

AUTEUR STYLE //

Edgar Wright most known pieces of work are Scott Pilgrim vs the World, Baby Driver, Hot Fuzz, Shaun of the Dead, and The World's End. Wright directed many short films, first starting on a Super-8 camera and later on a Video-8 camcorder won in a competition on the television program. Wright attended the Bournemouth and Poole College of Art (now Arts University Bournemouth) and received an ND in Audio-Visual Design. His debut film was a western spoof called A Fistful of Fingers which was actually filmed with no budget and all local teen actors, which is quite impressive. He has won very many awards for the way he is able to combine comedy, romance, and even fantasy into enjoyable well-known films. He is highly respected for his screenplays for these reasons.

Edgar Wright reflects his comedic filming and editing styles in most of his films, which he does with quick cuts, match cuts, quick action montage, close ups, creative enters/exits, and zooms. Wright's films tend to move at a quick pace, with such quick shortcuts that you would not actually understand what is happening unless you had context. What is good about Edgar Wright, is that he is able to communicate so much in such a small amount of time which is important if you are making a comedic film. We wanted to bring these techniques used by Edgar Wright into a film that does not reflect his style at all to create something new and more dynamic.

CONVERSION //

Unlike many of the film/director pairings many of our classmates chose, Toy Story and Edgar Wright do not exist as polar opposites. Instead they work as comparisons inside the same genre, two unique versions of displaying comedic storytelling and action for different intended audiences. Not only that, Edgar Wright's style is best shown through his editing and quick cuts, something difficult to convey through a storyboard. Because of that we exaggerated some of Wright's style markers and emphasized them with our annotations.

This can be seen through our replication of Wright's use of movement (pan to the car, tracking shot with car) and through our characters popping into the frame (Rex onto the window). However, the reproduction is most evident through his trademark quick action montage. As the toys enter the car we quick cut through the scene: Buzz slams the door, slides the pizza box underneath, Potato Head snaps open the map, etc. Each shot is extremely quick, often zooms in on the movement, and cuts on sound cues. We even copied the momentary slow down found in many of Wright's action montages as Slinky accidentally turns the air on and his ears are blown with a comical "Woahhhhh" to accompany.

We do believe Wright's essence and trademarks were captured in everything from the construction of the scene, to the title of our version (play on Hot Fuzz), to even the title card in the style of Scott Pilgrim vs. The World.