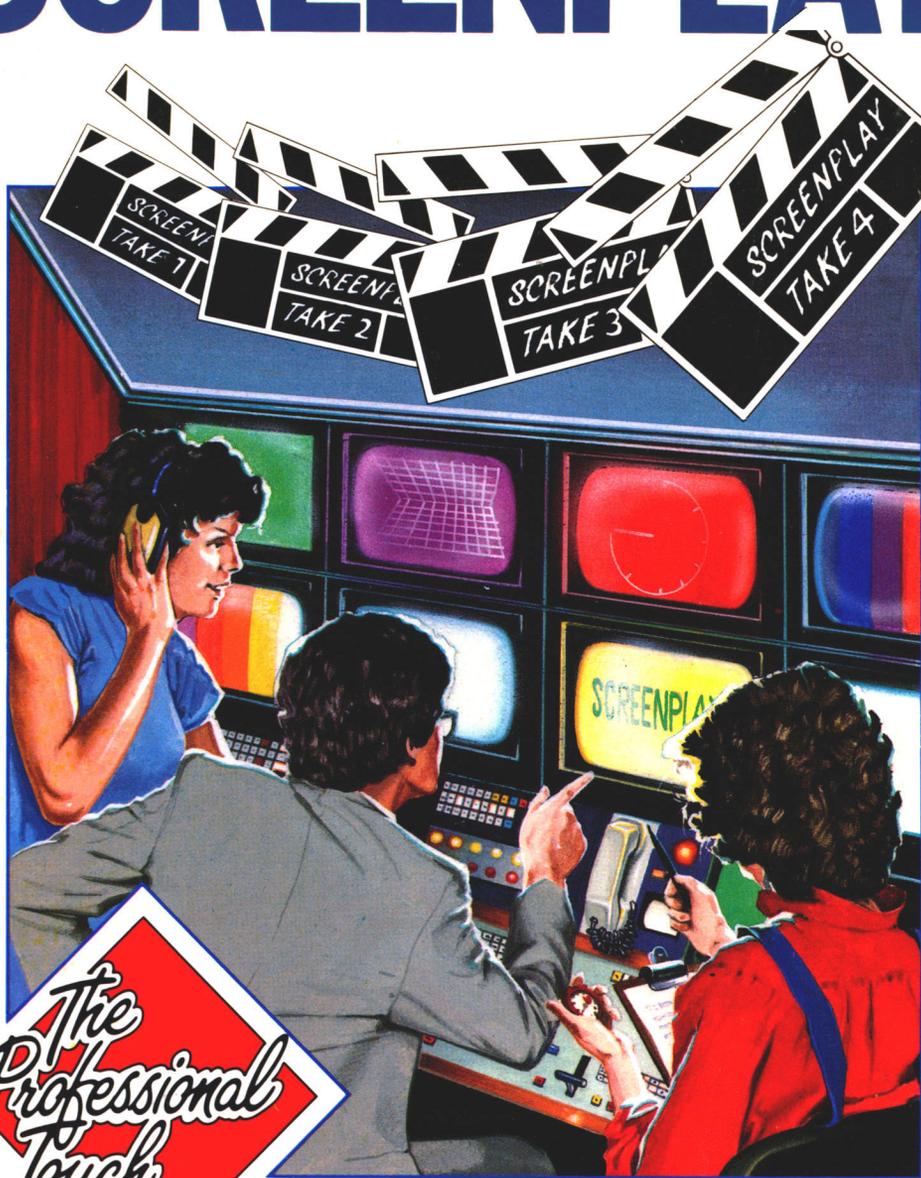


# SCREENPLAY



AMSTRAD CPC 464/664



Macmillan Software

## **ACKNOWLEDGEMENTS**

Photograph on page 17: © Walt Disney Productions



**Macmillan  
Software**

Book, software and pack

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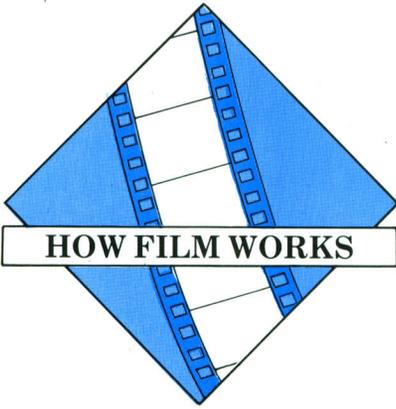
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Author  
Pippa Lewis

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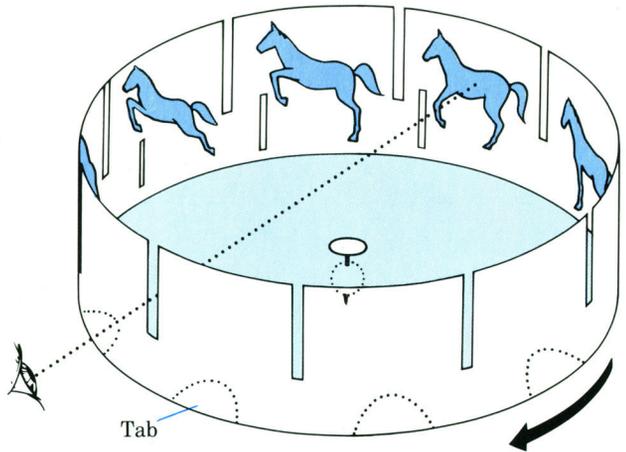
The way a film works is really very simple. A series of photographs is taken at regular intervals as a movement takes place. For example, this might be a man walking. Each photograph is slightly different from the last. These are then projected on to a screen at the same speed as they were filmed. What you actually see when this happens is a series of still photographs, but they change so quickly from one to the next that you seem to see the man walking.

### EARLY FILMS

The first moving pictures were very different from today's slick, highly professional films. None had sound, and they were all in black and white. The movement was very jerky, and this earned the films the name 'flickers'. This flicking effect happens when the series of pictures that makes up the film is not taken fast enough. If fewer than 16 pictures (called *frames*) are taken per second, each one will be too different from the one before it, and all movement will seem very jerky. In modern films, 24 frames are taken each second.

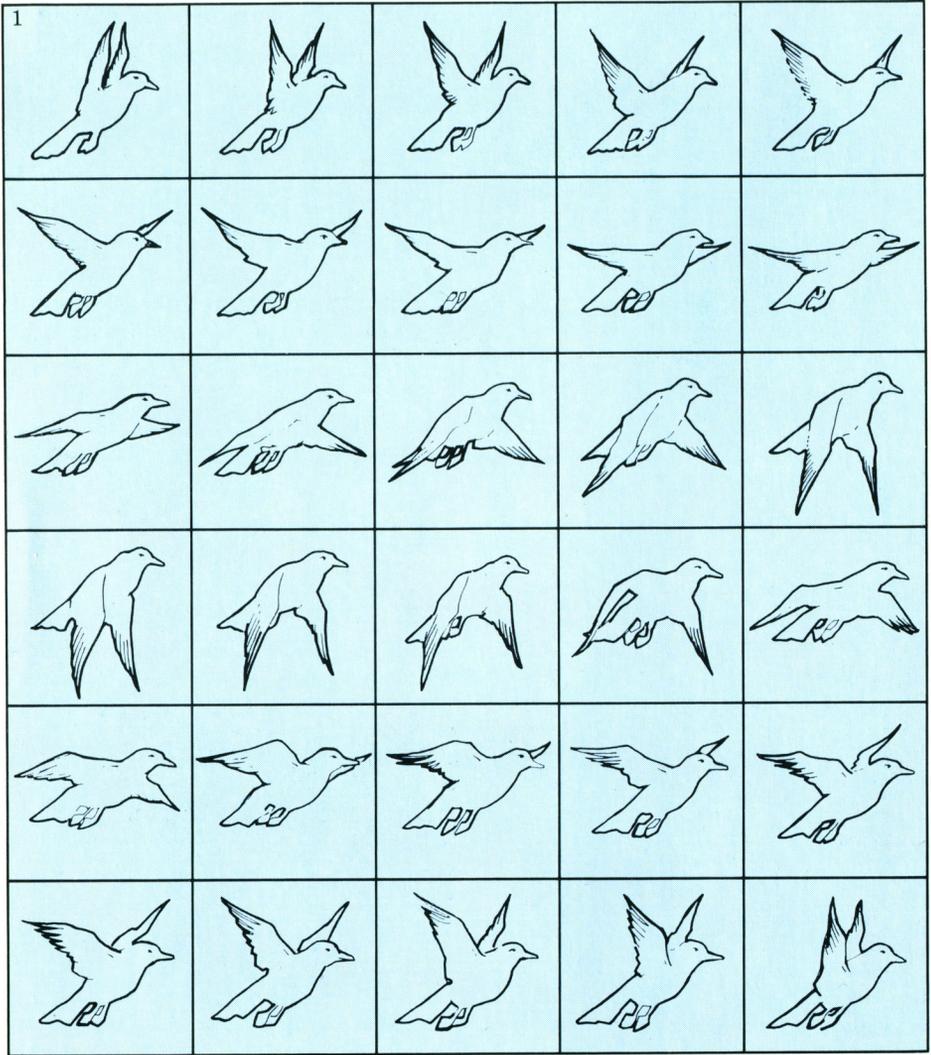
### A FLICKER TOY

Long before the discovery of photographs or film, people had been able to make 'flickers'. The drawing above shows a toy popular in Victorian times. To make one for



yourself, make some different drawings of a horse and colour them in. Make sure they are all in one long strip. Cut out a circle with a radius of about 8 cm. Using tabs, fix the strip to this circle as the picture shows. Now

push a pin through the centre of the circle, and then through a small bead. Finally, push the pin into a piece of card. Now you can spin the toy. Look through the slits – and the horses will appear to move.

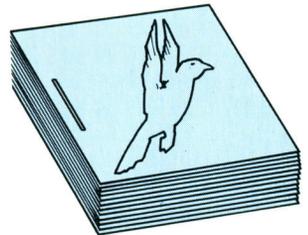


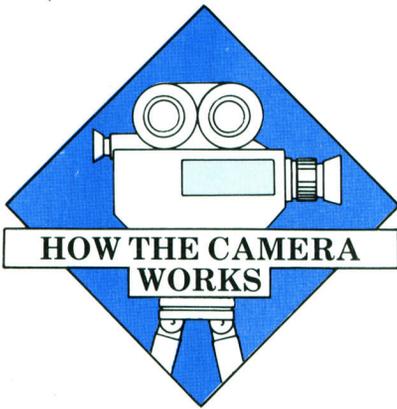
### FLICKER BOOK

Here is another way to create the same effect. This is a real 'flicker' and used to be used to make cartoons. Trace and copy all the boxes, each on a separate piece of paper. Use a stapler to stick them together with number 1 on top, and the

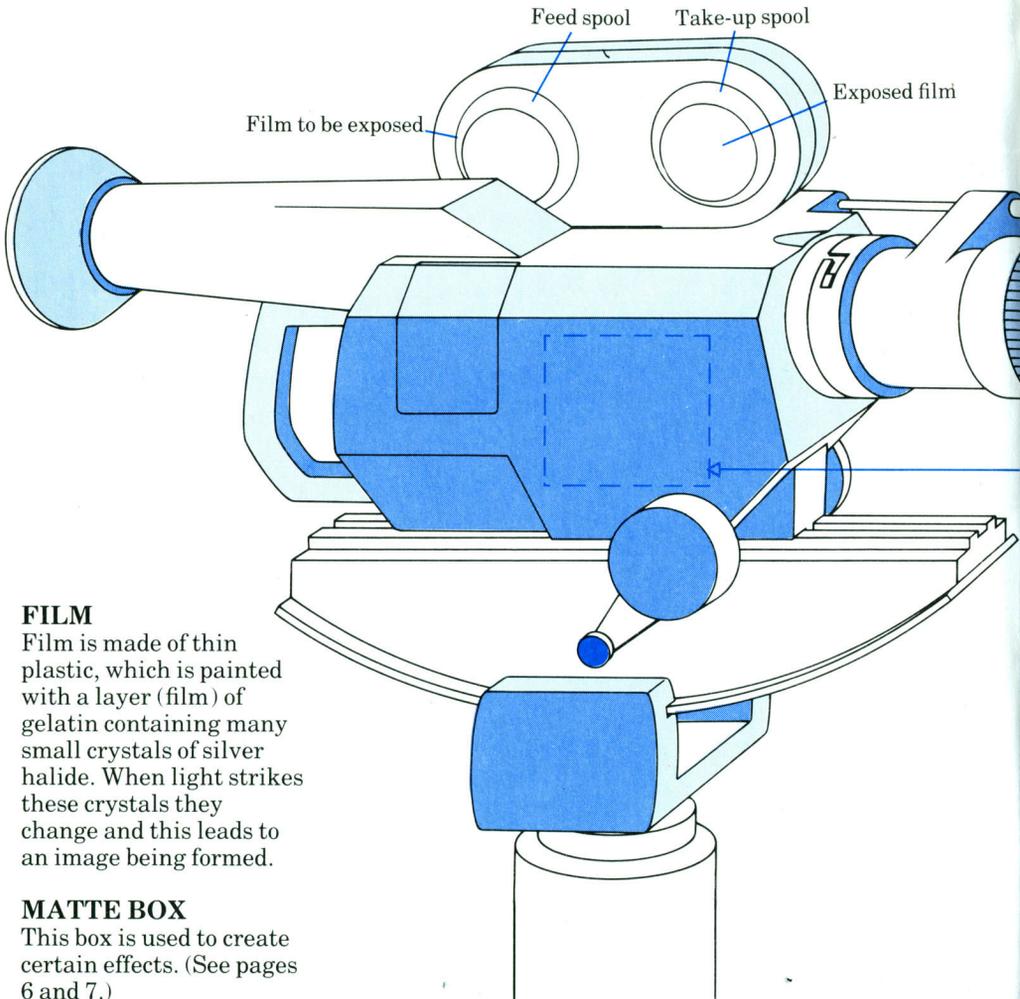
last at the bottom. Now flick through the pictures with your thumb to see the bird fly.

Make another set and staple both sets together. The flight lasts twice as long. Use the same method to try to create a cartoon of a clown juggling some balls.





A film camera works on the same principle as an ordinary, still camera. Light from the scene being filmed passes through the lens on to the film. This causes a chemical change in the film, and when this is *developed*, you can see the image of the scene on the film. In a film camera, instead of taking just one picture at a time, 24 pictures are taken every second.



### FILM

Film is made of thin plastic, which is painted with a layer (film) of gelatin containing many small crystals of silver halide. When light strikes these crystals they change and this leads to an image being formed.

### MATTE BOX

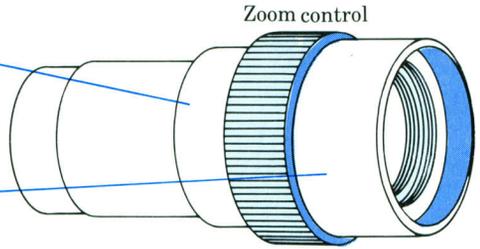
This box is used to create certain effects. (See pages 6 and 7.)

## LENS

Focusing the lens makes the picture as sharp as possible, changing the exposure varies the amount of light that is let through to the lens. The zoom makes the picture look close or far away.

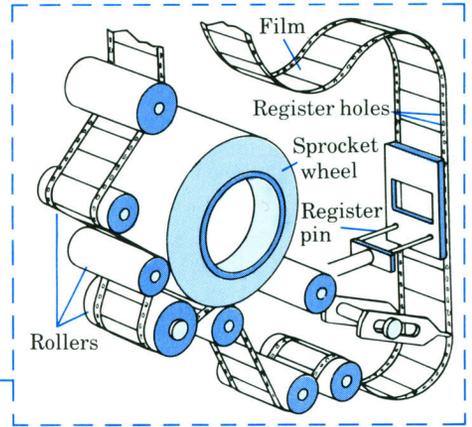
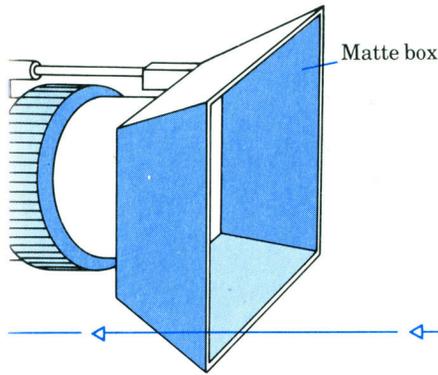
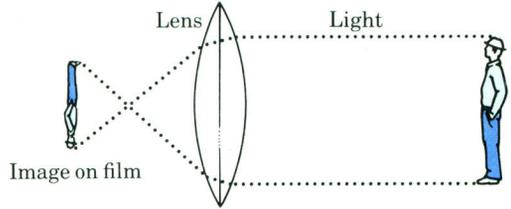
The exposure is changed by turning this ring

The focus is changed by turning this ring



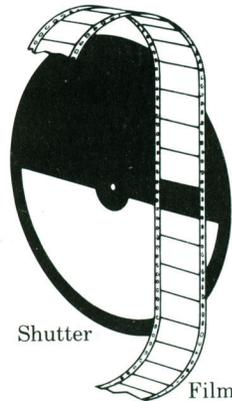
## HOW THE LENS WORKS

As rays of light pass through the lens, the curved glass re-directs or 'bends' them, so that they fall on to the film behind the lens.



## SHUTTER

The film is drawn through the camera, stopping 24 times each second – for about 1/50th of a second. Each time it stops, the shutter lets the light through on to the film and a frame is photographed. Next the film is pulled on by a claw for the next frame to be photographed. While this happens, the shutter moves and covers the lens, so that it does not let any light through to the film.



## INSIDE THE CAMERA

A sprocket wheel pulls the film along by the holes on its edges. The movement goes like this: STOP – MOVE – STOP – MOVE, which enables one frame to be photographed at a time.

The movement of the film is very jerky and to stop it being pulled and torn, the film is quite slack. Rollers smooth out the jerks.



Film tricks are also called *special effects*. They are used to make one thing look like something very different. A classic example is the picture of the heroine tied to a railway track with the locomotive thundering towards her. Really the actress is playing her part in front of a giant screen showing the approaching train.

## FADES AND DISSOLVES

A *fade* happens when a picture gradually disappears. This is done by altering the amount of light that enters the camera. Gradually decreasing the *aperture* results in a fade.

The process can be done in reverse and a fade-in to a scene results. The most useful way of combining a fade and a fade-in is called a *dissolve*. One scene is photographed and faded. The film is re-wound and a fade-in to a new scene is photographed. The result is a smooth change from one scene to the next.

## FRONT PROJECTION

Front projection is used when it would be very expensive or inconvenient to film actors at a particular place, such as a jungle. To get over this problem, the jungle is brought to the studio – on film! Here is an example to show you how it works:

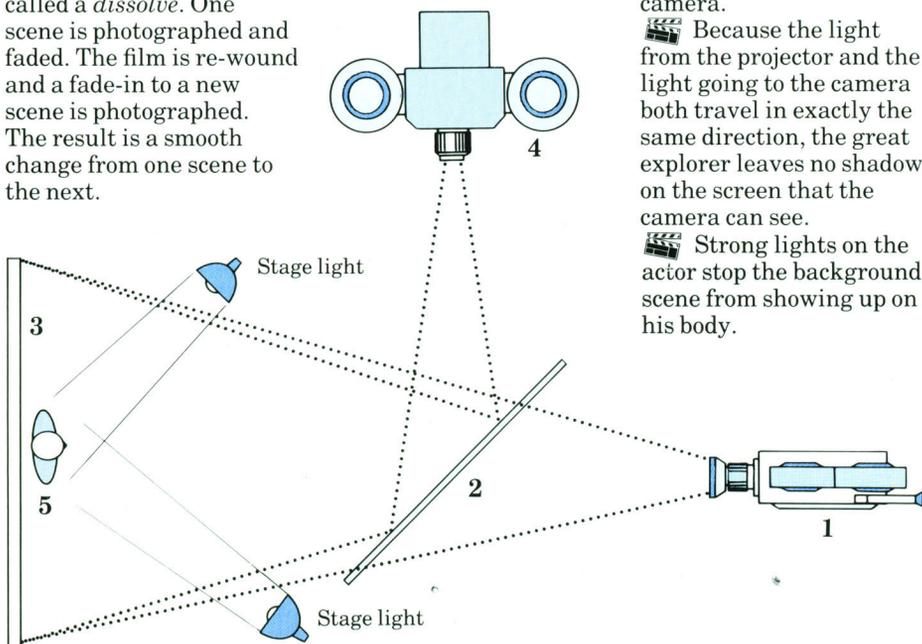
 A projector 1 beams previously filmed scenes from the jungle.

 A special two-way mirror 2 is placed so that light from this projector is reflected on to a screen.

The scene from the jungle appears on the screen 3.  A camera 4 is placed which can see through to the jungle scene on the screen.

The great explorer 5 acts out his part in front of the camera.  Because the light from the projector and the light going to the camera both travel in exactly the same direction, the great explorer leaves no shadow on the screen that the camera can see.

 Strong lights on the actor stop the background scene from showing up on his body.





## DOUBLE EXPOSURES

A scene is photographed and the film is re-wound. Then the same film is used again to record a second scene. The result is a picture of the two scenes combined – with one visible through the other. This is known as *double exposure*. It can be used to create a ghostly effect.



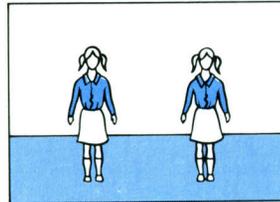
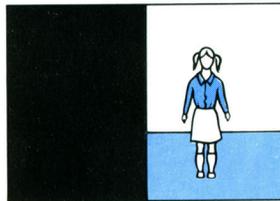
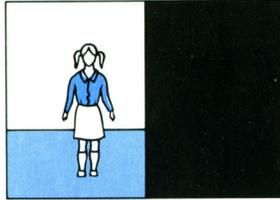
## MATTE FILMING

For matte filming, a sheet of *matte* black card is cut to the right shape and placed in the matte box at the front of the camera. The matte simply cuts off certain areas and blanks out those parts of the film. The matte shot shown here is one of many that are often used.



## SPLIT SCREENS

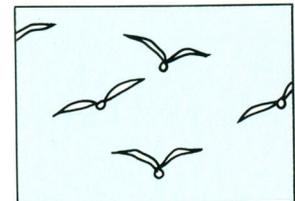
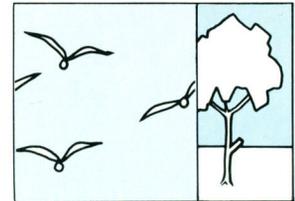
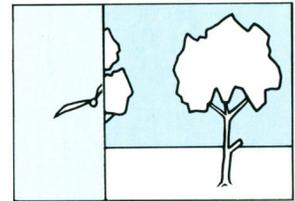
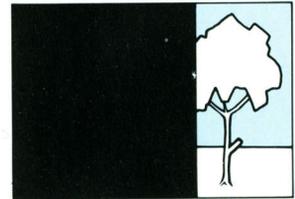
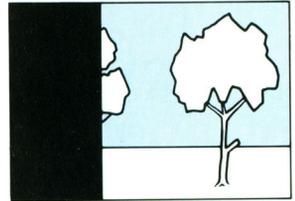
The split screen uses both mattes and double exposures. First a matte is placed in the matte box to blank out part of the screen. A scene is then filmed onto the part of the film not blanked out. The film is re-wound and a new matte is put in the box covering the part of the film already used. A new scene is filmed. When the film is developed, the two scenes come out one alongside the other.

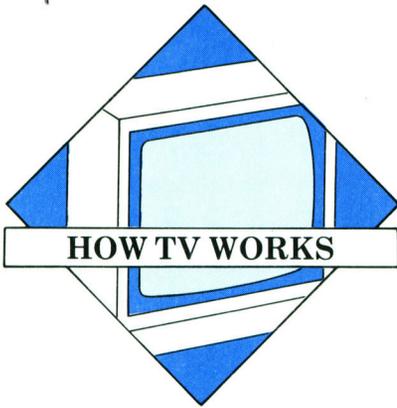


## WIPES

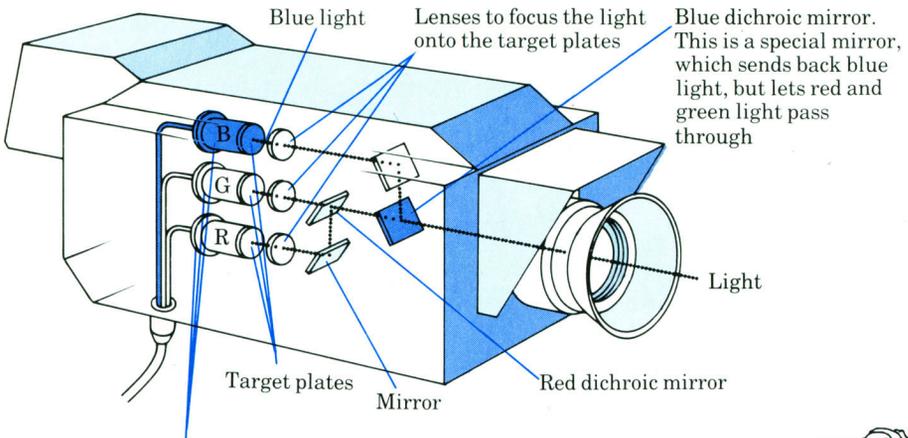
A wipe is another type of split screen, with the join between the two parts moving across the frame. A variable matte is used as the first scene is shot, and this expands, moving right across the frame, blocking out the picture as it does so. The film is

then re-wound, this time with the matte contracting and moving to the right as the second scene is shot. It moves at exactly the same speed as before, so that when the film is played through, the effect is of one picture slowly moving to the right, and giving way to another.



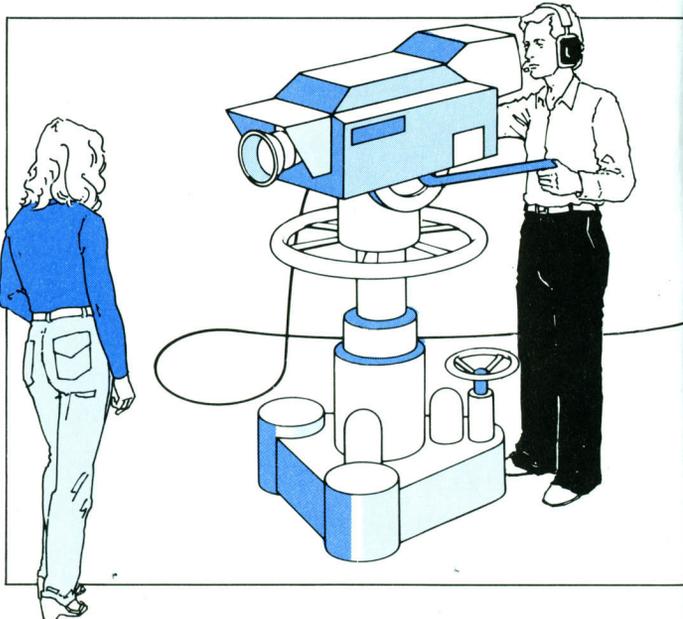


As you have probably noticed, the picture on a television screen is made up of lots of horizontal lines. Each line is made up of dots, some red, some green and some blue. An average screen has more than a million dots. Pictures are formed from these dots – but you should not try to see this on your TV screen as looking too closely is bad for your eyes.



These tubes change the light that strikes them into electrical signals. Each tube handles one colour and the more light of that colour that strikes it, the more signals it produces.

B = Blue signal tube  
 G = Green signal tube  
 R = Red signal tube



## TELEVISION PICTURES

A TV camera works by changing light into electrical signals.

There are three tubes inside the camera, and each one picks up a different colour when an image is being filmed. The colours are red, blue and green. All other colours are picked up as mixtures of these three *primary* colours.

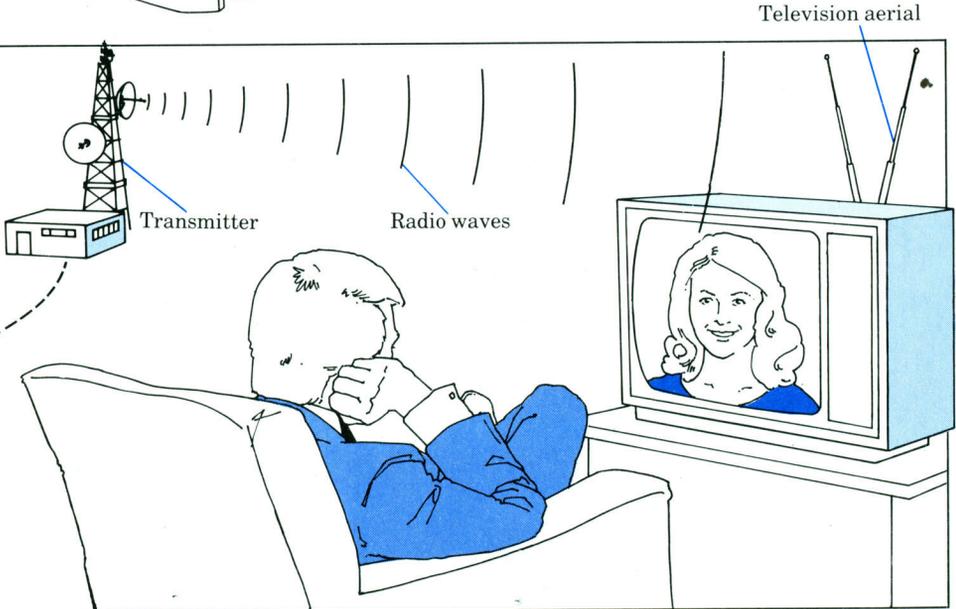
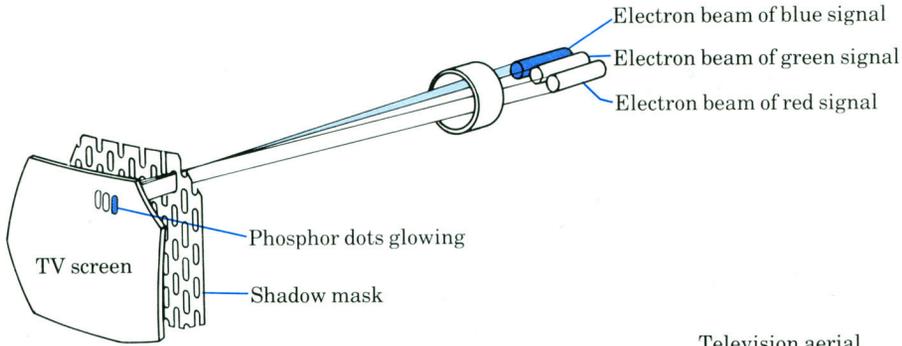
Light passes through the camera lens, and the

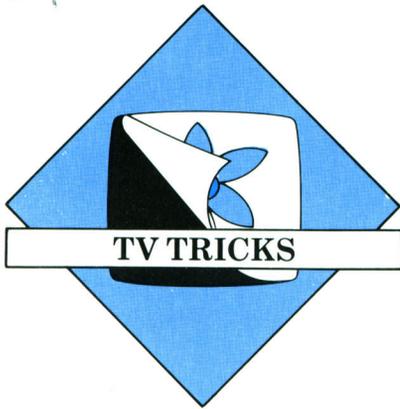
tubes turn it into three sets of signals – one for each colour. These, along with sound signals, are sent to the transmitter, which turns them into radio signals. Our TV aerials pick these up and the television turns them back into electrical signals.

In the tube of the television, the electrical signals for the picture result in *beams* of *electrons* being fired at the inside of the screen (the

part of the tube we can see). This is coated with small dots of different coloured phosphor. These dots glow red, blue or green when struck by the beams of electrons.

A metal plate with a large number of holes in it, called a *shadow mask*, ensures that only the beams from the blue signals light the blue dots – and so on for each of the other colours.

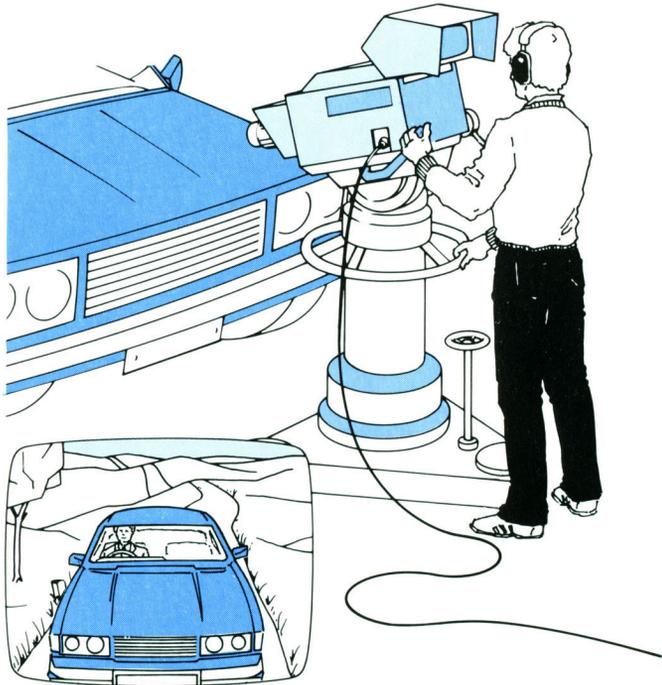




A television camera records only what it sees – yet we may seem to see things on our screens that just couldn't happen in reality. This is done by combining pictures from different cameras, which can produce spectacular effects. Some of these rely on optical effects. A spider seen very close may look like a giant extraterrestrial visitor. Other effects need special equipment to change and process the pictures.

### MIX

One easy effect to produce on TV is a *mix*. This is the same idea as front projection on film, but rather easier to produce. Two signals from different cameras or video recorders are mixed by a special piece of television equipment. A background piece of scenery is already recorded on a video tape. This might be a road scene. A car driver is filmed acting a part in the comfort and practicality of the studio, against a neutral background. The two recordings are mixed to produce the effect of driving through the scenery.



The results can be seen on a monitor screen

### DOUBLE SHOTS

The same process can be used to show identical twins in a *double shot*. First a recording is made with the actor on one side of the scenery. He speaks and leaves gaps for his

other 'self' to speak back into. The camera then records the same actor in the other side of the scenery and the two recordings are mixed.

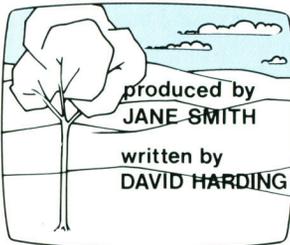
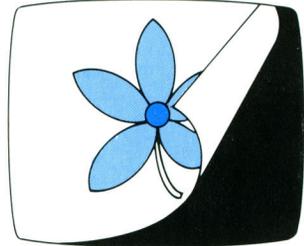
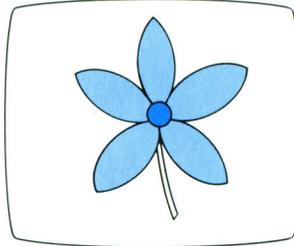
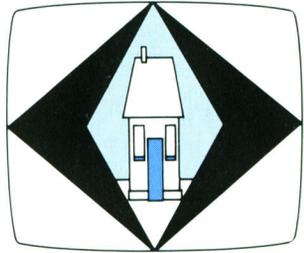
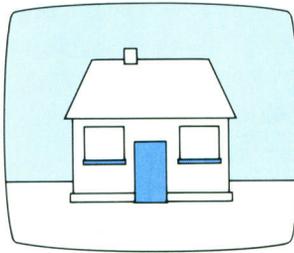
### FADING MIX

The *mixer* can also make one shot fade into another. It does this by first mixing two signals and then letting one get fainter and fainter until it finally disappears. This is called a *fading mix*.

## DIGITAL EFFECTS MACHINE

The *digital effects machine* is a television computer. It takes a television signal, which is made up of millions of red, green and blue dots, and changes these in any way that the user wants.

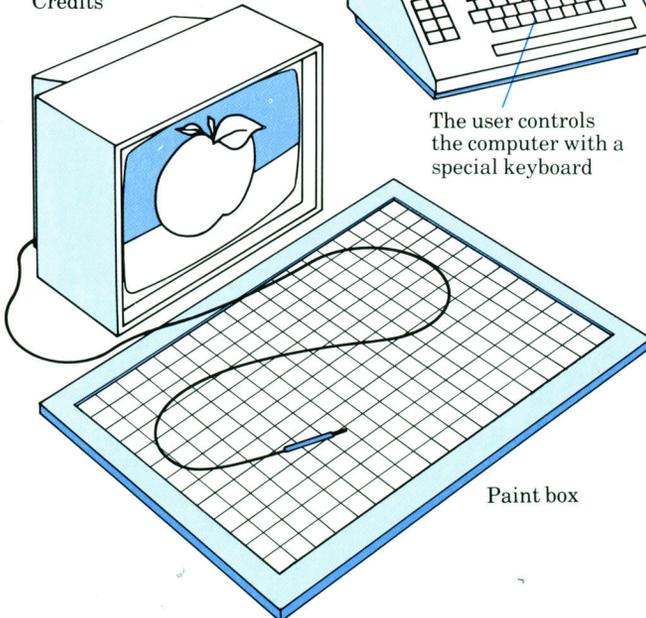
Among other things, it can expand, fold, reverse, enlarge, contract and spin the signals – creating the same effect on the picture.



Credits



The user controls the computer with a special keyboard



Paint box

## TEXT MACHINES (CHARACTER GENERATORS)

*Text machines*, like the digital effects machine, are computers. They generate all the words and messages that appear on your television screen. They create the introductory screens with the titles and the actors' names on them, as well as the text information for advertisements. This text can be presented in a number of ways, but normally it *scrolls* upwards over the background scene.

## PAINT BOX

The *paint box* is another television computer. It is used to create scenes, and is often used with the text machine. It has a *light pen* which transfers a line drawn with it on to the screen. It 'paints' by filling in with a selected colour or background.



Chroma key is a way by which two television pictures can be made into a single picture. But this is not simply a mix of the two separate pictures. It is a combination in which one is placed on top of the other at particular places. It is used on news broadcasts to show a newsreader and behind, a moving map or film. It can be used to create many more exciting effects.

### HOW IT WORKS

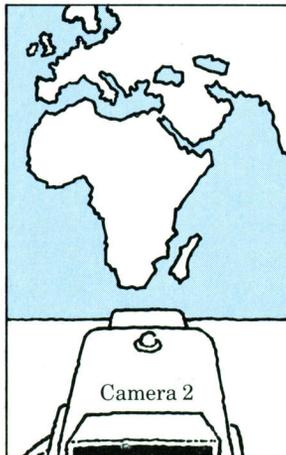
Chroma key works by cutting out one 'key' colour from one picture and inserting a new picture into the gap that this leaves. It works like this.

Look at the pictures of the newsreader and the map. The first camera is on the newsreader and he sits in front of a panel which is bright blue. The

second camera is on the map, which illustrates the item of news being read by the newsreader. As each line of the picture from camera 1 reaches the electronic switch it checks whether it is blue or not. Wherever it finds a blue part it switches from camera 1 to camera 2.

The real value of the Chroma key system is that what is put on

camera 2 can be changed quickly and easily, and while this is done the director can use camera 1 alone. This means that different news items can be accompanied by different maps, films or reports. The newsreader, however, must not wear anything blue – otherwise that part of him will come out as a picture of whatever is on camera 2!

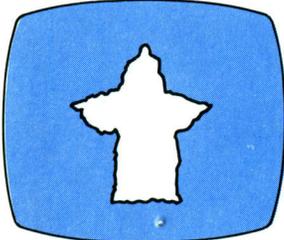
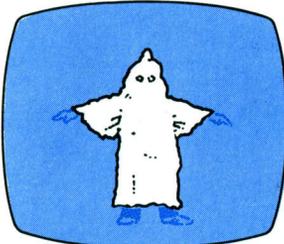


## BEWITCHED!

To create the effect of a witch flying on her broomstick, the witch sits astride the broomstick, with a blue background behind and below her. The background for camera 2 can be film of the sky with lots of rushing clouds, or the moon and stars if it is to be a dark night.

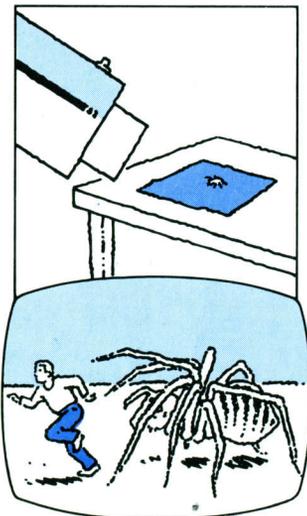
## GHOSTLY

Chroma key can also be used in reverse. The switch can be changed so that it lets through only the key colour and rejects anything else by switching to the second camera. This might be used to create a ghost. If an actor stands in front of a blue background only the background will get through the switch. The actor's outline can be filled in from camera 2 with a white, snowy picture to create a ghostly effect.



## SIZE

Chroma key can also be used to give the effect of unnatural size. A giant spider is chasing a terrified man – or so it seems. Camera 1 shoots the man against a blue background. Camera 2 zooms in on the spider. The combined picture reveals the results.



## OTHER EFFECTS

There are many other spectacular Chroma key effects. A ballerina can be made to dance in the palm of her own hand! The ballerina is first recorded with her hand outstretched against a blue background. Then she is recorded dancing, using a long-distance shot. The two recordings are combined using Chroma key.

Making someone disappear is easy. Superman stands in front of a blue background, fed to camera 1. Camera 2 records the skyscrapers for the background. Chroma key is used to combine them. A fading mix is then done from the combined picture to the skyscraper shot from camera 2. Superman seems to disappear!



At the end of a film or television programme, you will see a long list of names of the people involved in making it. This list is called the *credits*. The credits give the names of actors and actresses – if the programme was a play – and the names of people doing the other jobs involved. Some of these jobs are described below.

### PRODUCER

The producer is in charge of making the film. He or she works closely with the *script-writer* and the *director* and manages everyone else involved as well. Part of the job is looking after the money – making sure everyone is paid and trying to arrange things so that the film makes a profit.



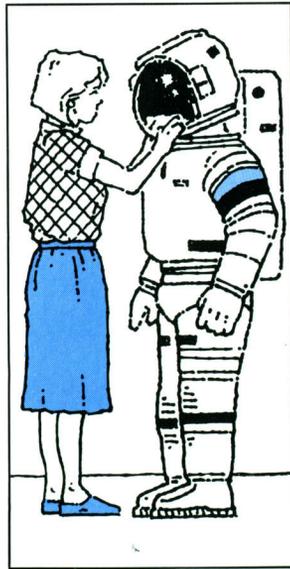
### SCRIPT

The script or *screenplay* sets down on paper the main plan for the production. It describes all the characters, the scenery and the words that the characters will use – the *dialogue*. The idea for a script might come from a variety of sources. It could be a book, or the follow-up to a successful film or television serial.



### PROPS AND WARDROBE

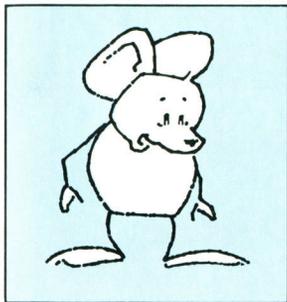
Each scene for the production is designed and then approved by the producer. A *set* is then constructed, and all the *props* like furniture and fittings are made or brought. The costumes for the characters are also designed and then either specially made or borrowed from the wardrobe.





## 🎬 ANIMATION

Animation is making cartoon figures move. It is done by an artist called an *animator*, who may get help from a computer. The way animation works is shown on pages 16 and 17.



## 🎬 FILMING

Each part of the script that takes place in one place is called a *scene*, and the filming of each scene is called *shooting*. The actors rehearse and as each scene is shot, it is called a *take*. Many takes are needed before the

producer will be satisfied that the scene is just right. A director controls the shooting for the producer. Many scenes take place outside the studio. This is called *working on location*.

## 🎬 SOUNDTRACK

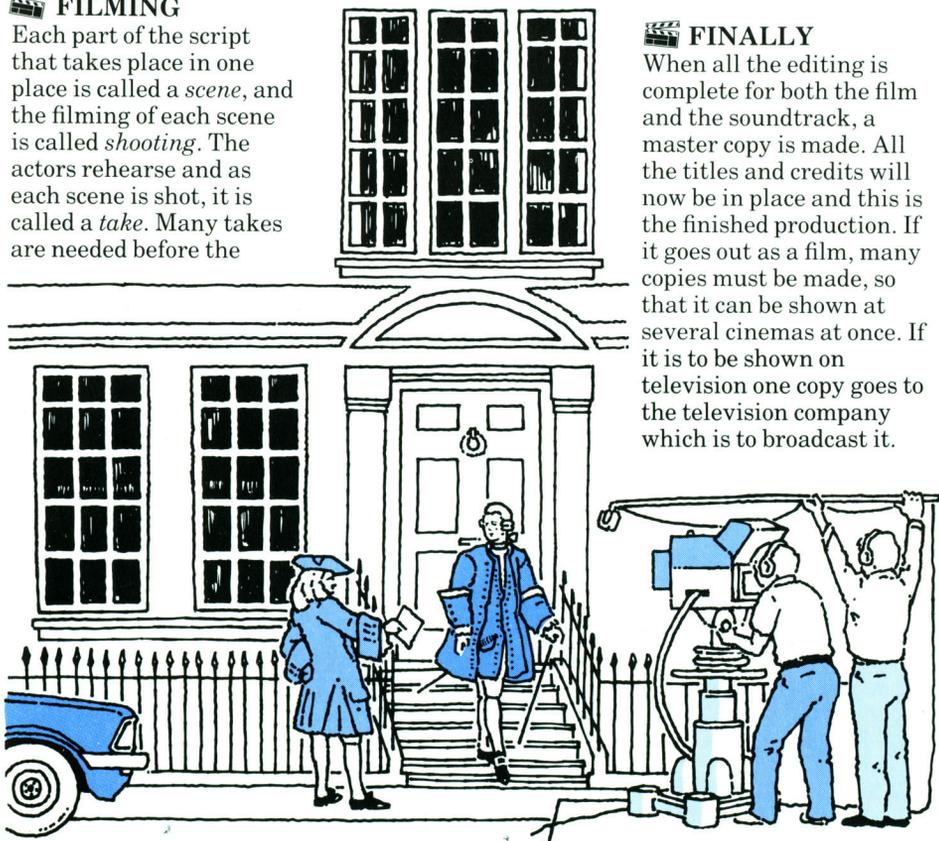
The sound is sometimes recorded at the same time as the film and sometimes it is *dubbed* on later. Also, special effects and music are added later, back in the studio. The soundtrack and the film are combined in the studio.

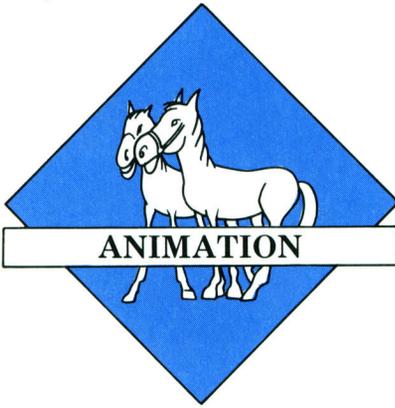
## 🎬 EDITING

All the takes of a particular scene are shown to the editor, director and producer. These takes are called *rushes*. The best of them are selected and used in the finished film. The sound effects, dialogue and music are also edited at this stage and combined to produce a complete soundtrack. The task of editing can often go on for a long time after filming has ended. It is at this stage that a really professional finish can be given to all that went before.

## 🎬 FINALLY

When all the editing is complete for both the film and the soundtrack, a master copy is made. All the titles and credits will now be in place and this is the finished production. If it goes out as a film, many copies must be made, so that it can be shown at several cinemas at once. If it is to be shown on television one copy goes to the television company which is to broadcast it.





Animation is created on film by showing several pictures one after another very quickly. Each picture is slightly different from the one before. To create even a small length of animated cartoon many artists must work for a long time. Obviously, the smaller the difference between one picture and the next the smoother the animation. But it also means having many more pictures. Usually a cartoon film is shown at 24 frames a second. A five-minute cartoon will need 7200 pictures.

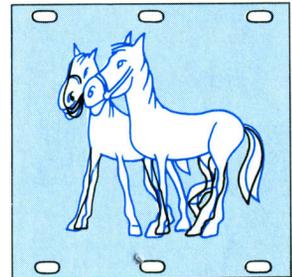
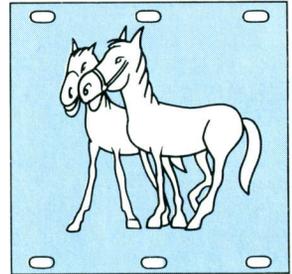
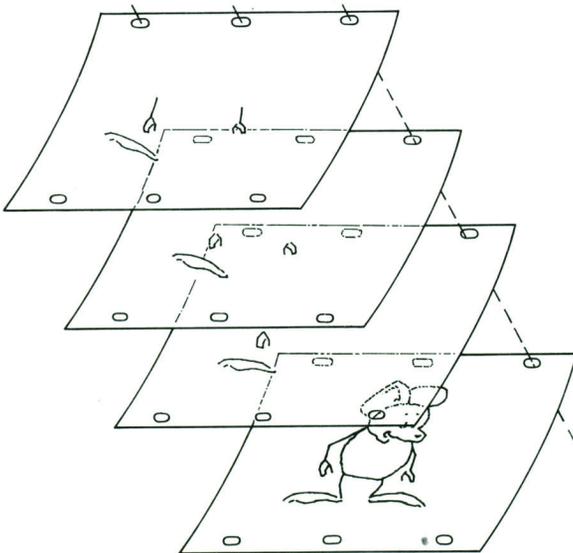
### CREATING THE FRAMES

The artist starts the process by drawing the character on separate sheets of tracing paper. Each drawing is done with the previous drawing below it so that the animation can be

made more accurately and easily. Once the whole sequence is right and the basic idea is approved, the next stage starts.

Each drawing is traced on to a transparent piece of film called a *cel*. The artist uses a special black

ink. This outline is then painted in. If only part of a character is to move then the stationary part is created on one cel, and the moving parts are created on other cels. This means the artist doesn't have to keep re-drawing the whole of the character.



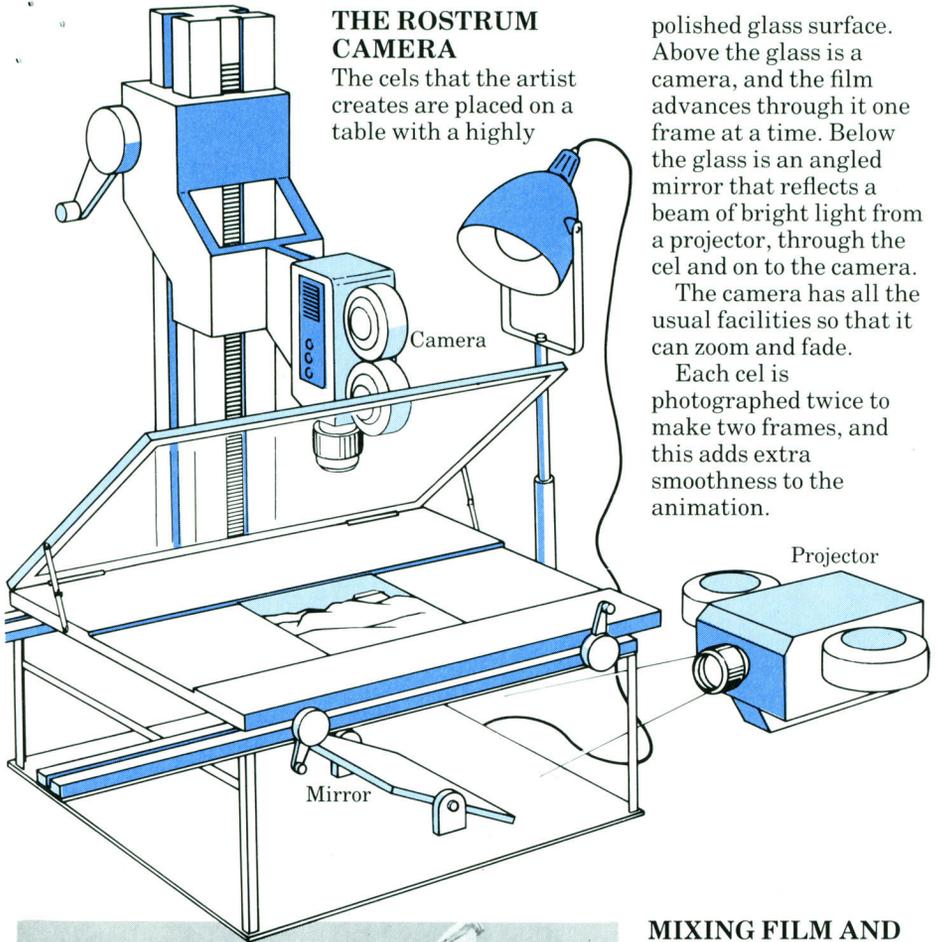
## THE ROSTRUM CAMERA

The cels that the artist creates are placed on a table with a highly

polished glass surface. Above the glass is a camera, and the film advances through it one frame at a time. Below the glass is an angled mirror that reflects a beam of bright light from a projector, through the cel and on to the camera.

The camera has all the usual facilities so that it can zoom and fade.

Each cel is photographed twice to make two frames, and this adds extra smoothness to the animation.



## MIXING FILM AND ANIMATION

A cartoon and a film sequence can be mixed using the rostrum camera in a different way. The cels are placed on the table, but the projector now projects the film rather than a beam of bright light. The rostrum camera and the projector both move on frame by frame, as each cel is placed on the glass table.

A very famous example of this is *MARY POPPINS*, which uses this technique to great effect.



Use Screenplay to create your own video productions. Before trying it out, read through these instructions.

The software has five parts, WORDSHOT to create and edit the storyline and dialogue; SOUNDTRACK to compose and edit the music to accompany the production; ACTION to create and edit your animated characters and props; SCREENSHOT to create and edit your scenery and TAKE 1 to build up your production, shot by shot and to present the first performance.

### HOW THE SOFTWARE WORKS

The software always works in the same way. At the bottom of the screen is a series of boxes or words, and above these is a picture frame and an area inside it. The boxes or words, represent choices that you can make. One of these is brighter than the others (this is called **highlighting**) and may be chosen. The area inside the picture frame

is your working area for creating all the parts of your production. Each choice represents the different tools and techniques that you can use to help you.

The picture or word inside each box helps you to understand its use.

LOAD in the software and your opening screen, will appear. To begin with, the left hand box will be highlighted. To

change the highlight to the next box press **[SHIFT]** and **[ ]** together. If you press these keys again, the highlight will change one more position to the right. To change it to the left press **[SHIFT]** and **[ ]**. Experiment with this. To actually choose one of these options, press **[SHIFT]** and **[COPY]**. **Don't do this yet.** If you choose one of these choices, what your choice represents is shown below.

### THE SOFTWARE

Go first to the MAIN MENU and then into the script department, WORDSHOT, and then through each of the other departments in the order they are presented. The layout of the instructions that follow is to give you the opening set of choice boxes at the bottom of the screen and then notes on how to use each of them.

### OPENING MENU

|  |  |   |  |
|--|--|---|--|
|  | To see the premier of a production you have already created. |  | To save to tape all your work on SCREENPLAY. Load it back later to complete it or to see it again. |
|  | To go on to the <b>MAIN MENU</b> .                           |  | To load in from tape some previously saved work.   |
| <b>general</b>   | <b>landscape</b>   | <b>portrait</b>   | To change the colours you can use throughout the software.   |

### MAIN MENU

Choose these to go to

|  |   |   |   |   |   |
|--|---|---|---|---|---|
|  |  |  |  |  |  |
| WORDSHOT   | SCREENSHOT  | ACTION  | SOUNDTRACK  | TAKE 1  | OPENING MENU  |



## WORDSHOT

In this department, you can create **storyboards** or **dialogue**. A storyboard is used to introduce a production or to develop the story. It resembles the way that silent movies put words

up on the screen to let you know what is happening. What you have is an electric typewriter with some special features. You can write in *italics*, by choosing the correct box, or in large letters, or you can change the colour of the ink or the paper. You can write upwards and even backwards!

Try it out and use all the special features.

If you want to create dialogue, rather than a storyboard, type in your speech as you would on a storyboard. When it is presented as dialogue it scrolls across the screen line by line. You can create 10 storycards or pieces of dialogue.

However, you may use them repeatedly in the final production.

Your storycards have 8 lines on them and you can fit 36 letters on each line. Plan them out on paper before going to the computer.

## WORDSHOT

| Starting from left | Choose this box   | To see this   | Notes   |
|--------------------|---|---|---|
| ①                  |    | See below for details (A)   | To create your storycards or dialogue. <b>This changes slowly.</b>  |
|                    |    |   | To save to tape all your current storycards or dialogue.  |
|                    |    |   | To load back from tape previously saved storycards or dialogue.   |
|                    |    |   | To go back to the <b>MAIN MENU</b> .  |
| A                  |    |   | Choose this to work on the next page. <b>The numbers change slowly.</b> You can have 10 pages of words, and present these as storycards or as dialogue. |
|                    |    |    | Choose this to change from normal script to <i>italic</i> and back again.   |
|                    |    |   | Choose this to change the colour. Keep choosing to change again.  |
|                    |  |   | Choose this to change the colour. Keep choosing to change again.  |
|                    |  |  | To change from ordinary size to double size letters and back again.   |
|                    |  |  | Choose this to change the direction for your writing. Keep on choosing it to get all the possible directions.   |
|                    |  |   | To clear the screen.  |
|                    |  |   | To go back to ①.  |

Use the cursor keys to move the starting point of your work.

Use **[DEL]** to rub out a letter.

**[ENTER]** key takes you on to the beginning of the next line.



## SCREENSHOT

This department of the software is for you to create the fixed screens and scenery for your productions. You can have one scene, for example the front view of a castle, or a room inside.

When you use SCREENSHOT first design your scenery on a piece of paper using a grid like the one already drawn in WORDSHOT. Each square on the grid can have one ink colour and one paper colour.

First draw the outline of your scenery using yellow ink on a blue background.

You can draw freehand, or straight lines or squares, triangles and circles. All of these may be drawn using a thick or a thin pencil. When your outline is complete, fill in and colour to complete.

First paint the insides of any closed shapes. To fill in other areas, use the SET choice and colour in

each square on your grid with the correct ink and paper colours. It colours in round your outlines.

When you have finished your scenery save it to screen 1. You do **not** have to give it any other name.

## SCREENSHOT

| Starting from left | Choose one of these  |                                    |  |
|--------------------|--|------------------------------------|--|
| ①                  | <b>scene 0</b><br>To change to scene 1 and back again. Scene 0 is a blank screen. Screen 1 you use to create your scenery. | <br>See below for details <b>A</b> | <br>To clear the screen.   |
|                    | <b>SAVE</b><br>To go back to the MAIN MENU.  | <b>LOAD</b>                        | <b>EXIT</b>  |
| <b>A</b>           | <b>pen</b>   | <b>rubber</b>                      | To change from a pen to a rubber. When you are drawing this means you either draw a line or rub out lines. You change back by choosing this again.   |
|                    | <b>thin</b>  | <b>thick</b>                       | To choose the thickness of the line you can draw, or rub out.  |
|                    | <b>trace</b>   |                                    | To draw in freehand. A cursor is on screen. Move it in the correct way to draw your shape. When you have finished press <b>ENTER</b> .   |
|                    | <b>line</b>  |                                    | To draw a line. A cursor is on screen. Move it in the correct way to draw your line. When you are finished press <b>ENTER</b> .  |
|                    | <b>shapes</b>  |                                    | See below for details <b>B</b> .   |
|                    | <b>fill</b>  |                                    | To colour in a shape already drawn. Move the cursor inside your shape. Press <b>ENTER</b> and the shape is automatically coloured. Be careful not to leave holes in your shapes for the paint to escape. |
|                    | <b>ink</b>   |                                    | To change the colour of the ink. Keep choosing this to see all the colours. Don't let your ink colour be the same as your paper colour!  |
|                    | <b>paper</b>   |                                    | To change the colour of the paper. Keep choosing this to see all the colours.  |
|                    |  |                                    |  |
| <b>B</b>           | <b>box</b>   |                                    | To draw these shapes. A cursor is on screen. Move it to get a shape that is the right size and orientation. When you have finished, press <b>ENTER</b> .   |
|                    | <b>triangle</b>  |                                    |  |
|                    | <b>circle</b>  |                                    |  |
|                    |  |                                    | To go back to <b>B</b> .   |

To move the cursor use the number keys on the right. To make it move faster, press **SHIFT** and these keys together.



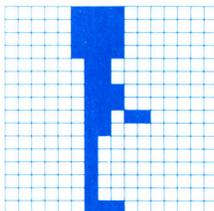
## ACTION

In this department you create the characters and props that go into your final productions. You can design a single grid character like a car, a plane or a cloud, or a double grid character like a walking man or a horse. You can also re-design the border squares that

surround the Screenplay screen.

You may create up to eight characters in this way and then see them move on your final screen. Each grid created in this way is called a **sprite**.

This is the basic grid for designing your characters on screen and you can fill it in square by square:



Animate your characters like this:

Grid 1



Grid 2



This is how he appears on the screen at the side of your grid and on the final production.

Plan your work first. Draw up a 16x16 square grid and pencil in before you work on the computer.

## ACTION

| Starting from left | Choose one of these  |  |   |   |   |
|--------------------|--|--|---|---|---|
| ①                  | <b>sprite 0</b><br>Choose this to work on another sprite. Keep choosing it to go through all the eight sprites.                  | <b>sprite</b><br>To design or change a sprite. See below for more details <b>A</b> .   | <b>border</b><br>To design or change the border. See below for more details <b>B</b> .  | <br>To go back to the <b>MAIN MENU</b> .                                 |   |
| A                  | <b>right</b>   | <b>left</b>  | To work on Grid 1 (left) or Grid 2 (right) of an animated character. If you want the character to flash, design your character on the left and leave the right blank: if you want your character to be a constant sprite, copy the left grid onto the right. If you want animation, make the two grids different. |   |   |
|                    | <b>copy</b>  |  | Copies the design on one grid onto the other grid.  |   |   |
|                    | <b>pen</b>   | <b>rubber</b>  | <b>glass</b>  | To change the cursor in the grid from a pen to a rubber to a transparent piece of glass. Move the cursor round the grid with the cursor keys ← ↑ → and ↓. |   |
|                    | <b>ink</b>   |  |   | To change the colour of your sprite.  |   |
|                    | <br>To reflect your shape in a vertical line.  | <br>To reflect your shape in a horizontal line.  | <br>To invert your shape.   | <br>To rub out your shape and start again.                              | <br>To go back to <b>1</b> .  |
| B                  | <b>pen</b>   | <b>rubber</b>  | <b>glass</b>  | To change the cursor in the grid from a pen to a rubber to a transparent piece of glass. Move the cursor round the grid with the cursor keys ← ↑ → and ↓. |   |
|                    | <b>install</b>   |  |   | To put your new border design throughout the program.   |   |
|                    | <b>ink</b>   |  |   | To change the ink colour on the border design.  |   |
|                    | <b>paper</b>   |  |   | To change the paper colour on the border design.  |   |
|                    | <br>To reflect your shape in a vertical line. | <br>To reflect your shape in a horizontal line. | <br>To invert your shape.  | <br>To rub out your shape and start again.                             | <br>To go back to <b>1</b> . |



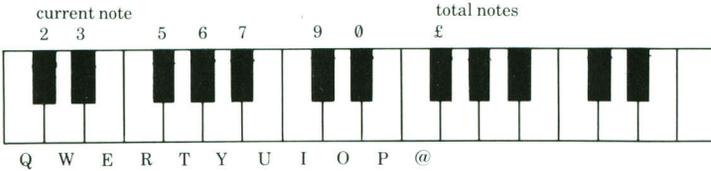
## SOUNDTRACK

In this department you create the musical soundtrack for your productions.

Use this part of the software to compose (or copy) **simple** tunes to be played in your productions. They can introduce a storycard, announce a new character or simply provide the mood for a scene.

You can create 4 pieces of music. However, you can use them on more than one occasion in your final production.

## SOUNDTRACK



This is the SOUNDTRACK keyboard. Press **1** to see how to get the higher notes, and the same key to come back again. Above the keyboard are two headings, to show which note is current at any time, and the total number of notes you have written so far in a tune.

| Starting from left  | Choose one of these   |  |
|---|---|--|
| ①   | <b>tune 1</b><br>Choose this to work on the other tunes, 2, 3, and 4 and then back to 1. Each tune can have 63 notes in it. | <b>listen</b><br>To hear all of a tune.  To put notes into a tune. See below for more details <b>A</b> .  To go back to the <b>MAIN MENU</b> . |
| A   | <b>listen</b>   | To hear your tune from the current note to the end.  |
|   | <b>record on</b>  | <b>record off</b><br>As you play each note on the keyboard it will sound. If record on is chosen each note will be recorded as you play it and the longer you hold the key down, the longer is your note. If record off is chosen you hear the note but it is not recorded.                                      |
|   | <b>rhythm</b>   | Press the <b>&gt;</b> or <b>&lt;</b> keys and your first note will play. Wait for the right pause then press one of these keys again and the next note will play. The computer records these pauses thereby storing the rhythm.  |
|   | <b>delete</b>   | Choose this to rub out the current note.   |
|   | <b>forward</b>  | If you want to insert or delete some notes use these commands to go to the correct place. If record on is highlighted you can insert new notes with your tune. Choose delete to rub out notes.   |
|   | <b>backward</b>   |  |
|   |    | To delete a whole tune.  |
|  | To go back to <b>1</b>  |  |





### TAKE 1

This is the editing and production department of Screenplay. You put together your productions shot by shot and you can then change it or save it to video.

You have 10 shots in each shooting. A shot can either be a storycard or film scene. A storycard can be accompanied by music.

A film scene consists of any of the eight sprites you can create, all with their own starting

positions, movement and finishing position; accompanying music, the scenery for the action and any dialogue or story line that you need.

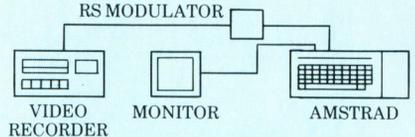
The final shot pauses for a while when it is finished so that you can pause on your video recorder if you are recording the production. This enables you to get a smooth join when you continue the adventure in your next production and build up a feature length film.

To connect your Amstrad to a video you need an RS modulator to convert the output.

### To make a video recording

Set up your equipment as shown in this diagram:

#### UNPLUG YOUR EQUIPMENT FROM THE MAINS WHILE SETTING UP



- 1 Switch on.
  - 2 Choose a channel on your video that you normally don't use.
  - 3 Tune this video channel until you get the Amstrad signal. If you have difficulty, find your ITV channel. Now find BBC1 and continue turning in the same direction. Fine tune your video
  - 4 Now load in your software and put a video in the recorder. You are ready to record your first production.
  - 5 Play your video recording back through your TV as normal.
- to get the best pictures.

### TAKE 1

Choose one of these

| Starting from left | Choose one of these  |   |   |   |
|--------------------|--|---|---|---|
| ①                  | <br>To see the first rushes of your production, shot by shot. | <br>To sequence your production and to choose the storycards, dialogue, music, and sprites for each shot. See below for more details (A)   | <br>To clear the screen. | <br>To go back to the MAIN MENU. |
| (A)                | <b>shot</b>  | Choose this to work on the first shot of your production. Choose it again to go on to the next shot.  |   |   |
|                    | <b>time</b>  | Choose this to set the minimum time for your shot to be on screen. Keep choosing it to increase this time up to 60. If your action ends before this time (in seconds) there will be a pause. Use it to time storycards or to keep the audience in suspense.                                     |   |   |
|                    |   | To choose a storycard or some dialogue for the current shot. Keep choosing it to select the correct page. If you have a sprite or scenery in this shot your words will appear as dialogue scrolling below the scene. If there are no sprites or scenery, your words will appear in a storycard. |   |   |
|                    |   | To choose either the coloured screen (screen 1) or a blank screen (screen 0) for the current shot.  |   |   |
|                    |   | To choose the tune to accompany the other parts of the current shot. Keep choosing it to select the correct tune.   |   |   |
|                    |   | Choose this if you want to put sprites in to this shot. See below for details when you choose this (B)  |   |   |
|                    |   | To see the current shot with words, scenery, music and action that you have chosen.   |   |   |
|                    |   | To go back to ①   |   |   |

TAKE 1 (continued)

|   |   |  |
|---|---|--|
|  |  | Keep on choosing this to select the current sprite for this shot. You can use as many of the eight sprites as you wish, each with their own start and end positions, and their own movement in between. Use link to position a sprite in the end position of a previous shot – you don't have to choose its start position again.  |
|   |  | Choose this when you are using the same sprite in two different shots and you want the end position in the first shot to be exactly the same as the start position in the second shot. The start position in the second shot for the sprite comes up automatically. Move the sprite and then press  for its end position. |
|   |  | Choose this to set the starting position of the sprite in a shot. Your sprite appears flashing on screen. Move it to the correct starting position with the cursor keys ←, ↑, → or ↓. Then press  .   |
|   |  | Choose this to set the end position of the sprite in a shot. Your sprite will be flashing at its start position. Move it to the correct end position with the cursor keys ←, ↑, → or ↓. Then press  .   |
|   |  | To see your sprite move on the screen. If the start and end positions are not correct, change them, by choosing them again and moving with the cursor keys and pressing  .  |
|   |  | To go back to  .  |

After you have loaded in the software, choose the LOAD option on the opening menu. After the program on your cassette, you will find a production previously created. Load this in and run the premier of it. Use this in your first production.





# SCREENPLAY

Have you ever wanted to shoot your own film or make a TV programme? Screenplay provides a unique opportunity to try your hand.

## THE BOOK

Discover the inside story of authentic TV and film production techniques. Find out the tricks of the trade and how they work.

## EASY-TO-USE SOFTWARE

Create and animate your own movie characters, invent dialogue, design scenery, add sound effects, compose a soundtrack. Put all your 'takes' together to make an exciting programme – just like the professionals!

**Bonus** – If you have a video recorder use it to save the day's shooting, build up a full length programme, and impress your friends with a viewing.



Macmillan Software