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Red Group

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Analyse a trailer/cut scene with reference to the way in which it is edited. You may wish to discuss some of the following : continuity , editing , montage , jump cuts , match cutting , transitional effects.

Discuss the use of mise-en-scène in this trailer/cuts scene. You should analyse the way in which the elements of mise-en-scène (such as colour, lighting, shot composition, locations and so on) are used to create meaning.

Discuss the use of sound (both diegetic and non-diegetic , music, sound effects , dialogue) in this trailer/cut scene

Is there a narrative present in this trailer/cut scene ? If so , how is it being constructed / in what way is it being conveyed (through e.g. visuals , scripts , dialogue music) ?

FALLOUT 3

Prepare for the Future

(<http://www.youtube.com/watch?v=uaSyMtkBqes>)



The trailer for Fallout 3 , begins as if looking at an old 1950's TV... its in 'black & white' with no signal/fuzz/snow, and the sound of static, then quickly cuts to as 'trade test transmission/standby screen, with constant tone, ' then quickly cuts to what is clearly a 1950's style kitchen, with a stereotypical 50's Mom; preparing breakfast for the family.

All setting the style and tone as being firmly in the 1950's.
To the keener eye, the angle is a wide shot, not possible in a normal house, and strongly indicating its being shot in a studio, its a commercial ...

but otherwise is all as normal as 'American Apple Pie'... but wait..
What is that hovering in the middle of the kitchen , handing breakfast to the kids.



Its a robot, hovering, no less... and operating multiple arms.... something 'aint right at all.
Is this some kind of 'futuristic past ' ?

The camera pans to the breakfast room area, and a voice over begins, reassuring us of 'our' perfect American way of life , with 'freedom and bacon and eggs', and ultimately coming to rest on the source of the voice over, a man standing 'stage right' of our happy 'All – American Family' enjoying their breakfast.

But what if.. its not perfect.

The camera cuts to a dolly in on 'Pop's news paper, on which the headlines herald what is surely the end of civilisation as we know it.



"Red Winter – Chinese invade Alaska " with accompanying graphic depicting Alaska being overwhelmed by a Chinese ghost/ghoul character.

A Sub headline , states , "US to annex Canada" . The other page tells us 'Super bomb tested' and the United Nations Disbanded.

The whole piece plays heavily on the 1950s zeitgeist, in the USA, with fear of Atomic War, and 'Reds under bed' paranoia.

"Where will you be 'when' the atomic bombs go off" , states the presenter,...
not if , when !!

Just in case , we are unsure as to what this might look like, we see a shot of all the family at the table , with an atomic explosion going off , just over the horizon.

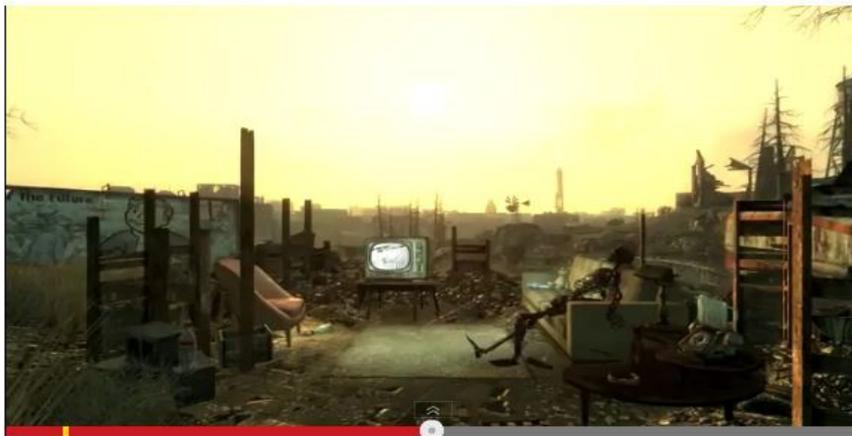
An on screen graphic states, as if to avoid an 'Orson Welles' style mass hysteria ,
"Not an Actual Atomic Blast"



Now the voice over continues, with the aid of an animation in the exact style of actual 1950s US Government information films & animations, to explain how our family can continue to enjoy their perfect life underground.



As if in some kind of analogy , to transition from the 1950's idyllic Vault-Tec life underground , to the new post atomic holocaust modern world, it seems the Fallout 3 Team gave as much thought to the second half of the video, as Vault-Tec to living in this world.



For the second half of the video , we are treated to a series of first person shooter situations where the player is killing an enemy, with third person cut aways to show the gore of enemies exploding, and little else.

This is a bit of a disappointment, compared to the first half of the video which is very well put together.

But just a 'bit' of a disappointment, in antithesis to the homely backing music track , singing of a 'dear old town', we see, in *colour* and in *wide-screen*, a world utterly destroyed , which will be the players environment as they battle the horrific monsters spawned by the explosion, with high-tech modern weapons.

The camera dollies back from a 1950 television set, revealing a scorched corpse, sitting in a living room of a destroyed house in a destroyed world, until eventually revealing out player armed with a rifle.

Cue chaos, mayhem, explosions, death, destruction. ..
Looks like fun !! Maybe the Fallout 3 team knew what they were doing after all.

The first half, is shot using 1950s TV black and white, in 4:3 aspect, which has a different texture and feel to black and white film of the same era.

It is seemingly edited using a studio style, with a long opening shot panning to a wide shot of the family and the presenter, but the inclusion of the hovering robot and the atomic blast with the subsequent burning buildings in the suburban street seen outside the window, indicate a much higher use of technology

These are evident, with the use of green screen, to separate the real life actors from the computer generated robot, and more computer generated effects to create the explosion and burning street.

This is obviously a well planned production.

There are also many details, adding silently to the mise-en-scene, that help create and reinforce the style of the scene, and the hypothetical situation we are in.

We see a box of *Sugar Bombs* breakfast cereal, Billy has a *Vault-Tec* lunch box visible on the table, and especially the camera moving to a close up on Pop's, newspaper which depicts what is basically the start of an Atomic World War III !!

But even if you are not consciously aware of these subtle prop inclusions, the use of an atomic explosion in the background, should keep the viewer on track, as to the purpose and direction of this 'infomercial' .

In addition to building the scene, with carefully placed props, the non-diegetic sound track, is happy and holiday-like, on screen diegetic sounds let us hear the whirrs and clicks of the robot, and we even hear Mom give Pop a good morning kiss on the cheek.

It's all just a 'swell' view of the 'perfect American way of life'

This swell way of life is just momentarily interrupted by the atomic bang, which makes our family jump.

But our Vault-Tec representative is there to reassure them, of how good things will be in the bomb shelter.

Then first half ends with a dramatic cliffhanger type audio sting, similar to ones used in Flash Gordon or Batman at the end of each show, reinforcing the drama of the situation.

All this works well to promote the narrative of immersion in 1950's naivety to what has become known as the injection style of information dissemination.

The man on television has said we will all live perfect happy lives underground.

Mom will be happy because she will have all her modern kitchen utilities available in the shelter. She really looks happy. Billy will have 'swell' friends to play with. Sally can have the same dating experiences as on the surface, and then can repopulate the country.

But the Vault-Tec representative does not mention or speculate to what kind of world the children will be repopulating.

Overall, and not previously mentioned, the whole piece is a humorous, satire on many aspects of the 1950's. Using standard codes and conventions of 50s television, along with norms and stereotypes of the era, such as Mom being the happy housewife, delighted to work away for the family, as long as she has some nice kitchen things.

The piece is cleverly constructed to parody government information videos of the time, regarding atomic war, and atomic fallout, which serves as the backdrop and story for the game play.