

ERIC

JOE

ERIC (V.O.)

[INTRO SEQUENCE]

ERIC

Hello, and welcome to the Post-Production Phase! My name is Eric Rustum...

Eric points to Joe.

JOE

Joe.

ERIC

And today we are both very excited to talk about some important tips in editing, right?

JOE

No.

ERIC

What? Why?

JOE

I hate editing. I hate it.

ERIC

Oh well, you wanna talk about–

JOE

No Eric. I don't wanna talk about it dude, just leave it alone man! Geez!

Beat.

ERIC

Okay... Well let's get started then.

[EXPLANATION SEQUENCE]

ERIC

One of the most important things to do when you start your Premiere project for your senior narrative is to set up a system of organization. Being organized with your project files is

paramount to shortening the amount of time that it takes for you to edit. I'll walk you through my process.

ERIC

In my folders I have all of my dailies. I chose to organize my dailies by scene number and shoot day, so for example, you can see that the scene 2 folder is labeled SC2_1, for scene 2, shoot day 1. In that folder are all of my video and audio dailies. So, since I organized my dailies by scene, I might as well do the same when organizing my premiere project. In my premiere project file I have created 9 sequences and 9 bins. Each sequence and bin is for each of the scenes in our film. After dragging in the dailies for the correct scene, then I can start editing on the correct sequence. Keeping the scenes separated by sequence is a good idea so as to not mess up any other edits of a different scene. Once we had edited all of our clips we eventually had to get pickup shots, so we just made a separate bin for those as well. Of course, there should also be bins for SFX, music, and other separate categories.

ERIC

I personally think this is the most basic level of organization you should have when editing your senior narrative. It makes everything go so much smoother and you will always know exactly where everything is.

[Transition]

ERIC

Next, let's talk about J and L cuts. J and L cuts are edits you can use in your film to improve its pacing. A J cut is when the audio from the next clip comes in before the cut is made. Here is an example.

[example]

ERIC

An L cut is the opposite, when the cut is made before the audio of the previous clip finishes. Here's an example of that.

[example]

ERIC

These types of cuts are useful because you become immersed in the dialogue scenes with changes in pace. In a conversation, you don't just look at someone only if they are talking, you look back at the other person's reactions. It's a constant back and forth. So, when editing your dialogue, make sure you implement these cuts where it makes sense.

[END OF SEQUENCE]

ERIC

Well I hope you learned a bit about those two elements of post-production.

Eric looks at Joe. Joe is motionless as he stares coldly at the camera.

ERIC

Now for some general tips in editing!

[EXPLANATION SEQUENCE]

ERIC

Always, always, always synchronize your audio clips before you even begin editing them together. This is crucial to saving time because trying to synchronize audio clips after you've edited will take literal hours. Hopefully, you have a list of preferred takes that you made during your shoots, so you would only have to find those clips and sync them in the sequence with the right-click, synchronize, audio. Only then can you start editing. If the takes you listed end up not matching the edit you're making, you can always go back to your scene bin, look at the other takes, and sync one that's more preferable.

[Transition]

ERIC

When editing your audio levels, the most important thing to remember is that you should try and get as close to 0 as possible, but without peaking. While your dialogue should be loud in that regard, your music and ambience should not reach the same level.

[Transition]

ERIC

Often when you're editing, clips can end up on multiple lines. When editing scene by scene, try consolidating onto the smallest amount of lines you can to avoid a confusing mess. For example, this is the type of timeline you absolutely should not have for this project. You're not making a feature film here.

Here's a JOE TIP!

[Transition to JOE TIP!]

Joe is holding an index card in front of him and he reads what is on it.

JOE

"Save frequently."

ERIC

Wait, that's it?

JOE

Yep. That's it.

ERIC

Oh... well, great! Yes, save frequently! That's a good tip.

[END OF JOE TIP! AND EXPLANATION SEQUENCE]

ERIC

Well, that'll be it for today's video on Post-Production, and that's also the end of any further tips I can give you to help you with this massive project known as the Senior Narrative. I wish I had more to help you guys but, now it's your turn! There will be a lot of things ahead that you will have to learn on your own. There will be a lot of challenges, but once you've finished this, you will realize how much you've learned and grown from this experience.

JOE

Yeah, man. I will never forget the day we finished our senior narrative. It felt so awesome to know that I, like, did that.

ERIC

Thank you, Joe. That was very insightful! It looks like you've lightened up a bit.

JOE

Yeah I'm sorry, man. It's just that when we started editing our senior narrative, we dragged all of our footage straight from our SD card...

ERIC

Oh no....

JOE

and then when we got the red screen of death, Mr. T yelled at us in front of the entire class. He called us [goombas and fucking idiots and stupid pricks and dumbass fucking idiots.]

ERIC

Wow, he said all of that?

JOE

Yeah he said [goombas and fucking idiots and stupid pricks and dumbass fucking idiots.]

ERIC

Wow, I'm sorry about that.

JOE

It's fine. I never liked raccoon toons anyway.

ERIC

Well, that's also a good tip for editing, so thank you Joe.

JOE

Sure dude.

They do a weird handshake.

ERIC

Thank you all for tuning in, my name is Eric Rustum and I hope my tips were helpful. Good luck to all of you on your senior narrative!

[OUTRO SEQUENCE]