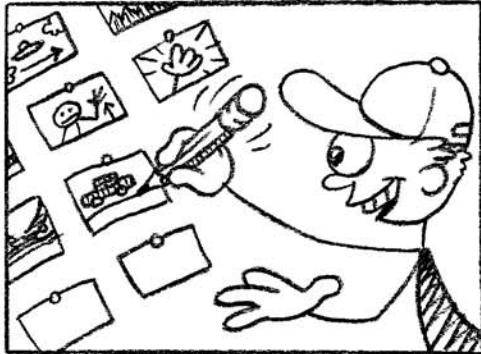


Sidewalk Moving Picture Festival presents...

So You Want to Make a Movie

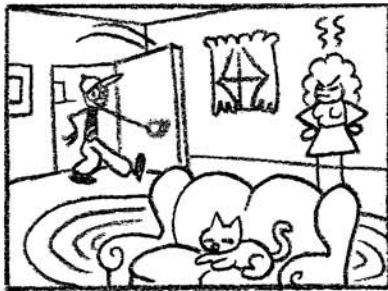
Tips and Tricks to Help You Create a Work of Genius



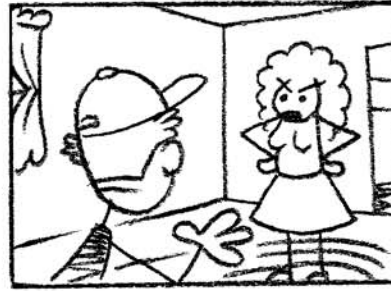
This is all stuff you already know, if you watch movies and TV. This booklet will just help you know that you know it. These points aren't required to make a great film, but they can sure add to the professionalism of your work. First, when writing your short, keep location in mind. If you can come up with a story that takes place in your back yard or at your uncle's shoe store, you won't have to deal with getting permission to shoot at the army base. That sounds obvious, but a lot of productions get bogged down when a location owner pulls the rug out from under them.

Storyboarding: You might want to plan your shots out ahead of time by drawing storyboards. This way, you can get ideas, change, and rearrange your shots before you even start shooting. Alfred Hitchcock popularized storyboarding. He was meticulous about it, but you might deviate from the boards on the set, or when it comes time to edit. But at least they give you an overall plan. If you can't draw, that's okay. Stick figures will do!

Shots You're Likely to Use:



Wide Angle: or Establishing Shot. It's generally good to show the whole room, early in the scene, so viewers can understand the spatial relationships between the characters.



Over the Shoulder: It's usually easy to shoot dialogue in this way, cutting back and forth between two angles. If you're shooting over one person's right shoulder, shoot over the other person's left shoulder.



Close-Up (C/U): When you want to emphasize a line of dialogue or make the audience relate to the character more closely.



Point of View (P.O.V): Shooting from the perspective of a character makes the viewer feel like they're right in the middle of the action.



Extreme C/U: Creates tension and makes the audience feel like they're really going inside the mind of the character.



Low Angle



High Angle



Dutch Angle

The camera is usually placed at eye-level to the characters, and usually level to the ground. But when you place it high or low, or crooked, it helps to make the scene feel tense or weird. Looking up at a character can make them seem large and menacing. Looking down on a scene can give you an overview of whatever's going on. Putting the camera on a sideways slant can give the viewer a queasy feeling, like everything's gone wrong.