

# Editing in run lola run (tom tykwer, 1998)



## Film Editing 29 April Review: Run Lola Run The movie " Run Lola Run"

directed by Tom Tykwer has a simple love story as its plot - a woman named Lola trying to save her boyfriend, Manni, from the fury of a mobster boss by raising 100, 000 Deutschemarks in 20 minutes. Manni, lost the 100K in a subway train due to sudden feelings of paranoia when he saw 2 policemen; the " sack" as he calls it, was picked up by a bum who rode on the same train. Lola takes all possible options -- like seeking the help of her father, robbing a bank and gambling at a casino - just to be able to raise the amount.

The film editing of " Run Lola Run" is a very unique one because it incorporates fast paced action with equally pulsating type of music, especially in those scenes where Lola had to run very fast to be able to beat the deadline that was given to her boyfriend, who was poised to rob a bank as a last resort. The story, which unfolded in such a way as to have 3 possible outcomes, was edited in a manner that would show the pressure building up for Lola and Manni with each tick of the clock, and the potential difference every moment creates to generate varied solutions to a single problem.

At the initial part of the movie, black and white scenes were used to show flashbacks or past occurrences which somehow made a great bearing on the present situation Lola and Manni were in. Medium shots of Lola holding a red telephone at home, and Manni in a phone booth somewhere in town, were used to orient the viewer and to set the mood for the story. Later on, when the dialogues were getting intense, the shots used were in close-up to show the emotions of desperation and helplessness on the part of Manni, and the determination and firm resolve to find a solution on the part of Lola.

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Lola's running scenes were combined with animated scenes as if she were part of a video game. Different shooting techniques, - like fade in/out, zoom in/out, still shots - varied camera angles and shots were utilized. There were also continuity shots made, and close-ups were played-up in the emotional scenes between Lola's father and his mistress, the confrontation scene between Lola and her father among others. Slow motion cuts were also used to add emphasis in some scenes. Snapshots of the various personalities Lola meets on her way to meet Manni were also included to add more sub-plots which added to the overall impact of the story.

One of the most distinctive editing features of this film is the use of split screens for the most essential scenes. An example of such scene is one where Manni is about to enter the grocery store to rob it, where on the split screen, Lola is shown running as fast as she can to reach their meeting place. A third split on the screen is then shown -- the upper portion of the clock which is about to strike 12 noon. This technique is used three times in the movie's entirety to stress the concept of time in the story, and the significance of each minute in the lives of the movie's main characters. As a whole, the pacing of the film is great since the viewer will want to anticipate what is in the offing for Lola and Manni. The story has a lot of peaks and valleys and the running / chasing scenes involving Lola and Manni somehow draws out from the viewer the primal instinct which most action films educe. Almost all scenes can be described as realistic showing Lola with no make-up on, running up and down the streets, doing what she had to do without any care about how she looked or if there was any danger along the way. Basically a love story and a tale of one woman's sacrifice for love, "Run Lola Run" is one film which can be described as aesthetically

exceptional in its storyline and one-of-a-kind style of editing.

#### Works Cited

Tykwer, Tom. "Run Lola Run" Perf. Franka Potente, Moritz Bleibtreu. Stefan Arndt, 1998.