

Projects to Edit: REEL 1

Cops 'n Robbers

Basic drama technique. The story extract (rushes 10'00") contains a dialogue scene, and a short action chase. The aim of the exercise is to gain basic experience in cutting dialogue and action using sound overlaps and split-edits, time compression, sound effects, and continuity editing. (Edited version approx. 1'20")

Watches Interview

Basic documentary technique. The rushes (7'00") include a single interview and visual supporting material. The aim of the exercise is to produce an informative item of about 30" duration

Spaghetti Hero

A complete 5 minute story – a cross between Bugsy Malone and a Fistful of Dollars. The project provides a more substantial experience for the editor. The rushes (22'00") contain complete takes, sound effects, voice over, and music.

Scripts and guides and log sheets for all three projects can be downloaded from the ViT website: www.vitmedia.co.uk

Total programme duration: 50 minutes

Cops 'n Robbers

This sequence was originally directed and shot by Andrew Ireland specifically for the ViT programme, Successful Non-Linear Editing for Video. Sequences are discussed in the programme in chapters on The Line of Action and Cutting Dialogue, and also Association of Ideas and Time Compression. A good approach to cutting these rushes as an exercise would be to first watch the Non-Linear Editing programme to see the sequences in the context of approaches to creative editing, then to go ahead and have a go yourself. Firstly read the script and then watch all of the rushes through listing the shot numbers in the order that you think you might use them.

There is no music provided with the sequence so you will need to check carefully that you have a good balance of pace between the different sections of the narrative.

Cops 'n Robbers: Script

Scene 1 - Multi-story car park. Day

A car parks in a multi-story car park. A woman (Crook 1) walks up to the parked car. The car door opens, and another man (Crook 2) gets out, joining him.

Crook 1

Thought you'd never get here.

Crook 2

I had to make sure I wasn't followed.

Crook 1

Well I hope for your sake you weren't.

Crook 2

What?

Crook 1

(menacingly)

Followed.

Crook 2

I've got the money.

He pulls from the boot a large brown envelope and hands it to Crook 1. We see a POV of a camera lens taking a photograph of the hand over. A cop is sitting in a car opposite, taking photographs with an automatic SLR camera.

Crook 2

It's all there. Count it if you like.

Crook 1
It's ok. (threateningly) I know where you live.

She tucks the envelope into her jacket.
More photographs are taken.

Crook 1
There. Nice and safe.

Crook 1
The shipment comes in at two. Make sure you're at the dock.

Crook 2
I'll be there.

More photographs are taken. This time - it is the end of the film and it starts to auto-rewind-
Both crooks look up at the sound. They notice the cop sitting in the car opposite.
Crook 1 grabs Crook 2 by the collar.

Crook 1
You told me you weren't followed. Beat it!

Crook 1 runs off. Crook 2 gets back in the car and it roars into life. The cop runs out of his car and across the car park.

Cop
Stop! Police!

Too late - the car drives off fast, narrowly missing him. The cop gets back into his car and gives chase.

Scene 2 – Urban Street. Day.

A young boy dressed in tennis gear starts to cross the road. He is bouncing a tennis ball on a racquet.

The car zooms round the corner, heading straight for him.

Crook 1 looks in horror and screeches the brakes -

The boy sees the car coming but it's too late -

The tennis ball bounces slowly down the road, coming to rest at the curb.

Cops 'n Robbers: Logging Sheet

Shot No	Action	Counter
1	WS of scene	00.42
2	Cars drive off	1.22
3	CU Ignition	1.44
4	Photographer	1.58
5	Cop runs	2.17
6	MCU Photographer	2.41
7	POV Photographer 1	2.53
8	POV Photographer 2	3.26
9	POV Photographer 3	3.39
10	Crook 2 exits car	3.58
11	WS crook 2	4.11
12	CU crook 2	4.38
13	MCU Crook 2	5.12
14	CU Crook 2	5.37
15	MCU Crook 1	6.44
16	CU Crook 1	6.44
17	Opening trunk	7.20
18	CU trunk interior	7.41
19	LS Drive off	7.58
20	LS Drive off 2	8.19
21	Car rounds corner	8.37
22	Car reverses from impact	8.46
23	Crook1 reacts to crash	8.55
24	LS boy crossing	9.03
25	MS boy crossing	9.14
26	Boy turns	9.27
27	CU boy turns	9.35
28	Bouncing ball	9.41
29	Skid SFX	9.50
30	Camera shutter effect 1	9.58
31	Camera shutter effect 2	10.00

'Watches' Interview

Basic documentary technique. The rushes (7'00") include a single interview and visual supporting material. The aim of the exercise is to produce an informative item of about 30" duration

Documentary differs from drama in the way it is planned and recorded and so you need a different approach to editing.

This short interview provides a good example. There is no script involved and so the shop manager is responding directly to questions put to him. Although politicians are skilled in these situations at delivering set responses, most people have more difficulty in articulating concise and meaningful replies. Look at the transcript of the shop manager's speech to see how he digresses, pauses and repeats himself.

The Editor's job now is to reduce his speech down to the important message points relevant to the programme. A written transcript is almost essential to do this effectively and preparing an accurate one is time well spent. (A tedious job which is good to give to the trainee director who will quickly learn the value of keeping interviews short and to the point. (There's nothing worse than having to write out an overlong, digressing and repetitive response to a simple question, when its quite clear that the point was well covered in the first few sentences).

The sequence was originally shot for the programme Successful Non Linear Editing for Video and is used to demonstrate how editing for speech results in picture jump-cuts which then have to be covered by other material. The director has provided a range of shots for this purpose.

Remember, a sustained shot of 'a talking head' will lose your audience's interest. An edited sequence will be much more interesting if you use pictures to illustrate, counterpoint or conflict with what's being said.

Remember also the rule of thumb that 'once you've cut away, stay away'. Single cutaways will often stick out as if they've been used to wallpaper over individual jump-cuts.

In the edited version we've just used the first paragraph of the interview and cut it down to make a very short (30 second) general interest item. The technique clearly demonstrates the idea of editing for speech content,

Original Extract

Yes, I've got here um, two watches which are the extreme of the Swiss Market. You have a Swatch Watch which is made out of a resin plastic material with a quartz movement. It takes one power cell that lasts approximately two years and retails at £27.50.

You have there another one which is towards the other extreme of the Swiss market which is a Perpetual Calendar Chronograph which basically gives you

the stopwatch facility and the perpetual calendar reading up to the year 2200 - and that one retails at at £12,000

Edited Extract

Yes, I've got here ~~um,~~ two watches which are the extreme of the Swiss Market. You have a Swatch Watch which is made out of a resin plastic material ~~with a quartz movement. It takes one power cell that lasts approximately two years~~ and retails at £27.50.

You have there another one which is towards the other extreme of the Swiss market which is a Perpetual Calendar Chronograph which ~~basically gives you the stopwatch facility and the perpetual calendar reading up to the year 2200~~ and that one retails at at £12,000

Watches Interview: Logging Sheet

Shot No	Action	Counter
1	Main interview MS	11.45
2	Interview CU	14.11
3	Interviewer questions	15.50
4	Interviewer noddies	16.18
5	Shop display 1	16.36
6	Shop display 2	16.50
7	Shop display 3	17.04
8	Picks up Swatch watch CU	17.12
9	Picks up Chronograph CU	17.40
10	Picks up each watch MS	17.45
11	CU static watches selection	18.15

Interview With Pedro Neve: Full Transcript

(Manager of Watches of Switzerland)

Show me a really expensive watch and a really inexpensive watch.

Yes, I've got here um, two watches which are the extreme of the Swiss Market. You have a Swatch Watch which is made out of a resin plastic material with a quartz movement. It takes one power cell that lasts approximately two years and retails at £27.50.

You have there another one which is towards the other extreme of the Swiss market which is a Perpetual Calendar Chronograph which basically gives you the stopwatch facility and the perpetual calendar reading up to the year 2200 - and that one retails at at £12,000

So why does this one cost so much more?

Right. Obviously you can appreciate that it's cheaper from a production point of view to make a circuit board and fit it into a movement than it is to make in excess of 450 mechanical parts and fit them all into the movement like a jigsaw puzzle. Mechanically there is a far greater work of engineering than a circuit board. That is in general terms why one is more expensive than the other.

Is one more accurate than the other?

Strangely enough the cheaper one is far more accurate than the expensive one mainly because the pulsation of the watch in terms of how many times it vibrates within a second the more times it vibrates, the more expensive it becomes, or the more accurate it becomes, whereas the quartz movement, any quartz movement, can have what we call oscillations up to 32,000 times per second. A mechanical movement will only vibrate er you know ... a thousand times per minute. So therefore it's like a Formula One car in terms of accuracy against an ordinary car. It cannot compare in accuracy The accuracy of the cheaper one would be far greater than the more expensive one

(Reframe for CU)

So why do people spend so much money?

I think that people spend a lot of money on Swiss watches for a whole variety of reasons. In some cases if it's a jewellery, diamond set, ladies gold watch, they may want to have a piece of jewellery that tells the time, whereas with a watch such as that, which is a man's watch, it would be purchased for it's prowess of engineering in terms of what the Swiss engineers can achieve. It's not necessarily that we can't live without a watch that doesn't give you the month and the date and the week but it's nice to have one if you're in the position to spend that sort of money.

I think a lot of it is relative to the salary that you have. If a watch such as that retails at £12,000, to the person who's buying it maybe equivalent to you or I spending £120. If you really love the watch you'd probably spend £120. Well the chap who spent £12000, to him its equivalent to the same amount, as spending £120.

As I said people purchase Swiss watches for varying reasons, for prestige, for quality, for self satisfaction and merely because they don't know what else to do with their money. That also happens.

Spaghetti Hero

Story Written by
Andrew Zikking

INTRODUCTION

"Life is just a string of moments. Some good, some bad. Back in the days when the outlaws were running things, a moment came that I had to face. It was about time someone took a stand..."

A young cowboy - a very young cowboy - remembers the time when, to protect the lady's honour, he had to face two outlaws in a classic gun duel. His memories of heroism are not quite as they seem though, and we find that success is perhaps more a matter of luck than judgement.

'Spaghetti Hero' is an original story presented here as a complete four to five minute mini-drama ready for editing. It's an engaging cross between Alan Parker's 'Bugsy Malone' and Sergio Leones 'Fistful of Dollars'. You are given the original camera shots, (selected down to 15 minutes), the original story script, log sheets, sound effects, music and a full Editor's Guide.

You can either get straight down to editing by playing back the rushes and then working with the script and log sheets to produce your own version;

OR you can sit back and watch a fully edited version first, and then study the Editor's Guide section for tips and discussions about editing issues.

PRODUCTION NOTES

Spaghetti Hero was written and directed by Andrew Zikking during his student days at Bournemouth University where he specialised in Video Production. He worked with a crew of four, and a cast of three children. The shoot lasted two days and it was shot during the Autumn at Hengistbury Head near Bournemouth using BetaSP video equipment.

The post production preparation for this tutorial was completed by Mik Parsons at ViT. It involved making a pre-selection of shots from the original 45 minutes of Beta rushes. Reduced to approx. 15 minutes, these were then processed through a vision mixer to produce a wide-screen black and white version. Slow-motion copies of some of the shots were also produced. The voice-over script read by Sean Street, and along with some additional sound effects, was recorded onto DAT. The whole selection was then digitised and off-line edited using a non-linear digital edit suite. An EDL(Edit Decision List) file was transferred to floppy disc and this was used to drive a 3-machine BetaSP editing suite. Music composed by Robert Fitzgerald was added during a separate PPS (post-production sound) session using SOUNDSCAPE, an 8-track digital sound editor.

Spaghetti Hero: Logging Sheet

SHOT	DESCRIPTION	COUNTER
1	Hero "Why don't you leave the woman alone... '	0.13
2	Hazy burning sun	0.27
3	Static shot. Road disappearing into mist.	0.36
4	LS Outlaws 1 & 2 at table. Waitress approaches.	0.47
5	Bike pulls up "Well lookee here..."	1.17
6	Bike pulls up SFX	1.28
7	CU waitress approaches.	1.47
8	Outlaw 2 laughs at joke MCU.	2.02
9	Outlaw 1 tells joke MCU.	2.21
10	Hero "I'll stick around..." (bad sound).	2.33
11	Outlaw 1 "Sure Shandy Boy..."	3.05 (T2,3.50)
12	Outlaw 2 spits in pan	4.51
13	Hero "Could we make it noon..."	5.00
14	CU foot scrunches can.	5.08
15	Outlaw 1 counting chimes.	5.16
16	" " Take 2	5.36
17	Hero at table, calls to waitress who ignores him. LS	6.00
18	Hero CU, pan to fan.	6.27
19	" " Take 2	6.50
20	Hero blows on hot coffee.	7.03
21	" " Take 2	7.16
22	Hero dons hat MCU.	7.27
23	CU gun into holster.	7.34
24	VLS bike towards camera telephoto.	7.41
25	Misty scene. Bike towards camera.	8.11
26	Low shot. Bike over horizon - to camera.	8.47
27	Variation.	8.55
28	Low shot. Cycles away from camera.	9.02
29	LS Outlaw 1 counting chimes. Waitress arrives.	9.09
30	LS They both draw on Outlaw2 with FizzWizz.	9.33
31	LS Waitress approaches - they load spud guns.	9.43
32	" " Take 2 (outlaw 2 stays seated)	9.58
33	Outlaw 1 and Hero walk apart. LS.	10.14
34	Outlaw 1 and Hero face each other. LS.	10.20
35	CU Outlaw 2 eats FizzWizz.	10.23
36	CU. Waitress approaches with spud.	10.30
37	CU. Hero's feet walking away.	10.45
38	CU Outlaw 2 rips packet and eats Fizz Wizz	10.51
39	Herofalls and shoots. MLS.	10.57
40	Shot hits the ground.	11.02
41	Shot hits the roof.	11.08
42	Hero. MS. "You know I think I'll stick around..."	11.22
43	Low shot. Hero poised to draw.	11.52
44	LS. Hero gets up - "Oldest trick in the book...."	12.04
45	CU. Blows smoke from gun barrel	12.29
46	Outlaw 1. CU of boots walking.	12.35

47	Outlaw 1 walks and fires.	12.43
48	" " Take 2	12.52
49	" " Take 3	13.00
50	" " Take 4	13.10
51	Outlaw 1 falls dead.	13.15
52	Outlaw 1 poised to draw.	13.23
53	Low shot. Hero arrives. Framed between legs.	13.29
54	" " Take 2	13.38
55	CU Boy. Nervous gulps.	13.47
56	CU. Follow bike front wheel.	14.05
57	Hero. Close up boots. SLO MO.	14.13
58	MS Hero falls and shoots. SLO MO.	14.25
59	Shot hits gatepost	14.35
60	Shot hits the ground. SLO MO.	14.39
61	Shot hits the roof. SLO MO.	14.40
62	Outlaw 1 CU Boots.	14.44
63	Outlaw 1 walks and fires. SLO MO.	14.58
64	Outlaw 1 falls dead. SLO MO.	15.00

Audio, Music, and Sound Effects:

Spit in the pan	15.20
FizzWizz	15.23
Gun shots	15.30
Clock chimes	15.42
Sea shore	16.13
Footsteps	17.10
Nervous gulps	17.46

Voice over:

"Life is just a string of moments. Some good, some bad. Back in the days when the outlaws were running things, a moment came that I had to face. That was the day - I became a hero".

18.00

I suggested they leave the girl alone - pick on someone their own size

18.15

"Those low-lives had been causing trouble for long enough. I guess it was about time someone ran them out of town."

18.24

"My nerves were like steel. It was going to be so easy."

18.34

"I guess you can't move around forever. The way I see it, you might as well settle down where every one - treats you like a hero."

18.44

Music Cues 1 to 11

18.56

Fully edited version

20.02

END

22.30

Editor's Guide

OPENING SEQUENCE (Suggested shots 3, 1)

To set the atmosphere I suggest using an empty landscape (SHOT3) followed by a mix to the hot sun (SHOT2), and then mix through to the Hero sweltering in his daydream. Music Cue 1 works well here to set up the ambience of the piece.

Fortunately for the director, the sun was shining throughout the shoot, but the heat-haze effects are rather more due to a cool sea-mist at Hengistbury Head rather than hot desert sun! Gives a nice effect though particularly on the telephoto shots.

PART 1

The Present Time (Suggested shots 19, 56, 25)

The Hero reflects. "Life is just a string of moments..." drawls the voice over. The director intends this shot to begin the story (SHOT19). There aren't really any other choices (although you could try an opening montage of cycling shots set to music)

The shot pans left to a fan. The intention here was for a long visual mix between the circular fan and a revolving bike wheel signifying a 'dream' transition into flashback. Even though the fan isn't spinning (no power on the beach location) and the shot goes a little unsteady, a long mix to the bike (SHOT56) works quite nicely.

Another opportunity here to use a bike-approach shot to contextualise the next scene:

PART 2.

The Mexican joke (Suggested shots 4, 7, 9, 8, 25)

A wide establishing shot of the two outlaws arguing over a card game sets up the flashback part of the story (SHOT 4). The entrance of the waitress is a bit inconsequential on the wide-shot so it's a good idea to emphasise her a little by cutting to a single shot of her approach (SHOT7), and then make a continuity-cut back to the wide-shot as she puts the bowl on the table and Outlaw 1 knocks it off. A reaction shot from the waitress works well here . (No I don't know why the bowl is empty either - there's also a rather unpleasant plastic sounding 'chunk' as it hits the ground. It would be effective to replace this with a breaking glass effect - but you'll have to find your own).

Experiment when to cut between the mid-shots of the two outlaws during the joke. My version goes like this:

Wide shot. "Have you heard this one?" (SHOT4)

Cut to Outlaw 1. Mid-Shot. "Why did the Mexican push his lady off the cliff?" (SHOT9)

Cut to Outlaw 2. Shrugs. (Music cue 2) (SHOT8)

Cut to Long shot of Hero approaching on bike. (SHOT25)

Cut to Outlaw 1. "Te-'quill'- her!" (SHOT9)

Cut to Outlaw 2. Laughs (SHOT8)

At this point we really need to see a reaction shot of the girl waitress who is

really the butt of this sexist wit. Unfortunately the Director hasn't shot one, but with care you can get an apparent reaction by using the close-up shot of the girl as she furiously turns her back on them in SHOT7. She's actually just turning away after placing the bowl on the table - but who's to know!

PART 3

Hero Arrives (Suggested shots 5, 6, 1, 11, 12, 42)

You could choose to use another bike approaching shot here as a scene buffer but in order to keep up the pace, I cut straight to the ground-level 2-shot just as Hero's wheel enters the frame (SHOT5). A gravel skid sound effect from SHOT6 adds good punctuation at this point. I also added some music (Cue 3).

The next sequence is a straight dialogue exchange between Outlaw 1 and Hero. There's an unfortunate problem with the sound on Hero's first line though. The microphone cable failed and his voice is picked up rather distantly and quietly on the camera's own microphone: "Why don't you leave the woman alone fellas?"

The director didn't discover this until after the shoot but attempted to get round the problem later by recording the additional voice-over line: "I suggested they leave the girl alone". The idea is to use this line to cover the poor recording of Hero's own speech.

In my version I've separated the two slightly so that they don't compete with each other. A slight problem remains though in that Hero uses the term 'woman' whereas the voice-over is taken from an earlier script draft and uses the term 'girl'.

The remaining dialogue is fairly straight forward shot/reverse-shot editing (between SHOTS 1 and 11 and 42). I compressed things slightly by overlapping Outlaw 1's line: "Anything you say Shandy Boy" over the shot of Hero attempting to crush his can of shandy. I found the close-up of the foot crushing the can (SHOT14) to be superfluous and instead stayed on the mid-shot of Hero. His body movement and the off-screen sound of the can being crushed carry the gesture and allow us to remain on his facial expression.

Following the line: "Well he ain't worth spit", I cut to Outlaw 2 doing the biz (SHOT12) and dropped in the extra sound effect of 'spitting in the pan'

There are several opportunities to create extra pauses in the dialogue, in true Clint Eastwood style. For example in my version I've constructed a long pause before: "Have I seen you some-place?", which is accentuated by a short musical phrase (CUE 5).

Try and avoid the 'ping-pong' effect of cutting directly from one character to the other on every line of speech. You'll need to experiment to get the right cutting rhythm and also to fit in the voice-over line: "Those low-lives had been causing trouble for long enough. I guessed it was about time someone ran them out of town", whilst the two characters continue to silently stare each other out.

PART 4

Interlude (Suggested shots 28, 24)

In order to accommodate the idea of passing time until "noon tomorrow" I suggest using a couple of bike shots as scene buffers. The first, cycling away from camera (SHOT28), suggests that Hero is leaving the scene following his riposte: "I've got a paper round to do," and is accompanied by a musical flourish (CUE 6). You could try a short fade to black to add punctuation but don't overdo this - keep it very short. The second shot (SHOT 24) is of Hero in the distance cycling back towards camera - perhaps accompanied by the sound of clock chimes as noon approaches.

PART 5

Noon the next day (Suggested shots 29, 24, 5, 53, 43, 52, 38, 34, 36, 55)
In the wide shot of both outlaws, with the waitress entering frame left in the background (SHOT29), Outlaw 1 counts clock chimes on his fingers. His action is a little too fast however and doesn't sync up with the bell-chimes sound effect. I couldn't find a satisfactory way around this other than leaving the shot out altogether somehow.

Music (CUE 7) was composed to announce Hero's arrival as he cycles closer (SHOT 24) and then steps into frame in the classic through the legs, ground-level shot (SHOT53).

During the voice-over: "My nerves were like steel. It was going to be so easy," the two cowboys face each other silently. There are low angle matching shots of each (SHOTS 43 and 52), Hero's twitching hand betraying his nervousness. Again you may choose to extend this for dramatic effect.

Outlaw 2 takes a mouthful of FizzWizz (SHOT38) causing the protagonists to draw early (SHOT 34).

Cutting back to the wide shot after Outlaw 2's close-up pointing to his FizzWizz packet, reveals a lapse in continuity. Outlaw 2's body posture doesn't match. In my version I have tried to distract the viewers eye away from the discontinuity and towards Hero's hand movement as he holsters his gun.

The waitresses approach to camera cues the next cut to the close-up of the 'spud'(SHOT36). Remember to look for movement to match the shots. Good movement continuity makes the cut unobtrusive and natural - like blinking.

I used a music cue here (CUE 9) to mark the appearance of the spud. The camera tilts up to the girl's facial expression as the two cowboys turn back to back. At this point I cut to the close-up of Hero's expression (SHOT55) and used the 'gulp' sound-effect to accentuate his nervousness.

PART 6

The Shoot-Out (Suggested shots 33, 57, 62, 58, 63, 59, 60, 61, 64, 44)
It's the music (CUE 10) that really drives the tension up on this scene, and it needs to climax just as they shoot. Normally the music would be composed afterwards to match the picture edit - as indeed it was originally. But now, since it's already been composed I suggest that you time it's length and build the shots around it. There is still some flexibility of course, depending on when you choose to start the music going. (In my version it actually starts on the previous shot as Hero gulps).
You'll probably decide to use the slo-mo shots for this sequence - mine went like this:

Wide shot as they pace apart (SHOT 33)
Hero's feet (slo-mo) (SHOT 57)
Outlaw's feet (slo-mo) (SHOT62)
Long shot of Hero pacing (slo-mo) (SHOT58)
Long shot of Outlaw pacing as he turns and fires (slo-mo) (SHOT63)
Long shot of Hero who immediately turns, fires, and falls (slo-mo) (SHOT 58)

ricochet from fence (slo-mo) (SHOT59)
ricochet from ground (slo-mo) (SHOT60)
ricochet from hut roof (slo-mo) (SHOT61)

shot strikes Outlaw and he begins to fall (slo-mo) (SHOT64)
Hero continues to fall and strike ground (slo-mo) (SHOT58)
Outlaw continues to fall and the chair too falls over (slo-mo) (SHOT64)

In order to slow things down a little here, I relied on the slo-mo sound of the chair falling and held on to the shot until it became stationary. Then I used a long silent mix to Hero on the ground. Are they both dead?

But no, Hero sits up alive and well. If you start the final music here (CUE 11) you could find that it lasts right through until the end of the piece. After Hero puts his hat on and looks around (SHOT44), I found the point where his eye appears to look across to where the Outlaw is lying and make another cut there, back to the Outlaw, dead on the ground. Then I cut back to Hero for his line: "Oldest trick in the book"

PART 7

Back to the Present (Suggested shots 45, 21, 17)

The director's intention to mark the transition back to the present, was for the editor to use the action of Hero blowing the gun barrel to trigger a mix to a visual match of Hero blowing his coffee in the present-time.

I used the close-up profile of Hero blowing his gun (SHOT45), followed by a mix to close-up of Hero blowing his coffee (SHOT 21), followed by a mix to the closing long shot (SHOT17), but the blowing gesture is driven by continuity of his arm movement and it all happens rather quickly. You may decide to stay on the long-shot of Hero and dissolve straight through to the coffee blowing shot. Try both to see which works best.

Once Hero leans back and begins to disappear out of the frame, it's time to cut to his wide shot and the closing action of the waitress walking by (SHOT 17). The important thing here is to get the dramatic timing right. The punch line needs to be carefully balanced between the voice over: "I guess you can't move around for ever....", the music and Hero's line: "S'cuse me," as he tries in vain to attract the waitress's attention.

A final fade to black provides the ending and can be drawn out to use up any remaining music.

Mik Parsons
ViT Series Producer

