



## The 4EVER Group

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# Supercharge your Post-Production

By Chris Watson, Watson Videography

## Program Description:

In this seminar you'll learn..... (These are things the audience will be able to learn during this seminar)

- Why choosing the right tone for your production is so important
- The importance of pacing, economy, and continuity to the storytelling process
- What unobtrusive editing means
- The role special effects play in the storytelling process
- How the limitation of information plays a crucial role in the storytelling process
- The 3 major editing styles in wedding videography including pros and cons to each
- When to use ambient audio
- How to bend the rules of storytelling using time-shifting techniques
- How all these principles come together with a behind the scenes look at how a pre-ceremony segment is put together.

## OUTLINE

### The Beginning

It's hard to imagine but a little over 5 years ago, something as simple as a dissolve was a major editing decision and took a lot of work to pull off. Today, it's a whole new world. With today's NLEs, not only can you pull off a dissolve with a few mouse clicks but also slow the footage down, make it black and white, and even do broadcast quality motion graphics with After Effects. The downside is that with all this power at our fingertips, it's easy to overlook the things that truly make the difference. Namely: Storytelling. That's how this DVD came about. Because I believe at the end of the day, the greatest special effect we can achieve as editors is making ourselves invisible to the viewer and the way that happens is through superior storytelling skills.

With that in mind, here's what we're going to be covering.....

Why choosing the right tone for your production is so important

The importance of pacing, economy, and continuity to the storytelling process  
The 3 major editing styles in wedding videography including pros and cons to each  
What unobtrusive editing means  
The role special effects play in the storytelling process  
How the limitation of information is and why it's important  
How to bend the rules of storytelling using time-shifting techniques  
And finally  
How all these principles come together with a behind the scenes look at how a pre-ceremony segment is put together.

## **So let's begin**

### ***The importance of choosing the right tone for your production:***

Every editing decision you make flows from this. One of the keys to creating a production that will resonate with your client is to make the production you're working on feel honest to them. In other words, if the mood during the pre-ceremony is hectic or energetic you don't want to use something slow and meditative like a movie soundtrack and vice versa. Here are some things to consider.....

### **The Couple's Personality**

If you've been doing event video for any length of time, you already know that no two couples are the same. Each has their own quirks and sensibilities and it's important to pay attention to if you want to create a video that resonates. Here are a few things I try to pay attention to during the day...

**Behavior:** Pay attention to the bride and groom's personalities throughout the day. Are they excited, nervous, reserved, madly in love? This goes a long way in determining what kind of music and pace you need to set at certain points in the video and also the style of edit. For instance, if the couple is hopelessly romantic then they might respond to a more sweeping, elegant edit with larger than life music. On the other end of the scale the couple might be a little more laid back and might want a cleaner edit with more intimate more contemporary arrangements. It's also important to note that as the day moves along, the mood changes and you need to roll along with it. Here are some excerpts from various parts of the day to illustrate this.

Show various clips from various parts of the day as the mood changes and add commentary when needed.

### **The Scale of the Event and Emotions**

Another thing to keep in mind is the size and scale of your event. Weddings come in all shapes and sizes from near Royal wedding status to something more intimate in nature. It's your job to keep this in mind when you're editing an event. For example, you don't want to add bombastic epic music to a wedding that isn't up to the task. Here's an example.....

(Show the JW wedding with the epic music laced in there) For this wedding the heavy orchestrations might be a little too much so what I need to do is find music that is scaled down to fit the size and scale of this wedding. (Show it again with a proper song choice.)

Now scale doesn't always have to refer to how fancy the wedding is. It can also refer to the emotions on display. Here are two examples.....

This is from one of the bigger weddings I've had the opportunity to work on this past year but the emotions were so light that heavy music might have crushed what was going on. Here's an excerpt...

On the other hand, here's a clip from a more modestly budgeted wedding where the emotions

were on a grand scale

Basically, the closer you can get to the spirit of the day or that moment even the better your video will be.

### **3 Major Editing Styles**

In the world of wedding video three editing styles have emerged. Let's take a brief look at all of them....

**Documentary Style:** This is probably the oldest, most widespread, and frankly most profitable of the three styles we'll be talking about today. Basically the goal of the documentary style is to give the bride and groom a straight forward documentary of how their wedding day happened. The docu style of edit is for the most part a clean up edit that typically runs one and a half to two hours and is about the most honest representation of the wedding event as it really happened.

#### **Pros:**

The advantage to this kind of approach for the videographer is the simplicity of the edit. The docu weddings I've done (and they've only been a handful) have taken me around two days to finish so the hourly rate in my mind is much higher than any of the other styles so it is more profitable.

Sentimental Value: I'll be honest. I've never been able to sit through a docu style wedding video. It's just too boring for me. For the people who are starring in the video and the people who know them? Totally different story. I've heard from couples who bought the raw footage tell me that they watch the unedited footage without fast forwarding once so there is a market out there for cleanly shot lightly edited wedding videos.

#### **Cons:**

Because of the simple nature of the docu style wedding video, they tend to be a little dull at times. This could be a challenge when attracting clientele. The stars of the production might love it but it might be hard for perfect strangers to connect.

There is also the case of limited creativity. If you are hired to produce a no frills video, you might feel a little constricted in what you can do for their video. A good example is the short form edit. You might want to try it but there is that fear that your clients won't give you the latitude for that so you might feel a little hemmed in.

**Cinematic/Stylized Style:** On the complete opposite end of things you have the Stylized/Cinematic approach to wedding video. This approach has become very popular in the past few years with the advent of nonlinear editing and the effects that come with just about all of them. The idea is to give the wedding day a heightened reality by using dramatic music, moving camera techniques, and use of effects. Common to this style is the use of slow motion and filters to extend a precious moment or heighten the glamour of the day. Here's a short sample of the classic cinematic style....

*Show sample of the cinematic style*

#### **Pros:**

The Stylized/Cinematic style of wedding video is great for showcasing the beauty of the day while minimizing the imperfections. Everything takes on a heightened reality in a classic cinematic style video. A meaningful glance becomes a meaningful stare. A first dance takes on a magical quality. A bride's imperfections are stripped away. Even the still life shots are more magical.

#### **Cons:**

How can there be any cons after that? There are a few, believe it or not. The biggest one comes back to tone. Not every wedding calls for the epic treatment. When you apply epic music or effects to footage that really doesn't measure up, the result can look like a parody and that's the

last thing you want. Here's a quick example of what not to do....

Another thing about the Cinematic Style of edit to keep in mind is that it's a lot like plastic surgery. Just the right amount of tweaking of the wedding day can get you a result like this..... (Show picture of good plastic surgery results). The imperfections are minimized but we still recognize the person.

Drown the wedding in effects and filters and you might get something like this (show picture of Joan Rivers). Totally unrecognizable. It is possible to stylize the video to death so be careful.

Finally, the Cinematic/Stylized edit is beautiful to watch but there's also the risk of making it almost too perfect. Making it too separated from the reality of the day. The result can be pleasing to the eyes but emotionally distant and hermetically sealed.

### ***The Journalistic Style***

Somewhere in between the Documentary style of wedding video and the Cinematic style of wedding video is what I call the Journalistic style of wedding video. The Journalistic style of wedding video is a hybrid that is grounded tonally in the reality of the day but uses cinematic techniques such as background music, time compression, and cross cutting to tell the story. Another hallmark of this style is liberal use of natural audio and real time video. That's not to say you won't see slow motion here and there but it will be used more as seasoning than the main course.

I've been doing this style since March of 2006 and my impression is that this style really appeals to the bride who hires Photo Journalists to cover their wedding. They want something that feels real and looks a little more contemporary in their videos. For this kind of bride, the Journalistic Style is just about perfect. Here's an excerpt....

### **Pros**

I won't pretend to be objective here. This is the style I trade in these days and there are quite a few pros.

For the videographer who has been doing the Docu style of wedding but wants to spice up their videos without alienating their client base, too much this could be a good style to migrate to.

It appeals to a bridal demographic that is very lucrative. That being the younger affluent bride who may dismiss video as being cheesy or mushy and not for them. In other words this is the type of video for brides who normally don't like wedding video.

It's just the right balance between the heightened reality of the cinematic style and the authenticity of the Docu style.

### **Cons**

For the bride who wants her wedding day to look and feel like a fairy tale, this style wouldn't be a good fit. While the reality of the Journo style of videography never goes into putting on deodorant territory, it does eschew most of the dreaminess that appeals to a certain bridal demo.

Sometimes the Journo style can introduce too much reality. Even in this stripped down style, scowls, tugs, and gum chewing are still no-no's.

So that's just a brief overview of the three major wedding editing styles. Choose wisely....

## **Story Telling Basics**

### ***Economy:***

One of the first things you learn in storytelling whether it be writing, the spoken word, or motion

pictures is to arrive as late as possible and leave as early as possible. This definitely applies to what we do. Put simply, you should strive to get your message across with least amount of bloat. Let's take a look at some examples of what I'm talking about...

*Show an example of bloat by doing about a minute or two of nothing but still life shots. Then show the same sequence with only 20 seconds dedicated to it. Maybe do this with another sequence like the bride getting her dress on.*

When you linger on a subject longer than necessary, you run the risk of your audience losing interest and disengaging from the story you want to tell. You might have really had your mojo going during pre-ceremony, postceremony, whatever. From your perspective you're doing the viewer a favor by showing all the cool shots you took. From a viewer's perspective they are thinking "Okay I get it. Can we please move forward now?" One of the first things you should know about editing is that it is indeed EDITING. Sometimes that means killing your favorite shots for the sake of telling a leaner story. The main idea behind economy is to keep the story moving. Make every shot count to the point where if you took one of them out, the chain unravels. This will make for a much more interesting story.

### **Pacing:**

We talked about making your story leaner by economizing your message. A further step you should take is to know when to switch gears. One of the ways to determine that is to find a natural break in the story you're telling. For instance, if you're covering the bride arriving at the church, a natural break would be the bride entering her dressing room. This might be a good time, story wise, to see what the guys are up to. Cover their end with the natural break being the groom putting on his jacket. From here it might be a good idea to return to the girls with the bride getting her dress and accessories on. And so on and so forth. This is especially a good way to do it if your coverage is more on the documentary side of things.

Another way to do this if you do a more MTV/Cinematic or Journalistic edit is to take your cues from the music track you chose. Most songs have natural breaks in them that can serve as cues for when to switch it up. Let's take a look at how this is done and not done in an edited piece.

*Show a proper application of this technique and one that doesn't implement this technique.*

Also when using music to determine your pacing, make sure the clip duration matches the tempo of the music. The idea is to get a rhythm to your piece that complements the music. In the MTV/Cinematic style where the music is dominant, this is especially important.

*Again show examples contrasting proper application and not applying that technique.*

By learning when to switch gears, you have a better chance of retaining your audience and keeping them engaged in the story you want to tell.

### **Continuity:**

Simply put, continuity is the thread that takes your viewer from the start of the narrative to the end. Good continuity means never having to ask the questions: "How did we get here" and "Why are we here?" Our job as storytellers is to guide the viewer through the narrative we want to present. Here's a sequence demonstrating good continuity. *Show a proper example with something as simple as the bride getting ready, walking to the chapel for pictures standing in the chapel for pictures, something like that.*

Here's the same sequence with some continuity errors. *Show the same sequence with the walk to the Chapel cut out.*

Notice a difference taking out that one shot makes to the production? Suddenly you feel out of

the loop. You're thrown out of the story. So how do you solve this? There are several ways to deal with this problem and insure good continuity. Some of these are:

Use Cutaways: Cut to something else such as the exterior of the church and sneaking in some audio from the photo session joining it in progress.

Use the Dissolve: In movies this is used to convey a passing of time and can be used for the same purpose here

Fade to and from black: The fade to black signifies the end of sequence with the fade up signifying the start of a new one. This is good if you intend to have the subject in both shots (bride in the dressing room/bride in the chapel). An alternate to this is fade to white which might actually be better.

## **Part II: Unobtrusive Editing**

One of the things you'll see videographers tout in their literature is the idea of being unobtrusive during the shooting process. The idea is to capture the day without calling attention to yourself. This same theory should carry over to editing. In a lot of ways great editing is a humble process. After all the idea is to remove your fingerprints and let the story take precedence. The more your presence is felt in the production, the less invested your viewers will be in the story you want to tell. Here are some tips on how to disappear....

### ***Keep things as simple as possible***

Today's NLE's have a mind boggling array of effects, filters, and transitions that you can use in your production. One of the temptations when confronted with all these options is to use a filter or an effect to "spice up" the footage or make it pop more. There are times when a well placed effect can have tremendous effect on the story you want to tell and serve to make the story even stronger. The problem comes when the effects take precedence over the story. Where it becomes more about showing off an effect than moving the narrative forward.

The best way to keep your edit story-centric is to edit as cleanly as possible. When you introduce effects, wipes, or even slow motion, you run the risk of pulling your audience out of the story you want to tell. Here's an example of what I'm talking about...*Show a pre-ceremony with all kinds of effects.* For one thing the video looks like a busy mess. The shots are in order and are paced well but the effects call too much attention to themselves. Let's look at the same piece without all that. *Show the exact same sequence without all the effects.* Notice how making your production cleaner automatically makes for a better and more watch-able video.

### ***Using Effects to Service the Story***

If you do use effects in your production, make sure they exist for a reason and are fairly consistent. One of the things you'll notice in movies or television is that when a filter is used, it is in service of the story to make a point. The secret to making sure that a filter won't take your viewer out of the narrative is to define what that filter is supposed to mean to the viewer and stick with that idea here are a few examples...*show video to support it*

Soft Focus: To get across the idea of something occurring in a dream state or heightened reality. Maybe some posed stuff from the videographer

Black and White: To depict something that happened in the past

Slow Motion: For any kind of shot that is glamorous or important for the viewer to take note of....

This is what these effects mean to me. They could mean a different thing to you but the key is for

any effect you use to have a consistent meaning. Think of it as your visual vocabulary.

### ***Limitation of Information:***

I always kid with my brides that I get paid for as much of what I leave out than what I keep in. There is some truth in that though. One of the ways you can shape the narrative is by limiting the information the viewer receives. For instance, take a look at this example. Here's some raw footage of this wonderful smiling bride and now it's gone replaced by a scowl. Now in the editing process we want to limit the information the viewer gets by cutting it off before that unfortunate scowl. Take a look at what a difference this makes. First of all, here's two clips brought together with the scowl intact. Now here's the same clip with it taken out. See how such a simple thing changes the meaning of your story?

Related to this is being selective in choosing your footage. Pay attention to everything in the frame. It might be a well composed shot but there might be something off in it such as a bad face, something going on in the background, etc. By limiting the information the viewer sees, the more control you have over the narrative.

## **Part III Mechanics**

I'm not going to spend a whole lot of time here but let's just quickly talk about a few editing mechanics.

**Cuts:** The cut is the least obtrusive transition in our arsenal. It's basically putting one clip in front of the other. There are some things to keep in mind though. For one, avoid cutting between shots of similar composition or focal ranges. A cut from a close up to a close up won't look as good as a cut from a wide shot to a close-up or vice versa. Another thing to keep in mind is never to cut to the same subject unless it's an opposite angle or different focal range. Finally never cut to the same shot a few minutes later where everything is the same. This creates what's called a jump-cut. If you have no choice but to jump-cut, put a white flash in between the two cuts or use a dissolve. This smoothes things out.

**Dissolves.** A dissolve is meant to convey the passage of time or to sell a dreamy effect. Just remember that if it doesn't make a good cut then it won't make for a good dissolve either.

**Fading to black:** The fade to black has traditionally meant the end of a movie or the end of a segment. Now with the innovations that come from movies and trailers, the fade to black can signify a dramatic pause or a way to build anticipation. Fading to white is a good way to signify a time shift or change of time and location. This is preferred by some videographers over the fade to black as some prefer to use that at the very end of the video while using fade to white to separate the middle segments.

**Audio Transitions:** Another way to transition to another scene or location without using a dissolve or fade is to cut to the next scene with leading audio. The idea is to lead into the next scene with the proceeding audio playing under the preceding video. Here's what I'm talking about. Let's watch this scene with no audio leading. Notice how the change is abrupt. Now let's sneak in the audio for the next scene a few seconds early. As you can see it makes the transition a lot smoother and you didn't have to do a dissolve or a fade to white. Just a cut.

## **Part IV Breaking the Fourth Dimension: Time-shifting**

One of the newest trends in wedding videography is the use of time-shifting. So what is time-shifting and how can it enhance your production? Simply put, a time-shifted wedding video is one where the events of the day are presented non-chronologically in a non-random way. The reason I like time shifting is the fact that editing is vertical where you can add layers of meaning to an

otherwise flat event. There are a few things to keep in mind....

### **Continuity Still Matters**

I want to re-emphasize that continuity still matters in a time shift wedding video. In fact I would say that it matters more in time-shifting. The story still has to make sense to the viewer and always answer the question on why we're at this place at this point in time. The best way to make sure your viewer isn't lost and to maintain a flow is to find the thread that links the events and sound-bites together.

In a linear production, the thread is pretty obvious. This happened first and then this happened next and so on and so forth. In a nonlinear edit, the thread could be thematic, rewind, cliffhanger-flashback.... The possibilities really open up. Let's roll through an example or two so you can get a feel for how time-shifting works and a sense of the logic behind it.

### **Thematic Timeshift**

During the day there are moments that touch but they are separated by time. Let's look at 3 such moments. Here we have the Father bringing his daughter down the aisle, later on we have the Father and his daughter dancing, and still later on you have the father giving a speech to his daughter and new son in law. These three moments all touch on the father daughter relationship in some way and separately they work fine. But see what happens when we combine all three elements into one....

Show Nicole and her Dad's dance....

As you can see, when these thematically similar elements come together they resonate off each other making your rote father daughter moments even more special.

### **The Mash-up Timeshift**

A mash-up timeshift is when events in two timelines are happening somewhat simultaneously. I usually use this for my post-ceremony if my post ceremony footage wasn't particularly strong. The structure to this kind of timeshift is to go from one event such as post-ceremony to a future event such as first dance or in this case the DJ's introduction. During this segment we go back in time and fill in the blanks on how they got there. This kind of approach really helps condense time without sacrificing content. It also makes for more interesting viewing than a linear presentation.

### **Cliffhanger/Flashback**

This is probably one of the easier timeshifts to pull off since what we're doing is setting up a cliffhanger and spending the rest of the segment leading up to that cliffhanger and resolving it. Here's an example of what I mean by that.

We start the video off in the church as the mothers are being seated and right about the time the groom comes out; we leave him (and the rest of us) hanging. The idea is to build suspense and anticipation for the big moment and to show the bride's journey to the altar. Hopefully if I played my cards right, the big moment will pay off.

So those are just three of the approaches you can take with time-shifting. We'll go into a fourth technique pretty soon but let's look at the different levels you can take with time-shifting

There are different levels to a timeshift from a conservative approach that would probably be overlooked to something radical that can't help but be noticed. Let's go through them.

**Conservative Timeshift:** This is the kind of timeshift that is done mainly for pacing concerns and not meant to be noticed. This can take several forms....

Getting Ready- In the reality of the wedding day, the bride and groom would be getting ready at radically different times. In the video it doesn't have to be that way. Gone are the days where you have to do a bride's montage and then a groom's montage. From a viewer's perspective it's much more entertaining to cross between events that parallel each other than seeing the same action minutes apart. For example here's a gift exchange between the bride and groom and how it happened in real time. Now if I were going to do this in a straight linear fashion, I would have the bride's gifts and then the groom's gifts. By using time shifting, I can give the illusion that the one cam shoot that this was is actually a two camera shoot with the two events happening simultaneously. The cross cutting makes for a more interesting narrative and the viewer is none the wiser.

Speeches- Let's say you have about 30-40 minutes of speeches. If you lumped them altogether that would create a black hole in your production and ring your narrative to a screeching halt. This can be avoided by judiciously sprinkling the speeches between other events. A rundown of how the reception would flow using this method

First Dance  
Speech  
Parents Dance  
Speech  
Reception Montage  
Speech  
Dancing  
Speech

And so on and so forth. Doing this will retain the integrity of the speeches without slowing the production down. Best of both worlds.

Bride and Groom's Speech- Sometimes the bride and groom will address the audience and thank them for coming and share a few terms of endearment with each other. In the course of the wedding day this usually happens after the other speeches and before all the other reception activity. My opinion is that a moment like this really needs to be at the end of the video to sort of sum everything up and segue into the recap. Most times the bride and groom won't even notice it's been moved to the end of the night in the video.

**Mid-Level Timeshift**- This is the kind of timeshift that takes place within the confines of a single segment and is relatively safe to pull off. Here's are just two examples.

First Dance- Unless they took dance lessons, most first dances consist of swaying side to side and staring longingly into each others eyes. What you can do during this segment is include other photo ops such as the bouquet, garter, and cake cutting. This makes for a tighter and more interesting to watch segment than just watching a couple dance. *Show quick segment supporting this.*

Father Daughter Dance- This would be a perfect opportunity to flash back to any moments between the father and daughter and really capitalize on their relationship. Especially powerful is inter-cutting scenes from the walk down the aisle with highly emotional close-ups. *Show footage to support this.*

The key to making this work is to use the main event as your anchoring device to keep the audience involved. In these two examples it's the special dances.

**Radical Timeshift**- This is where it gets a little more dangerous. You're moving beyond time shifting on a micro scale to a macro scale. On a radical timeshift you have to start thinking more holistically and know what you want to achieve from the start so let's take a quick tour through a full timeshift and I'll try and explain my decisions as best as I can.

[www.watsonvideoarchive.com/jilldance.wmv](http://www.watsonvideoarchive.com/jilldance.wmv)

Full Timeshift- On this topic, I think it would be best to survey a real timeshift video and I would provide live commentary on my thought process regarding the choices I made.

## Part V Application

So here's how it all comes together. This is a pre-ceremony from a wedding I shot back in August of last year and I wanted to use this clip in particular because it uses quite a few techniques that we talked about already and some we haven't yet touched upon. We're going to watch the full clip but first I want to outline some of concepts we'll be working with and here they are...

1. Use of Metaphor
2. Use of Foley Style Audio Technique
3. Parallel Time-shifting
4. The 3 Act Structure

So here's the full clip. (Play Nicole's intro)

### 1. The use of metaphor

*(Show raw footage of the bride walking into focus)*

This is the shot that got the ball rolling on the whole concept of the pre-ceremony. Basically it was my hope that the bride would walk into focus at some point and she did but I had the exposure too hot so it's a little messed up. Still I thought it would make a cool visual metaphor that would start with her being indistinct when the video started but as her moment down the aisle came she would come closer and closer into focus. Anyway it seemed like a good idea at the time :)

### 2. Using Foley Style Audio Effects

Foley style audio refers to technique of adding sound in post that wasn't there live. In this case I want to take out the organ music and replace it with my own but I need to go a step further to make it sound right. To give the audience the feeling of an event taking place live I need to add in ambient sound from the church. It's a subtle touch but makes a huge difference in making g the video feel "in the moment".

Since I don't want my music fighting with the organ music, I need to find some audio of the church without the music. In this case I go to my raw footage from the back cam and find some audio between two sets of songs. I then loop that audio and name it something like "ambient" and put it underneath my video replacing the live audio. To give you an idea of how this looks in practice, here are the three stages of revamping the audio....

**1. Stage 1-Before:** This is the series of shots from the first part of the processional with natural audio to give you an idea of the before.

**2. Stage 2-Add Ambient Noise-** This is where we strip the live audio and replace it with our ambient track. This is kind of creepy without any music so let's put some back in.

**3. Stage 3-After:** So this is how it looks in the final production. To further illustrate the difference the ambient audio makes, here's the same series with the ambient and without it. Notice how the series with the ambient and music together makes the video seem more "present" than just the music alone? It's a small thing that makes a big difference.

**3. Parallel Time-shifting:** This is a fourth method of time-shifting that I used for this segment. As the name implies we are cutting between really three separate timelines. There's the walking shot, the "present" which has the processional, and the "past" which is two hours earlier and coming closer to real time. Once we establish when and where we are at these three places we can follow the same rules of changing pace and switching gears just as we would in a linear story and it will make just as much sense to the viewer.

**4. Switching Gears and Tone:** One of the things we discussed earlier is the importance of switching gears and changing the tone to reflect the day's events. In this video we have a prologue, an interlude, and three acts.

**The Prologue:** In the prologue we are given the first glimpse at a shot that will be central to the whole piece as well as introducing us to the present timeline in this story. The mood I wanted to set was something soft and sweet without any real drama. The prologue ends as the groom is still up on the stage waiting for his bride.

**Act 1:** In Act 1, we are given our third timeline which is two hours earlier. Because I don't want my viewer to be confused, I put the title up saying as much so the transition could be as smooth as possible. After that, we don't have to put the title up any more. All three of my timelines are up and running now. I wanted to get across the excitement of getting ready and some of the butterflies that comes with this part of the bride's day. Once she's in her dress we go into our.....

**Interlude:** At this point I want to go back to the groom since getting Nicole in her dress seemed like a good place to switch gears back to the present where we return to the processional again. I want to stay with this right up until the kids start coming up as I want to return to this in **Act 3**.

**Act 2:** Again I wanted to change gears and convey the excitement of the photo session and the groom's turn to get ready. To get this across I decided to use a faster paced song that would complement the excitement in the air as the time comes closer. We close this segment with a wide shot of the church and we get a sense that it's all coming together as we see the mothers being seated. This is where we start Act 3.

**Act 3:** In the final act, all the pieces are coming together as the metaphor shot we've been using is more frequent and coming in focus, past events are getting closer to the present, and the anticipation is building. In this segment I really wanted to give the viewer a sense of culmination and hopefully it pays off with all three timelines merging at the end with the bride's entrance. As we close the video, I wanted to end with the bride walking past as a way to say that everything is moving forward from here.

So with all that in mind, here's the clip again. Thanks for coming to my seminar and I hope you found this informative. See you next year!

Chris Watson  
Watson Videography