

Whiplash – How editing builds up tension

In the final scene of *Whiplash* (2014, Damien Chazelle) the scene is edited (Tom Cross) in order to raise tension and ultimately end and finish the film. In the scene the main protagonist, Andrew Neiman, goes back to the drum set at the Jazz Orchestra after going off stage after being set up by the film's antagonist, Terence Fletcher. He plays a piece and then plays a long drum solo; the entire final scene focuses on Neiman and the drum solo.

At the very start of this scene there are 2 distinctive shots that are held for longer than most other shots in the film, these shots are close ups of Andrews face after he has been embarrassed by Fletcher, these shots are held to express Andrews emotions and allow the audience to sympathies him even more. After the first held shot it cuts to a shorter shot of the audience, who's faces cannot be seen due to the lighting of the stage. It then cuts back to another held shot of Neiman, this is an example of the Kuleshov effect, the shot begins with Andrews face and then cuts to the audience and then back to his face again showing his emotion and reaction towards the second shot.

One way in which the editing in *Whiplash* is with the use of cross cuts. Cross' use of very fast cuts fills the scene with tension, and these quick cuts of the drum kit to the cutaways of longer sweeping shots of the brass section creates a sense of tension for the audience, knowing that Andrew must keep in time. The editing style of this movie is important as without it, the scene can become boring. The use of quick cuts keeps the viewer entertained and interested. The Editor manages to make sure these shots are not too jarring for the audience. For this reason, the editor has included longer shots to ensure the viewer doesn't get confused.

