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# ONTHLY INDIE SHORTS

# MAGAZINE

DECEMBER - JANUARY 2023 BI- MONTHLY EDITION - ISSUE NUMBER 9

**FILM REVIEW**  
**SONATA FOR A CALENDAR**  
**FROM HERE TO HERE !**  
**SKYDANCER**



**SPOTLIGHT INTERVIEW**  
**JEAN-LUC**  
**SERVINO**

## FILMMAKING NOWADAYS



**AMAZING BENEFITS**  
**AND DRAWBACKS**  
**OF VIRTUAL FILM**  
**FESTIVALS!**



## CONTENT

- 3 - **DISCOVER THE AMAZING BENEFITS AND DRAWBACKS OF VIRTUAL FILM FESTIVALS!**
- 6 - **REVIEW : SONATA FOR A CALENDAR**
- 9 - **FILMMAKING NOWADAYS**
- 10- **SPOTLIGHT INTERVIEW - JEAN LUC SERVINO**
- 16 - **CINEMATOGRAPHY VS VIDEOGRAPHY**
- 18- **UNCOVERING THE VITAL IMPORTANCE OF DIRECTING AN ACTOR: WHY IT MATTERS!**
- 21 - **REVIEW : FROM HERE TO HERE !**
- 23- **6 TIPS FOR SHOOTING PROFESSIONAL-LOOKING VIDEOS ON YOUR SMARTPHONE**
- 24- **REVIEW : SKYDANCER**
- 26- **TESTIMONIALS**
- 27- **AWARD WINNERS SEPTEMBER AND OCTOBER EDITION**

## DISCOVER THE AMAZING BENEFITS AND DRAWBACKS OF VIRTUAL FILM FESTIVALS!

We live in a digital world, and virtual film festivals are yet another way to enjoy the world of cinema without leaving the comfort of your own home. Virtual film festivals have become increasingly popular in the last few years, due to the fact that they offer a unique and cost-effective way for filmmakers and audiences to engage with one another. But what are virtual film festivals, and what are the pros and cons that come with them? In this blog article, we'll explore the world of virtual film festivals and discuss the different benefits and drawbacks they bring.

### What are virtual film festivals?

Virtual film festivals are exactly what they sound like; an online film festival that viewers can join from the comfort of their own homes. They are becoming increasingly popular, as they offer filmmakers and audiences alike access to films from all over the world without the need for costly travel, accommodations, and tickets. Virtual film festivals often feature films from independent filmmakers and offer a great way for them to gain exposure and recognition.

### Benefits of virtual film festivals

There are many benefits to hosting or attending a virtual film festival. For starters, virtual film festivals are typically much more affordable than traditional film festivals. As viewers don't need to purchase tickets, or worry about accommodation or travel, it can be much more cost-effective for them to attend a virtual film festival. Additionally, virtual film festivals allow filmmakers to reach a much wider audience than they could with a traditional film festival. As virtual film festivals are often accessible to viewers from all over the world, they can benefit from a much larger audience than they would have access to with a traditional film festival.

Another benefit of virtual film festivals is the convenience they offer viewers. With virtual film festivals, viewers don't need to worry about travel, accommodation, or tickets. They can simply purchase a virtual ticket and view the films from the comfort of their own home. Additionally, viewers can watch the films at their own pace, as they can be streamed and re-watched as many times as they want.

Finally, virtual film festivals can help promote diversity in the film industry. As virtual film festivals are often open to filmmakers from all over the world, they can offer a platform for unique voices and stories to be seen. This can help promote diversity in the film industry, as filmmakers from all over the world will have access to a larger audience.

### Drawbacks of virtual film festivals

While there are many benefits to virtual film festivals, there are also some drawbacks. One of the biggest drawbacks is the lack of in-person interaction. Virtual film festivals are great for filmmakers and viewers who are unable to attend traditional festivals, but they don't offer the same level of in-person interaction and networking opportunities as traditional film festivals. Additionally, as virtual film festivals are viewed over the internet, there can be some issues with streaming quality.

Another drawback to virtual film festivals is the lack of control filmmakers have over the viewership. As virtual film festivals are often open to viewers from all over the world, filmmakers can't guarantee that the viewers will be their target audience. Additionally, as viewers don't have to purchase tickets, filmmakers can't guarantee that everyone watching the film is an actual paying viewer. This can make it difficult for filmmakers to accurately measure the success of their film.

Finally, virtual film festivals can be difficult to promote. As filmmakers don't have access to the same traditional marketing channels that a traditional film festival would offer, they must rely on digital marketing techniques to promote their film. This can be a difficult and time-consuming process, and it can be hard for a film to stand out in the crowd.

### Promoting virtual film festivals

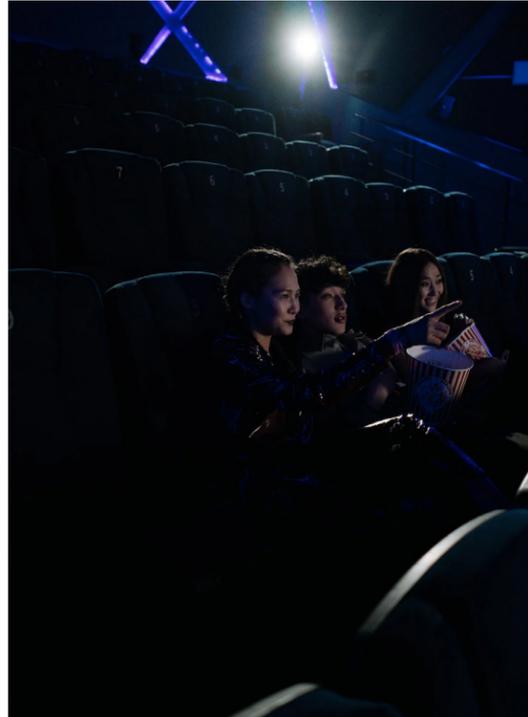
While promoting virtual film festivals can be difficult, there are a few strategies that filmmakers can use to help get the word out. Social media is often a great way to promote virtual film festivals, as it allows filmmakers to reach a larger audience with minimal effort. Additionally, filmmakers can use email marketing to send out updates and reminders about the festival to their audience. Finally, filmmakers can partner with other filmmakers or festivals to help promote their work.

### Different types of virtual film festivals

If you're attending or hosting a virtual film festival, there are a few tips that can help you make the most of the experience. The first tip is to be prepared. Make sure to read through the rules and guidelines of the festival, and make a plan for how you'll promote your film. Additionally, make sure to have the necessary equipment to stream the films and participate in the interactive features of the festival.

It's also important to be mindful of the technical aspects of the festival. Make sure that you have a stable internet connection, and that your streaming device is compatible with the festival's streaming platform. Additionally, make sure to test the streaming quality of your film before the festival starts.

Finally, make sure to take advantage of the networking opportunities available at the festival. Connect with other filmmakers, and be sure to ask questions and offer feedback. This can be a great way to make connections and gain exposure for your work.



### Popular virtual film festivals

There are many popular virtual film festivals around the world. Some of the most popular virtual film festivals include the Tribeca Film Festival, which has been running virtual film festivals since 2019; the Cannes Virtual Film Festival, which is held annually in Cannes, France; and the Raindance Film Festival, which is held annually in London, UK. Additionally, many countries have their own virtual film festivals, such as the Madrid Virtual Film Festival in Spain and the International Zanzibar Film Festival in Tanzania.

### Benefits for filmmakers

One of the biggest benefits for filmmakers attending virtual film festivals is the exposure and recognition they can gain. As virtual film festivals are often open to viewers from all over the world, filmmakers can gain access to a much larger audience than they would with a traditional film festival. Additionally, virtual film festivals often offer networking opportunities, which can help filmmakers make connections and gain exposure for their work.

Finally, virtual film festivals often offer awards and prizes for filmmakers. This can be a great way for filmmakers to gain recognition for their work, and potentially gain access to funding or other opportunities. Additionally, some virtual film festivals offer cash prizes, which can be a great way for filmmakers to offset the costs of producing their film.

### Benefits for audiences

Virtual film festivals offer many benefits for audiences as well. For starters, they offer access to films from all over the world, which can be a great way to expand one's horizons and learn more about different cultures and stories. Additionally, virtual film festivals often offer interactive features, such as live Q&As and virtual meet-and-greets, which can be a great way to engage with filmmakers and other viewers.

Finally, virtual film festivals are often more affordable than traditional film festivals. As viewers don't need to purchase tickets, or worry about accommodation or travel, it can be much more cost-effective for them to attend a virtual film festival. Additionally, viewers can watch the films at their own pace, as they can be streamed and re-watched as many times as they want.

Virtual film festivals are a great way for filmmakers and audiences to engage with one another in the digital age. While there are some drawbacks to virtual film festivals, such as the lack of in-person interaction and the lack of control filmmakers have over the viewership, there are also many benefits. Virtual film festivals are often much more affordable than traditional film festivals, and they offer filmmakers and audiences alike access to films from all over the world. Finally, virtual film festivals can help promote diversity in the film industry, as they offer a platform for unique voices and stories to be seen. So if you're looking for a unique way to engage with the world of cinema, then attending or hosting a virtual film festival might be the perfect option for you.

This blog article has explored the world of virtual film festivals and discussed the different benefits and drawbacks they bring. We've discussed the different types of virtual film festivals, as well as the strategies filmmakers can use to promote their film. Additionally, we've discussed the different benefits for filmmakers and audiences attending virtual film festivals. Finally, we've looked at some of the most popular virtual film festivals around the world. So if you're considering attending or hosting a virtual film festival, now you know the pros and cons of virtual film festivals and can make an informed decision.

# FILM REVIEW

## SONATA FOR A CALENDAR

DIRECTED BY CARMEN ROSA VARGAS

A classic modern short film shot in black and white. The events take place in Alphonso's home who is living a routine life where his mind is programmed to do things repetitively in a specific order. All of a sudden, things went south and he chose the wrong path to overcome the obstacle where he became a captive.

"Sonata Para Un Calendario" is that movie which gives filmmaking lessons. You can learn how to enhance the story using different aspect ratios, using cinematography to build tension, build an immersive atmosphere using sounds and music, create film with one actor and one location and how to choose the perfect cast. In other words, this film is a school.

The script is very well-written, it was able to present the themes in a fresh and engaging way. The viewer could see a bit of him or herself in "Alphonso's" character, and this emotional connection allowed the message to take hold.

The music score is perfectly arranged with the story of Alphonso. It has provided the atmosphere and ambience as well as it invoked the emotions behind the film's story and added an extra dimension to the film.



Beethoven's track was a great enhancement to the film.



The black and white cinematography used by the genius writer / director Carmen Rosa Vargas has made the movie appear more visually powerful, exquisite and made a connection with audience in a way that a color film never can, it highlighted the theme and tone of the movie.

Finally, Mr. Oswaldo Salas did an amazing job in his "Alphonso" role, he was really convincing and he deserves a round of applause.

So does the writer and director Carmen



Rosa Vargas for her magnificent and artistic work. She is an example for all filmmakers and students to learn from.

I personally highly recommend to watch "Sonata Para Un Calendario", it's fun to watch and has absolutely entered the "top greatest short films" list of all time.

H.Karzouni  
Monthly Indie Shorts



## ABOUT CARMEN



Film Director of photography, entering to film direction, that considers light as the essence of the image and visual communication foundation and reference. Creative in the field of image advertising and propaganda. TV and video director, with proactive skills in search of audiovisual innovation. Communication adviser reflects on contemporary aesthetics and communication from the image and new technological ways. Communicologist with teaching and research vocation. Degree in Communication from the University of Lima, Master in Advertising and Propaganda, Master in Communication and Culture both made in Brazil, currently pursuing a doctorate in philosophy at the Pontifical Catholic University of Peru. 20 years of teaching experience, 18 years of experience in media.

# FILMMAKING

## NOWADAYS

Filmmaking has come a long way since it began in the early 20 years of the motion picture age. Although early films were strictly silent, filmmakers quickly figured out how to use sound in their movies. Once sound was incorporated into films, the cinematic arts grew leaps and bounds. Films now have a bigger audience than ever before. In addition, films now have an impact on society on a much larger scale. Without cinema, movies would not have the effect they do today.



Filmmaking nowadays offers a wide variety of choices to interested filmmakers. Amateur filmmakers no longer need to limit their choices to narrative films only. They can now choose from a wide variety of formats and styles of filmmaking. This includes documentary filmmaking, short films and commercial films among others. There are also many different platforms for filming and distributing movies- including digital platforms and social media. Basically, there's no shortage of choices when it comes to making movies these days.

Modern movies are now created using any number of formats. Movies used to be shot and distributed on film stock only, but that's no longer the case. Nowadays, films are shot on digital platforms using various formats for storage. Movies are also filmed using 3D cameras for extra depth and realism. Some films are even filmed with IMAX cameras so that every detail looks incredible. All this extra detail has led to some jaw-dropping cinematic vistas in recent years.

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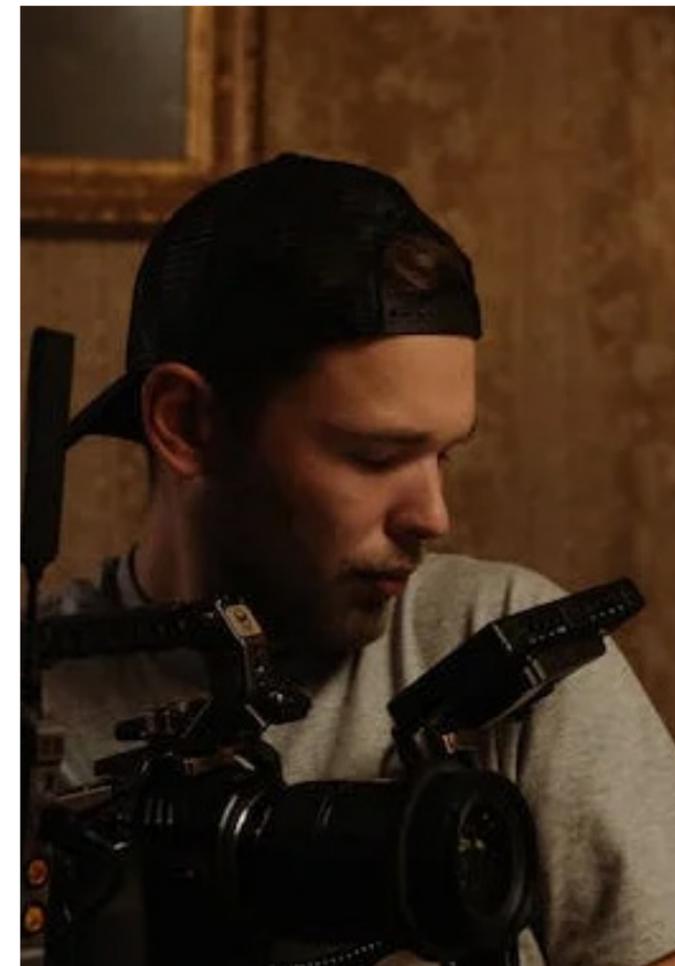
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# FILMMAKING

## NOWADAYS

When creating a movie, filmmakers can now choose how far their movie deviates from reality. More recent movies tend to deviate less from real life compared to past decades. This is due to greater public awareness of issues plaguing society today. Instead of focusing on creating an unrealistic world where issues don't exist, filmmakers now choose to address more relatable stories. This way, people recognize that everyone deals with real-life problems every day.



The world of filmmaking is always changing thanks to technological advancement and creative mindsets. Filmmaking nowadays is a great avenue for interested individuals- it opens up many options for creative expression and entertainment purposes. There's no shortage of choices these days thanks to technological advancements in filmmaking equipment and platforms. No matter what kind of movie you want to make, there's a way for you to do so!

# SPOTLIGHT INTERVIEW

## Jean-Luc Servino



**J**ean-Luc Servino is an Italian director, screenwriter and editor. He made movies since 2014 winning several awards including “Best World Cinema Short” at the Culver City Film Festival, “Best Cinematography” at the Los Angeles Film Awards, “Best Director” at the Eurasia International Film Festival, “Best Experimental Film” at Los Angeles CineFest, “Best Drama Short” at the Under The Stars Film Festival etc..

He studied at the London Film Academy and the American Film Institute in Los Angeles. In 2016 he wrote a book entitled “The vision of Ben”. In 2017 he also approached the theater winning the regional prize for “Best Musical”. His movies are available on Amazon Prime Video.

Hello Jean Luc and Thank you for granting us this interview

**[MIS]** How did you get involved in the business of film making?

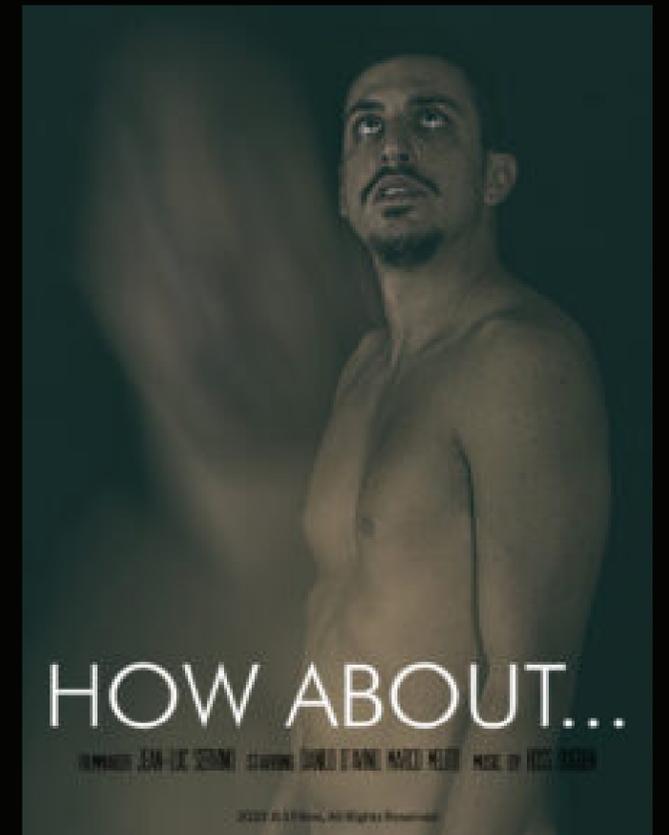
**[JLS]** I started to create stories when I was a child with my action figures like actors and sometimes I shot those stories with my father Ferdinando’s camera (it was very giant for a kid but mirrorless and mobile phone didn’t exist yet... other times). He had a strong passion for photography and videography, so I think that he passed it on to me, but only in 2014, after a lot of amateur videos and shorts with my friends, I participated for the first time to a Film Festival with live screening in Sorrento (Naples, Italy) winning the audience award. It was exciting and from that moment, from that stage, I realized that filmmaking would be my future. The movie was a micro short like “How About...”.

**[MIS]** What motivated you to tell the story of How about...?

**[JLS]** I needed to show my point of view about life, humans, environmental issues and our self-destructive syndrome. “How About...” is a 5-year project and contains 3 experimental shorts linked by a virtual graphic work completed during first covid-19 lockdown, cause the pandemic has represented the right “end” to this project.

**[MIS]** What were the challenges in making How About...?

**[JLS]** The mainly challenge was to create shorts and videos in 5 years (also during my travel experiences like you can see in several timelapse or stop motions from Los Angeles to Thailand) that would join the same artistic project. The second challenge was the end, but it came in a natural way.



**[MIS] Your style is like a mix of French Nouvelle Vague, Italian neorealism and Russian existentialism, what is the reasoning behind that choice?**

[JLS] It wasn't a real choice, but maybe it is what appears when you look my movies. More than once I have chosen common people like actors, also to interpret themselves (or I talked about them). I love to talk about human psychology, philosophy and I constantly wonder about life



or afterlife answering to myself with short films. About Nouvelle Vague, "Letter from professor V" could be remember that genre. I think this combination of three movements that lives in my films is coming out in a natural way.

**[MIS] If you had the chance to meet a Fictional Character in real life, who would it be?**

[JLS] Dr. Emmett Brown, I definitely want a friend like him! Edward Scissorhands could be

my barber, Dale Cooper my coffee friend, BoJack Horseman my drinking buddy and Yoda could be my mentor. Christine Daeè would be my inspirational muse!

**[MIS] In your opinion, what are the pros and cons of an Actor who goes for directing?**

[JLS] In many cases the actor falls into the illusion of being able to direct a movie because he believes that directing the actors is the main thing. This is very important, sure, and this could be a pro, but when he finds himself behind the camera, directing a lot of people behind the scenes and full of pressures, he understands what that means. This choice often turns out to be a kind of presumption that makes you lose, there are few successful cases. If you are an actor and you want to take that step, you need to study a lot, its the only way to see real pros.

**[MIS] Let's talk about the directing in Letter from professor V, you chose slow paced editing, straight / jump cuts and a monochrome color palette, tell us more about these choices.**

[JLS] When I thought about "Letter from professor V", on Castiglione Beach, I instantly pictured that kind of mood and structure:

I wanted a theater mood where the skill of the actors was evident. With the passage of time and working on screenplay, I found myself in a lovely French atmosphere which led me to other directing choice like the amateur style for the only one external shooting for the Naples streets. The contrast between monochrome palette (to give a vintage look) with the scene of Professor V saying "Ok Google" makes me hilarious! Anyway, I studied V as a trilogy and I hope to do this kind of work with the main actors (and co-writers for dialogues) Carlo Verre, Tilde Girardi and Luigi Milosa.

**[MIS] If you could change one thing about How about...? what would it be?**

[JLS] The main actors, for sure! I'm kidding, Moeh Esse and Danilo d'Avino were great, especially to take part as actors in a mysterious project like this. I wouldn't change a thing of "How About...".

**[MIS] What films have been the most inspiring or influential to you and why?**

[JLS] I'm in love with movie like "Roma" where the power of each frame is absolute, every single image make sense, an atmosphere that makes you want to take your camera and make movies. Another movie that inspires me, for cinematography, is "Barry Lyndon"

for the exclusive use of natural light and a lot of Nouvelle Vague period, but the most influential movies for me are "Mulholland Drive" (and all David Lynch filmography) and "The Holy Mountain" of Alejandro Jodorowsky because I can see my kind of artistic mindset in them.

**[MIS] Who are your favorite directors?**

[JLS] My contemporary favorite directors are Pawel Pawlikowski, Alfonso Cuaron, Christopher Nolan and Lars Von Trier, while about the directors of the past certainly Federico Fellini, Fritz Lang, Sergei Mikhailovich Eisenstein and Ingmar Bergman. My favorite artist is David Lynch and my favorite "magician" is Georges Méliès!

**[MIS] What do you consider to be the enemy of creativity?**

The fear of being oneself and showing up own ideas, especially when there are out of ordinary. Unfortunately, we often talk about certain topics only because they are hotter and get more attention, losing sight of the art essence. In some cases, especially in specific parts of our crazy world, the lack of means stops a lot of people with great ideas and that's too bad. I hope that one day everyone will have a chance to express himself.

**[MIS] What advice do you have for filmmakers who are just starting out?**

**[JLS]** It's important to believe in your own ideas, to experiment a lot and try not to be influenced too much from other filmmakers or imitate someone else. Find your artistic view by making your mistakes. Another super relevant thing is the humility, otherwise you will never grow up. Try to learn from everyone, because everyone knows something more about you and something less, but few people are able to take the best part of everyone; fall in envying for someone is counterproductive and useless for your personal growth. You need to study to learn and refine techniques, obviously not for your creativity, no one can teach creativity. Perseverance.

**[MIS] Any final thoughts at the end of this interview?**

**[JLS]** We are indie filmmakers, artists who live of emotions that you only feel when you sweat and win with your strength. I use to say "if you believe in yourself, you can walk on water". Believe and respect your dreams! The art is the thing that reminds us who we are, where we going and the world of shit that we risk to build. Thanks to the MIS for this interview, I want to officially announce my next movie: "Goodnight Mister Johnson".





# SPOTLIGHT INTERVIEW

**[MIS] What is the advice you'd like to share with new filmmakers?**

**[Roberto]** Try to keep your independence film career. Represent your vision on the screen, by the trends or fashions of the moment, a film must remain over time and communicate even after many years.

**[MIS] What are your next projects?**

**[Roberto]** I am working on 3 new projects. The first, in collaboration with a prominent Italian screenwriter Andrea Cavalletto (he writes for the Dylan Dog comic series and has written several independent films and graphic novels), is a rural horror feature film. The second is an old screenplay of mine that I'm revising: *Il Bluio*, also a feature-length drama film with supernatural veins. The last, what will probably be the first to be made is a thriller medium-length film. I'm writing the screenplay based on an idea by Maria Rosaria Scicchitano, who is the creator of the subject of *Isolation* and *Lifeshot*.

**[MIS] Any final thought at the end of this interview?**

**[Roberto]** I would like to thank the people who have been close to me during the difficult times supported me by giving me a lot of help. And I think to thank who believed in what we do. Having a close-knit team that you can trust is a very rare thing among independent filmmakers. I consider myself very lucky and I am very grateful to all of them.

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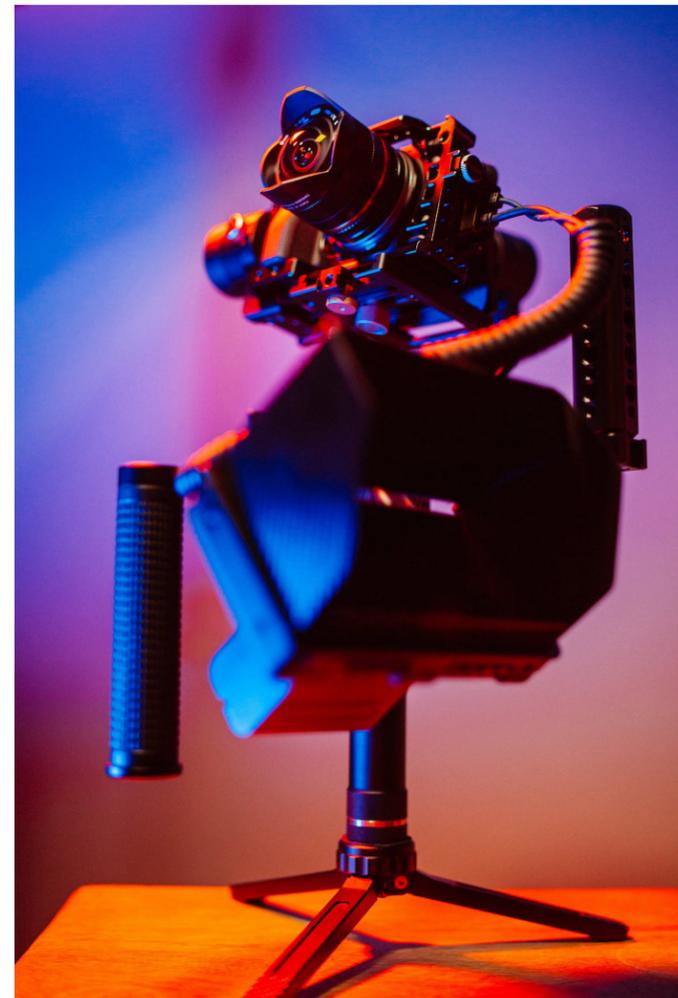
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**MONTHLY  
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ONLINE FILM FESTIVAL**

# CINEMATOGRAPHY VS VIDEOGRAPHY

Cinematography and videography are two popular forms of visual media production that share many similarities, yet also have distinct differences. While both involve capturing moving images, cinematography is more focused on telling a story through artful composition, camera movement, and color. Meanwhile, videography is more focused on capturing events and presenting them as is, often with less emphasis on artistic composition and more an emphasis on capturing the event as it unfolds.



When it comes to the tools of the trade, cinematographers often use larger cameras, capturing a higher resolution and more precise images than those used in videography. Likewise, cinematographers must consider the aesthetics of scenes, such as the lighting, the perfect lens, and the right camera movement. Videographers, on the other hand, are more focused on capturing the moment while using the most convenient and efficient tools available.

The techniques used in cinematography and videography also differ. Cinematographers are more likely to use techniques such as time-lapse, stop motion, and slow-motion, as well as intentional camera angles and camera movements to draw attention to certain characters and events. Videographers tend to use techniques such as hand-held camera work and fast-paced editing to create an energetic and engaging atmosphere.

In conclusion, cinematography and videography both involve the creation of visual media, but their primary focus and techniques set them apart. Cinematography is story-centric, favoring artistic composition and creative camera movement. Videography, on the other hand, is more focused on capturing the energy of moments as they happen.

K Araman

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# UNCOVERING THE VITAL IMPORTANCE OF DIRECTING AN ACTOR: WHY IT MATTERS!

As an actor, you already know how difficult it is to bring a character to life. You need to understand their motivations, emotions, and the context that surrounds them. But what many actors don't realize is that they also need the help of a director in order to realize a character fully. Today, we're going to explore the vital importance of directing an actor and why it matters.

## What is Directing an Actor?

Directing an actor is the process of instructing an actor on how to best bring a character to life. This includes giving them notes on their performance, guiding them on set, and helping them to understand a role. The director is the one who ultimately decides how a scene will be shot, and it is their responsibility to ensure that the actors are in the right place at the right time, and that they are delivering the performance that is required.

At its core, directing an actor is about collaboration. It's about working together to find the best way to bring a story to life. A director needs to understand the actor's process and be able to provide them with the guidance and feedback they need in order to excel.

## The Vital Importance of Directing an Actor

Directing an actor is vital to the success of any production. Without the director's guidance, an actor could end up delivering a performance that is flat or lacking emotion. A director is there to help an actor find the right way to deliver a line or portray a character's emotions. They can spot when an actor isn't connecting with the character and can help them to make the necessary adjustments.

Directing an actor requires a great deal of skill and expertise. The director needs to understand the script, the character, and the actor's process in order to be able to provide the best guidance. A director needs to be able to communicate their ideas effectively and help the actor to bring the character to life in the best way possible.

## What Can You Do as a Director to Make a Scene Successful?

A good director will be able to guide an actor and help them to bring a scene to life. Here are some of the things that a director can do to ensure a successful performance:

- Have a clear vision of the scene and how it should be portrayed.
- Develop a strong relationship with the actor and understand their process.
- Provide the actor with detailed notes and feedback to help them improve.
- Give the actor room to experiment and find the right way to play a role.
- Be able to recognize the actor's strengths and weaknesses and adjust accordingly.
- Help the actor to stay in the moment and keep their performance interesting.



## How Do Actors Benefit from Direction?

Actors benefit from direction in a number of ways. Firstly, it helps them to understand a scene better and allows them to get into character more easily. It also helps them to stay focused and motivated on set. Direction also allows an actor to hone their craft and become a better performer.

When an actor is given direction, they are able to make adjustments to their performance in order to make it more powerful and engaging. Direction allows an actor to go beyond the script and bring a character to life in a unique and interesting way.

## What Makes a Good Director?

A good director needs to have a great eye for detail and be able to communicate their ideas effectively. They need to be able to spot any potential problems with a performance and provide the actor with the guidance they need to improve. A good director also needs to be able to recognize an actor's strengths and weaknesses and be able to adjust accordingly.

A good director also needs to be able to work well with actors and understand their process. They need to be able to build a strong relationship with them and be able to provide them with the feedback they need in order to excel.

## Tips for Directing an Actor

Directing an actor can be a difficult task, but there are a few tips that can help make it easier. Here are some of the best tips for directing an actor:

Have a clear vision of the scene and how it should be portrayed.

Make sure to build a strong relationship with the actor and understand their process.

Provide the actor with detailed notes and feedback to help them improve.

Give the actor room to experiment and find the right way to play a role.

Recognize the actor's strengths and weaknesses and adjust accordingly.

Help the actor to stay in the moment and keep their performance interesting.

## Common Mistakes to Avoid When Directing an Actor

Directing an actor can be a tricky task, and it's easy to make mistakes. Here are some common mistakes to avoid when directing an actor:

Not providing enough direction or feedback.

Not taking the time to build a strong relationship with the actor.

Not recognizing the actor's strengths and weaknesses.

Being too tough or strict with the actor.

Not giving the actor enough room to experiment and find the right way to play a role.

Directing an actor is a vital part of any production. It's a process that requires skill and expertise, but when done right, it can help an actor to bring a character to life in the best way possible. As a director, it's important to understand the actor's process and be able to provide them with the guidance they need in order to excel. By following the tips and avoiding the mistakes outlined in this article, you can become a better director and help your actors to deliver powerful, engaging performances.



# FILM REVIEW

## FROM HERE TO HERE !

DIRECTED BY GEORGE ATKINSON,  
ALAN CIECHALSKI

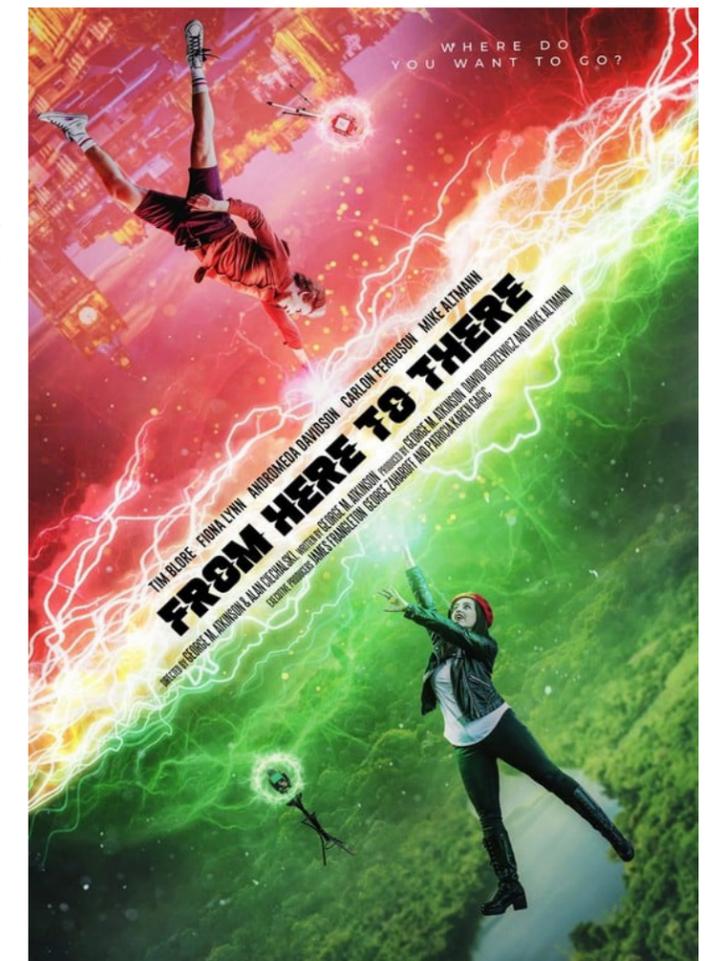
In order to be loved and valued, you should love and value yourself first. These are the most crucial aspects of one's life, and by achieving these, you set boundaries for your life and relationships. We can see that Faye and Casper undoubtedly lacked these qualities in the beginning of the film.

The screenplay is compelling and most importantly cinematic. It initiates strong and vigorous reactions in the viewer, which causes the spectator to feel like they have to keep watching to see what happens next. Being able to engage the viewer as quickly as possible proves how powerful the writer/director "George M. Atkinson" is.



There are few directors who have such an overpowering directing style. "George M. Atkinson" is appreciated for his creative skills and making great directorial decisions to properly build a scene.

He knew how to create believable performances from a variety of characters and perspectives. He was also able to communicate the core of the film to the audience through cinematography which made his vision of each scene a visual reality. He did an amazing job in establishing the emotional atmosphere and the general mood of the film.



The acting is realistic, passionate and persuasive. Round of applause for all of the cast for their outstanding performance especially "Timothy Blore" in the role of "Casper". He was really convincing in portraying the role of a nerdy and desperate character.

We could see the energy and time they've put into this project professionally.

The music provided certain expressive signals that enhanced our understanding of the story inside the film. These signals boosted our emotional response to the visuals on screen and therefore interpreted the particular emotions that are being induced, which, in turn, allowed the audience to immerse themselves in the story.

Of course, British comedy has never



failed us. They have produced some of the most renowned comedians and characters in the world. "From Here To There" is a light comedy short carrying a heavy and deep message. It is hilarious, enjoyable and a must watch. However, it would be a great idea to make a sequel, it is not impossible to make a great next part. The characters are relatable and interesting, and we would love to accompany their journey.

Finally, the whole crew and members who participated in this work have absolutely won a standing ovation. We will be eagerly awaiting for the next projects of the clever "George M. Atkinson" and live up to the expectations.

H. Karzouni  
Monthly Indie Shorts

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## 6 TIPS FOR SHOOTING PROFESSIONAL-LOOKING VIDEOS ON YOUR SMARTPHONE

1. Invest in a tripod - having a steady base for your smartphone will help you achieve better-quality videos and smoother shots.

2. Use an external microphone - a microphone can help you capture sound with greater clarity, which will significantly improve the quality of your videos.

3. Choose your background carefully - choose a clean and tidy background for your shots, or opt for an interesting backdrop that won't be a distraction.

4. Film in bright, natural light - natural, or even studio lighting, can help to make your footage look more professional.

5. Try a few different angles - vary the clip starting points, ending points, and camera angles to ensure you have a range of clips to choose from in your edit.

6. Plan ahead - pre-plan your shots and take the time to practice. This will help you capture smooth and professional-looking footage.



# FILM REVIEW

## SKYDANCER

DIRECTED BY CHRIS FX

People often express themselves in different ways, which help them keep in touch with how they are feeling. Self expression in a way or another can make dream come real and find passion in life, despite of the frightful obstacles and struggles that you may encounter in that journey. feel like they have to keep watching to see what happens next. Being able to engage the viewer as quickly as possible proves how powerful the writer/director "George M. Atkinson" is.



The opening scene of "Skydancer" is astonishing. The dance, music and cinematography were on point, as well as, the color palette used which definitely created ambiance and boosted the emotional aspect of the film. The director "Chris Fx" used the color blue which psychologically symbolizes faith, tranquility and harmony.

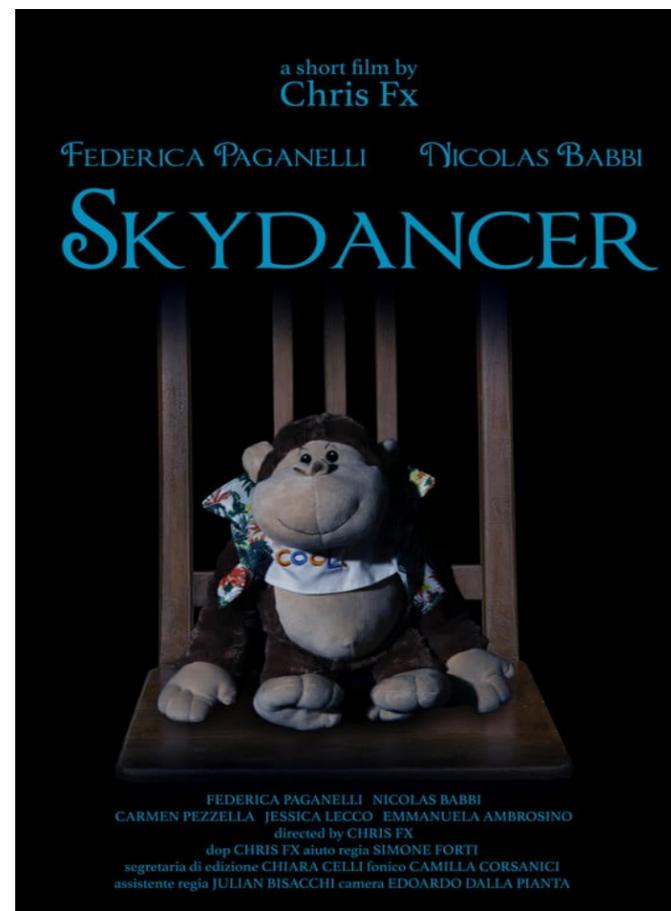
The screenplay is good. The script gave a predetermined look at what will be said and what scenes will be shot to coordinate the general message she is attempting to depict.

The acting could have been more convincing. The producers and director should've taken more time before making their final decision because acting is the art of storytelling where emotions and thoughts are provoked.

Technically, the sound was the major issue in this film, especially in the restaurant scene as it turns out that the mic hasn't been used, in addition, the music sound was so loud during the dialogue in that scene.

Furthermore, there was minor continuity errors in some scenes.

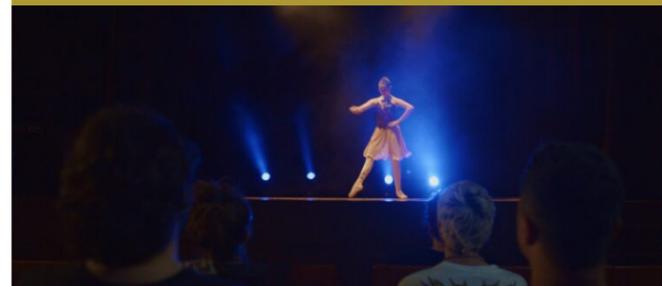
It is a common thing to encounter such problems during production.



Finally, "Skydancer" is a fun short indie film to watch. We should appreciate the time and effort the crew members and cast put into this project. We will be waiting for what is next from the writer/ director Chris Fx in hopes to fulfill our expectations. Let "Skydancer" be the start of something new and better.

H.Karzouni

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## ABOUT CHRIS



Christian Purpari aka Chris Fx was born in Rimini (Italy) on October 31, 1977. He is a filmmaker who has worked in several films, music videos and commercials both as Director Of Photography and as Director since 2011.

He founded Black Rose Film in 2020 and is always interested in new projects.

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ENZO ZELOCCHI  
BEST COMEDY SHORT FILM  
KILLER SHOES  
BEC FORDYCE  
BEST INSPIRATIONAL SHORT FILM  
VIRIUM  
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BEST THRILLER SHORT FILM  
AU BOUT DE TROIS  
UGO STACH  
BEST STUDENT SHORT FILM  
SORRY ABOUT DREAMLAND  
AMIR SARKIS  
JURY CHOICE AWARD  
SPIRIT DOLL  
CHARLES BADENHORST  
SPECIAL MENTION  
OUTSIDER  
KYLE BRIOT  
AUDIENCE AWARD  
SORRY ABOUT DREAMLAND  
AMIR SARKIS  
BEST MICRO SHORT FILM  
MESSAGE  
ANDRÉ SCHUCK  
BEST EDITING  
FROM HERE TO THERE!  
GEORGE ATKINSON, ALAN CIECHALSKI  
BEST ACTOR  
DAVIDE LO COCO  
HUMAN BEINGS  
BEST ACTRESS  
KIRA L WILSON  
THE RISE OF ELSIE MATTHEWS  
BEST ACTING DUO  
FIONA LYNN - TIM BLORE  
FROM HERE TO THERE!  
BEST CINEMATOGRAPHY  
TIANCHENG ZHANG  
TROPICAL STRAWBERRY  
BEST SOUND DESIGN  
SPIRIT DOLL  
CHARLES BADENHORST  
BEST ORIGINAL SCORE  
YIQU WANG  
TROPICAL STRAWBERRY  
BEST FIRST TIME DIRECTOR  
POLLINATOR  
KYRIAKOS KAKOULLIS  
BEST YOUNG ACTRESS  
RENATA CAROLINA HERNÁNDEZ MEZA  
RAYEN  
BEST YOUNG ACTOR  
POLIS HAJICOSTA  
POLLINATOR  
BEST SCREENPLAY  
DESPERATE MEASURES  
JULIA DIETRICH  
BEST SCI-FI SHORT FILM  
FROM HERE TO THERE!  
GEORGE ATKINSON, ALAN CIECHALSKI  
BEST DIRECTOR  
THE RISE OF ELSIE MATTHEWS  
J.W. COX  
BEST ANIMATION SHORT FILM  
ROBO99  
SUNG CHEOL KIM  
BEST CHRISTMAS SPIRIT SHORT FILM  
TOO LITTLE, TOO LATE  
SAMMY SIMMANS, JOHN RYDER

BEST SHORT FILM  
CONFESSION  
JEEVAN SINGH  
BEST HORROR SHORT FILM  
TWITTER  
YOSHINOBU NAKAMURA  
BEST INSPIRATIONAL SHORT FILM  
CONFESSION  
JEEVAN SINGH  
BEST THRILLER SHORT FILM  
ENTER THE ROOM  
HARRY WALDMAN  
BEST STUDENT SHORT FILM  
JAN NEUMANN  
SCHO  
AUDIENCE AWARD  
THE DEATH AND THE MUSICIAN  
JULIE DUCROQ  
BEST EXPERIMENTAL SHORT FILM  
RUFFLED FEATHERS  
ALISTAIR CHECKOUI  
JURY CHOICE AWARD  
ON THE HORIZON  
JÉRÉMY BOUTES  
SPECIAL MENTION  
CHILD OF TÉMOIN  
CODY FORDHAM  
BEST MICRO SHORT FILM  
TANK  
ANTHONY THANAXAY  
BEST EDITING  
CHANGING WITH THE SEASONS  
ASHLEY SEYBOLT - ARIK HOPSON  
BEST ACTOR  
ANDREAS GRUSINSKI  
SCHO  
BEST ACTRESS  
APRIL BENNETT  
CHANGING WITH THE SEASONS  
BEST ACTING DUO  
EMMA AGUIRRE - AGNES KIRALY  
LA LINEA  
BEST CINEMATOGRAPHY  
FAVOR  
SANG HYUN KIM  
BEST SOUND DESIGN  
THE DEATH AND THE MUSICIAN  
SEBASTIEN VEDEL  
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ALANA  
MATHEUS GODOI  
BEST FIRST TIME DIRECTOR  
ON THE HORIZON  
JÉRÉMY BOUTES  
BEST YOUNG ACTRESS  
RINA NISIDA  
TWITTER  
BEST YOUNG ACTOR  
YOUNG NAM WOO  
FAVOR  
BEST DIRECTOR  
FAVOR  
SUN WOO KIM  
BEST ANIMATION SHORT FILM  
A GUERRA FINITA  
SIMONE MASSI  
BEST WEB/TV  
A CLASS ACT  
BEC FORDYCE, LOUIE CORTES

WINNERS JANUARY EDITION

TESTIMONIALS



**Carlo Quinto**  
I was honored to win the awards with "Lord Have Mercy". Thanks to Monthly Indie Short to believing an independent short. Great Festival



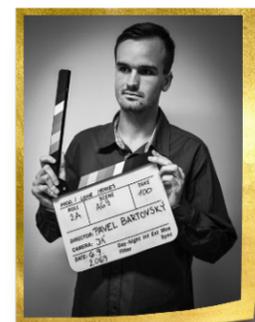
**Chuck Price**  
Nothing less than great...will enter more.



**Dustin Nowlin**  
Great communication, and boss handling of our humble little project! Tysm MIS!



**Margie Raimondo**  
Very organized festival. Great communication. Thank you for selecting The Soul of Sicily to participate in your festival.



**Pavel Bartovský**  
Amazing experience! Definitely recommend for everyone.

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Orson Welles



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