


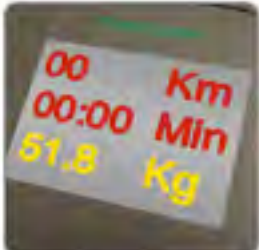











SHAPING A SIMPLE SEQUENCE

All film students learn to KISS: **Keep It Short and Simple.**

Lets make a simple story:

	<p>The first shot introduces a stationary bicycle. Keep the first frame simple.</p>
	<p>Legs enter frame – somebody sits on the bike.</p>
	<p>We see who it is. She looks at something.</p>
	<p>We see what she sees.</p>
	<p>She isn't pleased.</p>
	<p>She starts to pedal.</p>

	<p>And pedals.</p>
	<p>And pedals. Not much variety – but I have to show a long pedalling sequence; the weight is lost slowly. So...</p>
	<p>A bit of variety.</p>
	<p>And back to the pedalling.</p>
	<p>Any good yet?</p>
	<p>Yes!!! But, in reality, the viewer probably won't remember the original weight, so you need:</p>
	<p>Her reaction to the news.</p>

This was one way to shoot the story. What would you have done?

Why not try it? Pick a simple story and shoot it.

Then show your video to a colleague who'll tell it like it is.

Thank him or her, bite your lip, and shoot the story again.

Try it on another helpful critic. It's much better this time.

Have a third try! The more you shoot, the better you'll get.