of Amelie behind the glass is the perfect representation of her being too much of, for lack of a better word, loner. Amelie has preferred being alone her entire life, and now that she's found someone she likes, she can't let herself interact with him because she's too shy. Even when he speaks directly to her, she says nothing and walks away nervously. The editing helps us feel her nervousness with the cutting behind and in front of the glass, but the next piece of editing lets us experience her emotions. After Nino leaves, Amelie melts into a puddle. Again, editing in this story lets us feel what Amelie is feeling because she is too shy. Feeling this makes us all the more hopeful that she gets the courage to see him, but also lets the audience understand maybe why she wouldn't.

Sitting in the living room

Narrator: Editing and sound tell more of a story than they are given credit. Only two films were examined here, and though they are brilliant examples of fantastic editing, I hope this opened up your eyes to see other examples of editing and sound in films. With editing and sound, the storytelling possibilities are endless.