

Cutting Dialog and Reaction

It's not just about assembling dialog

When cutting dialog (or any interaction, really):

- Whom do you favor?
- How fast do you cut?
 - Scenes can be condensed or expanded
 - (rhythm and pace affect tone...)
 - Tone can be changed – to a point
 - (omitting lines, **manufacturing reactions**)
- **What is the scene about? – Objective - Subjective (*subtext*)**
 - A man walks into a co-worker's office and asks for a paperclip.
(*He has a crush on his co-worker*)
 - Establishing Character
 - Establishing/Expressing Want
 - Establishing Power
 - The opposite of Subtext (and the lack of juxtaposition) is **Exposition:**
 - “34 year-old male, shot twice in the back, close range...”
- **What do you want to emphasize in the scene?**
 - Tension, calm, danger, humor, romance, anger, desperation, helplessness, friendship, love – familial, brotherly, sexual...

- **Who's story is it?**
 - Who should we identify with? **HIS HERS OR THEIRS?**

You, the editor, have power:

You can shape performance

But...

Your choices *may* be decided on good, poor or inconsistent performance

Building reactions

A reminder on mechanics:

- Split Edits v. Straight Cuts