

STUDENT FILMMAKERS

THE #1 EDUCATIONAL RESOURCE FOR FILM AND VIDEO MAKERS

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EXCLUSIVE INTERVIEW

Uta Briesewitz, ASC

Episodics and Features

StudentFilmmakers Magazine

The # 1 Educational Resource for Film and Video Makers

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Top 10 Gift Recommendations

for Filmmakers, Videographers, and Storytellers

OnScene.TV Covers Breaking News with JVC GY-HM850 ProHD Camera

OnScene.tv uses the JVC GY-HM850 ProHD camera to shoot and deliver breaking news footage faster than the competition. Anthony Carrasco, operations director for the OnScene.tv San Diego branch, said the camera's low-light performance, combined with its lightweight, shoulder-mount form factor and use of non-proprietary SDHC and SDXC media cards, is "revolutionary" for the competitive industry.

With offices in Los Angeles, San Diego, and San Francisco, OnScene.tv provides breaking news and news conference footage to ABC, CBS, NBC, CNN, and Fox News, as well as regional and local news channels. Working out of customized cars with up to eight police scanners and a laptop mounted next to the driver's seat, shooters drive to news sites and shoot video that can be delivered quickly to clients.

Carrasco has been using one of OnScene.tv's three new GY-HM850s since June. The camera offers multiple native recording formats to support a variety of file-based workflows. Carrasco, for example, shoots .MOV files and is able to drag his files directly to a Final Cut Pro timeline for export without waiting for transcoding. "That is huge," he added. "It gives us such an advantage over the competition. It completely changed the game."

Another competitive advantage is the camera's built-in HD streaming engine, which allows OnScene.tv to transmit live footage directly from the camera using a 4G LTE modem or hotspot. JVC's exclusive dual codec design allows the GY-HM850 to transmit live HD footage or transfer files in the background while the shooter continues to record footage in their normal workflow.

Carrasco uses the live stream regularly to share content with clients. Even if the footage is not used live by



producers, it provides them the opportunity to review the footage in real time. "That's incredibly valuable," he added. "I don't need a backpack system to share these live shots."

For Carrasco, a shoulder-mount camcorder is a requirement, and he said the GY-HM850 is a big improvement over heavier cameras he's used in the past. "That has to be the biggest upgrade from other cameras I've used," he explained. "Having a shoulder-mount camera this light with controls positioned so perfectly has made it a winner in my book."

The GY-HM850 includes three, 1/3-inch 12-bit CMOS sensors with F11 sensitivity, as well as a removable Fujinon 20x optical zoom lens. Carrasco praised the camera's image quality, and said OnScene.tv is moving to standardize on the GY-HM850. "The color accuracy is just fantastic, and the audio is amazing on it," he said.

pro.jvc.com

EDITORS DESK



Start the New Year with fabulous gear to make your award winning movies. Check out our [Holiday Gift Guide](#) on Pages 27 through 31 for the **Top 10 Gift Recommendations** for Filmmakers, Videographers, and Storytellers. At

StudentFilmmakers Magazine,

we are looking forward to the new year and covering the five stages of filmmaking and all the new products, workflows and projects our filmmakers who are a part of our network community, magazines, and websites will be working on. Don't forget to sign up for the network for an opportunity to be featured in the 2017 Featured Network Community Members Spotlight Section. Create and update your free profile at [networking.studentfilmmakers.com](#).

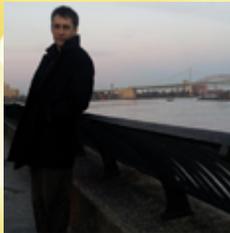
What's coming up in 2017? *StudentFilmmakers Magazine* is returning to its monthly format so that you can receive 12 issues of this amazing educational magazine every year. Visit our exhibit booth at the upcoming 2017 NAB Show in Las Vegas, and pick up new issues and collectors editions. Dallasites from The Lone Star State, vote for our Publisher/Editor Kim Edward Welch who is now a Dallas City Council District 14 Candidate. As for myself and video projects, I will be shooting new videos with my reliable 5D and T3i using my new Sound Shark in combination with my trusty Beachtek.
Enjoy This Issue!

All the Best,
Jody Michelle Solis, Editor-in-Chief
[networking.studentfilmmakers.com/jodymichelle](#)

MEET THE WRITERS

KIM EDWARD WELCH is the Publisher of Television / Broadcast / Cinema trade publications, *StudentFilmmakers Magazine*, the # 1 Educational Resource for Film and Video Makers of all levels, and sister publication, *HD Pro Guide Magazine*, which is geared for professionals.

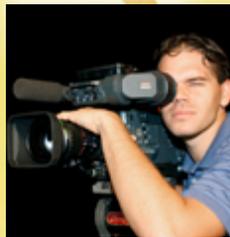
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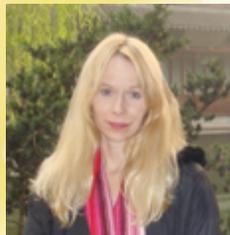
AL CAUDULLO's multiple award-winning career has spanned 30 years of video production including excellence in HD, 3D and now 4K UltraHD. His career highlights include ground-breaking work in Videowalls - the 72nd Annual Academy Awards, the Year 2000 Daytona 500, the World Film Premiere of "Star Trek Insurrection," and the 100th US Open PGA Golf Championship. In the field of 3D, Caudullo has brought his vast knowledge of 3D as a consultant to major industry players seeking to update and enhance their 3D hardware and software tools.



Award-winning producer and Emmy Nominated Cinematographer **JEREMIAH BAUMBACH** is a graduate of the University of Central Florida's Film Program. He has worked various freelance and full-time positions within the entertainment industry for fifteen years in addition to teaching film and television techniques at the college level for over a decade. Recently he completed his feature length documentary, "Off the couch and into the pasture." Jeremiah's website is [www.jeremiahbaumbach.com](#).



SHERRI SHERIDAN teaches storytelling techniques to digital filmmakers and animators with her books, classes and workshops. She's also the creative director at Minds Eye Media in San Francisco ([mindseyemedia.com](#)), where she directs, produces, animates, writes and designs projects for a wide range of clients. Sherri is the author of the books, "Maya 2 Character Animation" (New Riders 1999) and "Developing Digital Short Films" (New Riders / Peachpit / Pearson 2004). Recently, she created a 20 hour DV workshop based on the books called, "Writing A Great Script Fast," available at [MyFlik.com](#). Sherri has new book coming out in 2016 "Filmmaking Script To Screen Step-By-Step" that includes most of the information from "Developing Digital Short Films." A new app called Story Tapper is also coming soon that lets you write a story for a novel or film fast using the step-by-step process from the books and workshop.



BART WEISS is an award-winning filmmaker, educator and director/founder of the Dallas VideoFest and produces "Frame of Mind" on KERA TV. He was President of AIVF and was a video columnist for The Dallas Morning News, and United Features Syndicate. Bart received an MFA in Film Directing from Columbia University. [www.videofest.org](#)



JOHN KLEIN is a Chicago-based freelance cinematographer ([windycitycamera.com](#)), the producer of Glass City Films ([glasscityfilms.com](#)), and the director of Chrysalis ([TheRestAreDead.com](#)). He currently teaches at DePaul University.



SHERWIN LAU is an award-winning filmmaker that has worked on independent films, documentaries, commercials and music videos. Most recently, a music video that he served as the colorist was featured in American Cinematographer's June issue. He also teaches film production at the Creative Media Institute at New Mexico State University. He lives in Las Cruces, New Mexico with his wife. Visit his website at [sherwinlaufilms.com](#).



MICHAEL SKOLNIK, owner of MJ Video Productions, specializes in capturing the unique moments of life and translating those video images into video creations, through wedding videography, sports video, and event videography. ([mjvideoproductions.com](#)) With a background that entails camera/editing for television broadcasts such as MSNBC, The Peoples Court, USA Live, Madison Square Garden-Sports Desk, New York Knicks, New York Rangers, New York Yankees, MLB World Series, ALCS Fox Regional Sports and 100's of social events, Michael has started his new company Sky Fly Images ([www.skyflyimages.com](#)), which specializes in Drone Operations.



SHOW ME THE LOVE! authors **PAMELA JAYE SMITH** and **MONTY HAYES MCMILLAN**

have worked in all aspects of the media industry for 35+ years, in Hollywood and around the world including the Arctic, the Andes, and SE Asia on features, TV series, music videos, commercials, documentaries, and web series. MYTHWORKS, [www.mythworks.net](#), Applied Mythology for Individuals, Organizations, and the Media Arts. Mythic Challenges, [www.mythicchallenges.com](#), Create Stories that Change the World. Alpha Babe Academy, [www.alphababeacademy.com](#). [pamelajayesmth.net](#) [hightechmedia.com/monty-hayes-mcmillan.html](#)





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A Conversation with Uta Briesewitz, ASC

Episodics and Features

Exclusive interview conducted by Jody Michelle Solis

Your career as a cinematographer includes a wonderfully diverse body of work. What are some of the differences between filming styles for feature films, TV movies, episodics, and documentaries?

Uta Briesewitz, ASC: In feature films for theatrical release you can live more in wide shots since the big screen of a movie theatre allows the audience to discover things in the frame; even small details. You can see several actors in a wide shot and make your own decision who to look at, and it might not always be the person who delivers the line. Still, the image is large enough that you can clearly read performances even when seeing people from a distance. TV has very much been regarded as a writer's medium where editing strongly guided you where to look. Many shows have been ruled by the spoken word, meaning visually the show lived in close ups of actors and a DP or director had to make sure to capture every line on camera. The world around those characters very often fell away. Maybe a quick establishing shot at the beginning of a scene... That was it.

But television has changed tremendously over the last decade. Bigger TV screens with a 16:9 aspect ratio didn't only make the framing and composition of shots way more interesting for cinematographers, the increase in size of the screen also supports wide shots without losing details. All that plus the higher resolution allows DP's to photograph their TV shows with a big screen in mind.

There is an incredibly vast variety of TV shows out now; anything goes.



Computer generated images have become such a huge part of our TV storytelling these days, that certain TV shows look like big budget features and several years ago those shows would have only been created for the big screen, e.g. Game of Thrones, Black Sails, Vikings and an endless list of superhero shows...

TV has become an amazing creative playground because of new outlets like Netflix, Amazon, Hulu... and simply because of the budgets that are being made available to produce shows. Features have always been regarded as the higher standard, the superior creative outlet. With the wide range of TV shows we have these days, that separation doesn't necessarily hold up anymore.

What was one of your most favorite or memorable scenes to light, and why? Could you share with us your process and the lighting techniques you implemented?

Uta Briesewitz, ASC: Most of my films are based in a reality and by that I mean they take place at existing locations and not some far away galaxy. Therefore my lighting style usually comes from a very natural approach. As a DP I constantly observe light, how it moves, how it changes, how it differs from one city or country to the next. What makes places unique, where do you find interesting lighting? You steal with your eyes and then put your own personal twist on things. It's a never-ending study and self education.

When I worked on the HBO series *The Wire*, I observed how Baltimore at night is bathed in an orange sodium vapor glow. It was important to me that the show looked truthful to the real environment. Back then you could get notes from producers or studios that they wanted clean (white) light on actors faces and producers felt distracted when faces were lit with colorful light. (I think some shows still apply that rule.) It helped to have been working for HBO where you are given incredible creative freedom. And being backed by executive producer Robert Colesberry allowed me to follow my vision for *The Wire*.

The most rewarding part of working on a show like *The Wire* was to immerse myself into an environment that otherwise I would have never gotten to experience. It was an unbelievable insight into a world that was very foreign to me but educated and affected me in a way that it will stay with me forever. I'm very grateful for that experience.



Jake Kasdan hired me to shoot my first studio feature, *Walk Hard*. Needless to say, with a bigger budget movie comes more time, more equipment, bigger sets, bigger crews, more toys... just more of everything. The tight shooting schedules of indie movies and episodic TV are always a challenge. Experiencing the more generous shooting schedule on a studio feature is a real treat. Jake encouraged me to light the film like one of the many music biopics that had come out in previous years and not light it like a bright comedy. *Walk Hard* took us through several time periods. One day we were shooting a black night club in the 50's with 100 extras dancing passionately and the next day we were shooting John C. Reilly performing as Dewey Cox in an old theatre in downtown LA with 200 extras in gorgeous costumes from that era. In moments like that I always try to take a step back and take in the illusions we get to create. I always feel a huge amount of admiration for all the incredible work the other departments do. It's a privilege to be the one who gets to photograph it all.

Shooting *Session 9* for director Brad Anderson was not only a great technical exploration in shooting one of the first HD features to get a theatrical release, but also discovering the abandoned Danvers Mental Hospital for several weeks. One day while Brad and I were scouting the empty buildings that belonged to the hospital, we found a room covered in patient's files. We just picked some up and started reading. The stories that were revealed to us were shocking, surprising and deeply

moving. Those rooms and buildings were just filled with stories. Working with a limited budget, I would observe how the sun was moving through those buildings and when it would hit what room and what windows at what time of the day. (This was before iPhone apps that show you the exact path of the sun.) We needed that kind of prep to reflect it in our shooting schedule since some of the locations were simply too big for us to light; or the sunbeams falling through the open windows would have been impossible for us to recreate. Nothing beats the beauty of natural light.

One day on *Session 9*, we had already broken for lunch, a dramatic sky formed above us. Brad and I looked at each other and we both said, "We gotta shoot this". Brad got David Caruso up on the roof with us and he improvised the little scene of David smoking a joint and saying, "It's gonna get ugly". The smaller scale of indie movies allows you to move quickly in moments like that. Feature studios are a way bigger machine to move. But if there is something incredible happening that you can't recreate it's always worth trying to capture it. Big or small.



Your filmography includes directing for episodics including “Fear the Walking Dead,” “The 100,” and “Orange Is the New Black,” to name a few. What would you say are major advantages for productions having a director with a high-level background and expertise in cinematography?

Uta Briesewitz, ASC: Being a director with an extensive background in cinematography is a great tool to bring with you. As a DP my job is to assist the director in the visual breakdown of a scene. I have shot several TV series where I had no time to prep because you simply don't get to leave the set once the machine of a TV show starts rolling. So my job was to pitch ideas to the director on how to shoot a scene that had just been staged in front of me or possibly change the blocking to achieve certain shots or be more proficient with the camera set up count. Those pitches had to happen on the spot, there was no prep for it. No shotlisting or storyboarding.

As a result of that training I can find the blocking of a scene with the actors very quickly as a director. I can call out camera positions and lenses quickly, give directions on what the dolly or crane move and position needs to be. If there is a technical question that needs solving I can pitch ideas to be part of the solution. I can suggest a shooting approach that makes things achievable in the time restrictions or budget restrictions given since I know what it entails on the technical side.

The technical aspect of filming is not overwhelming to me. That's where I actually feel at home. I always have it in mind. I can relate to the crew and especially to the DP, the things he or she needs to make his or her job easier. Sometimes it can just be asking the 1st AD to move a scene in the schedule so we will have the perfect sun position to shoot it in. Since it is easy for me to move that technical machine as a director, it allows me to focus on the actors and their performances which are crucially important to me. I believe that only a good performance makes a good image.



Uta Briesewitz, ASC Shares Three Lighting Tips

for filmmakers, videographers, and storytellers around the world

1 Watch the world around you, get inspired by it. Memorize these moments when you see “light happening”, and even when it’s just standing in line at a coffee shop and you watch the sun kicking off the windshields of the driving cars outside and those light kicks dance around on the wall behind the barista.

Whenever I recreated such a moment with rotating mirrors outside a restaurant the producer would usually come up to me all concerned and ask, “*What is this?*” And my answer would be, “*This is natural light, this really happens. Just watch for it next time you get a coffee.*”

2 Lighting does not only mean knowing what lights to set up and turn on but which ones to turn off.

I often found myself walking up on a set and turning lights off. Turning them off took me to where I wanted to be.

Just because a light is on when you work on a certain location, doesn’t mean it has to stay on.

3 Don’t fall into patterns of doing the same thing over and over but let the location and the script inspire you.

Change things up. Be open to doing things differently than you usually do them.

Really *look* at your subjects. What brings out their characteristics in their faces? What looks good, what looks bad? What supports the story, the emotional moment of the scene?

I was shooting an exterior on Hung and we brought in a light grid to diffuse the harsh sunlight on our actor’s face.

Once the diffusion went in front of the sun I realized that Thomas Jane actually looked way better without any diffusion.



“Get a Grip” Kit

by Jeremiah Baumbach

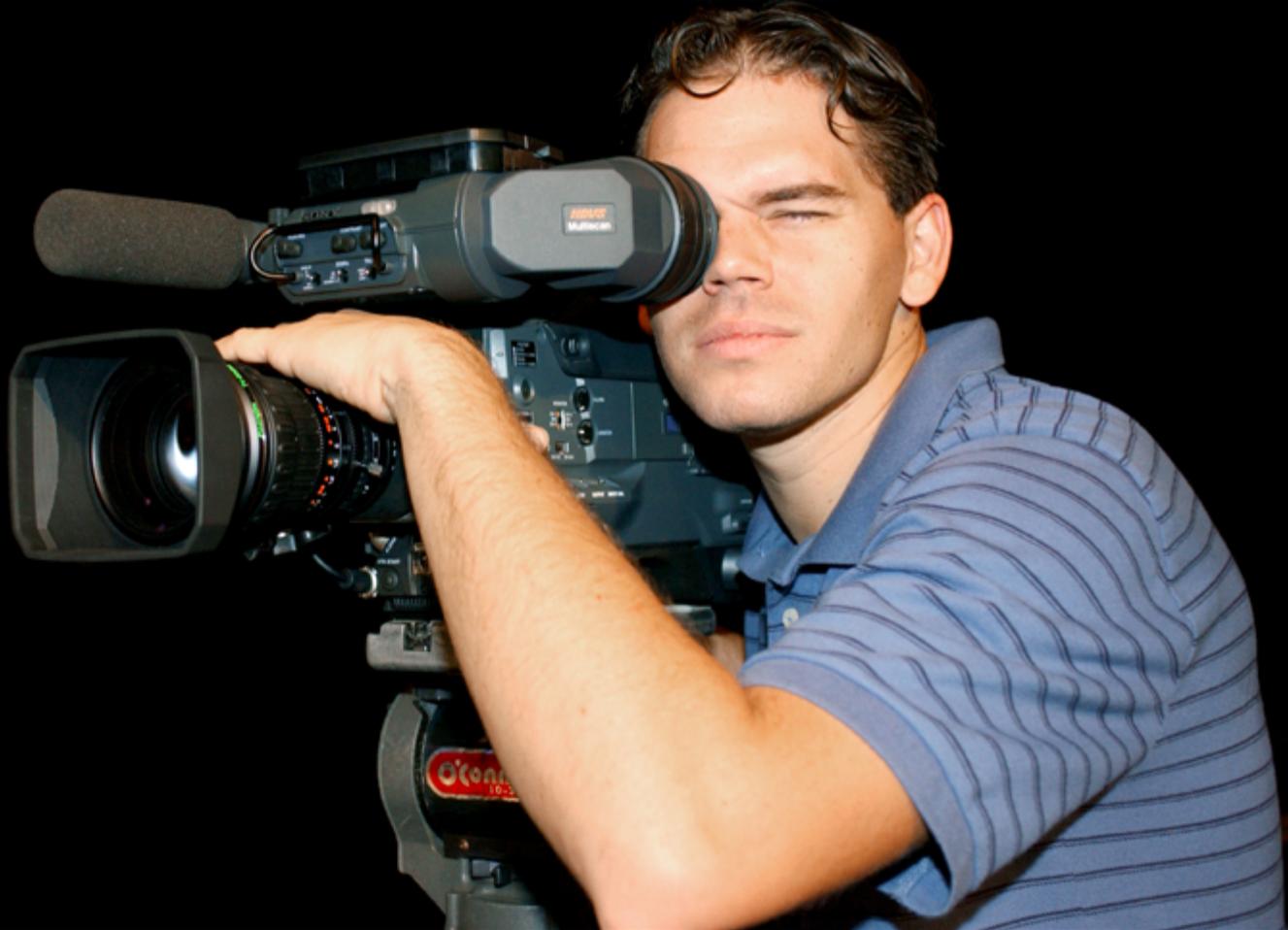
Be Prepared

When you arrive on set, you need to come ready to troubleshoot problems and, of course, offer solutions. One way to accomplish this is by bringing along some personal items, such as a pair of leather gloves, earplugs, business cards, a felt-tip marker, a small flashlight or headlamp, and a multi-tool such as a Gerber or Leatherman. These items will fit in your pocket or hang off your belt. Arriving on set with this essential inventory demonstrates that it's not your first rodeo.

The tool belt will suffice for some time. However, once you are ready to upgrade to the tool kit, you will need to get yourself a bag and fill it with an array of supplies which may come in handy while on set. When purchasing a grip bag, you'll want it to be small and manageable, yet able to hold a fair amount of stuff. Most of the items you'll need can be found in your junk drawer or can be purchased at a dollar store, but, you'll find they are invaluable when on set.

Here's a list of items I keep in my own personal grip kit:

- Travel-Size Toiletries
- Tampons / Sanitary Napkins
- Hand Sanitizer
- Sunscreen
- Bug Spray
- Baby Wipes
- Alcohol Wipes
- Band Aids
- Lip Balm
- Tweezers
- Safety Glasses
- Cheap Sunglasses
- Hair Ties
- Bandanna
- Floppy Hat
- Leather Gloves
- Snack / Granola Bar
- Rain Poncho
- Earplugs
- Earbuds
- Breath Mints
- Aspirin
- Ibuprofen / Tylenol (Individual Packs)
- Floss
- Travel-Size Lint Roller
- Translucent Powder / Shine Remover
- 8 oz Bottle of Water
- Multi-Tool
- Allen Wrench / Hex Key Set
- Adjustable Wrench
- Phillips Head Screwdriver
- Flat-Head Screwdriver
- Jeweler's Screwdriver Set
- Scissors
- Box Cutter
- Reusable Zip Ties (Various)
- Bungee Cord
- BongoTies
- Measuring Tape
- A Level
- Superglue
- WD-40 (Small Can)
- A Lighter
- C-47's (Clothes Pins)
- Pair of Spring Clamps
- Carabiner Clip
- Scissor Clip



- Mafer Clamp with 5/8" Pin
- Velcro Cable Ties
- Self-Adhesive Velcro
- Double-Back Poster Tape
- Multicolored Electrical Tape
- Roll of Gaffer's Tape
- Roll of White Paper Tape
- Lens Cleaning Cloth
- Hand Blower / Duster
- Sewing Kit
- A Pair of Shims
- DC/AC Converter
- D-Plug Power Cord
- Phone Charging Cable
- USB AC Adapter
- USB Battery Pack
- USB 2.0 Type B-Male
- USB 3.0 Cable
- A SD Card
- CF / SD Card Reader
- A Micro SD Card Reader
- 1/8" Audio Patch Cable
- Quarter Inch to 1/8" Adapter
- Quarter Inch to XLR Adapter
- XLR Turnarounds
- Short XLR Cable
- Short BNC/SDI Cable
- Short HDMI Cable
- Mini HDMI to HDMI Adapter
- Female BNC to RCA Male Adapter
- Various AV Connectors & Converters
- Laser Pointer
- Headlamp or Flashlight
- Battery Tester
- AA Batteries
- 9-Volt Battery
- Small Power/Surge Strip
- USB Thumb Drive
- GFCI Outlet tester
- Triple-Tap Outlet Adaptor
- 3-Prong to 2-Prong Electrical Outlet Adaptor
- Business Cards
- Rubber Band Ball
- Dry Erase Marker
- Highlighters (Various Colors)
- Ballpoint Pens
- Felt-Tip Markers
- Chalk
- Monofilament
- Trick Line (Black String)
- Sheet of Black Wrap
- Large Ziploc Freezer Bags
- Kitchen Trash Bags

- Yard Trash Bags (Cover the camera in rain or make an impromptu rain poncho)

To keep track of all the stuff in your bag of tricks, I suggest that you label your personal possessions. Write your name on your bag, gloves, and along the side of each roll of tape using a marker. Then, use an engraver to put your name on your USB drive, tools, flashlight, and initials on each of the connectors/adaptors.

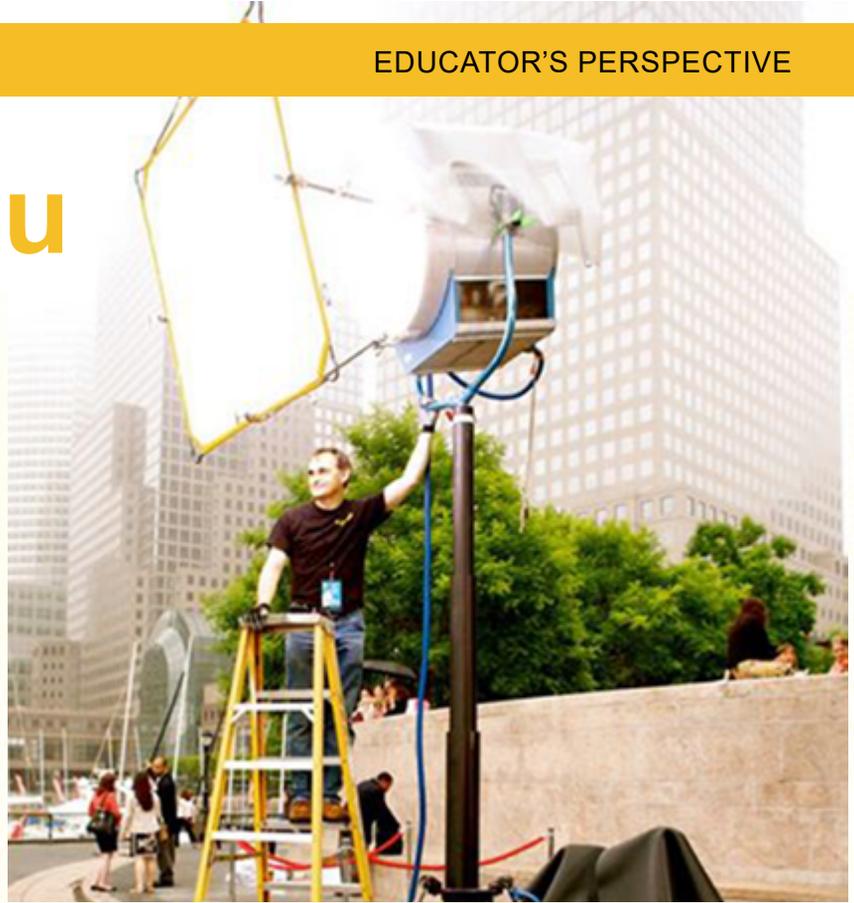
Both the Boy and Girl Scouts share the motto, "Be Prepared." If you too follow this adage, you should find yourself equipped for whatever situations may arise.

David Landau

Project Runway All Stars
**Gaffer, FDU Film Professor,
 and Five-Time Telly Award
 Winner for Lighting and
 Cinematography Receives
 2016 Teaching Award
 from the UFVA**

*“Teaching isn’t about grades,
 it’s about knowledge.”*

Exclusive interview conducted by Jody Michelle Solis



Upon returning from the 2016 UFVA Conference (University Film and Video) in Las Vegas, StudentFilmmakers Magazine talks with New York and New Jersey-based Director of Photography and Lighting Designer David Landau, who speaks with us after working all day on the set of “Project Runway Juniors.”

Following 30 plus years of professional lighting experience in film and video, Landau started teaching lighting and cinematography at Fairleigh Dickinson University (FDU) and travels nationwide giving lighting seminars. A five-time Telly Award winner for lighting and cinematography, as well as a member of IATSE local 52 and the University Film and Video Association, David continues to work in the lighting industry, shooting indie features and corporate videos, designing lights for theater, and working as one of the gaffers on the TV series, “Project Runway All Stars.”

How do you feel about receiving the 2016 Teaching Award from the UFVA?

David Landau: This was a great honor, as it is awarded by my peers in an international organization of film and video teachers. I have learned so much from being a member of UFVA, and I can say it really made me the teacher I am today. The members are extremely generous in sharing what they have done and how they have done it as well as encouraging and supporting each other in all efforts not only in teaching, but in growing as an artist and a professional.

What is your approach and philosophy to teaching?

David Landau: My approach and philosophy to teaching any course is to motivate and inspire my students,

encouraging them to stretch their own learning goals. I engage students with real world assignments and hands-on challenges and try to make the learning process a fun adventure. Because of my professional background and experience, I am able to bring in concrete examples of films and videos that I have worked on, using them as examples to be analyzed. I also believe that students respond and retain lesson plan goals best with hands-on activities. It is important for students to read and understand the information from the assigned text, but the learning experience is even more effective when combined with practical in class work and supporting outside assignments. This, accented with group critiques and discussion, helps to foster a more pro-active learning environment that involves and excites students.

Can you share with us some of your unique teaching methods that you've used in your classroom?

David Landau: Some of my unique pedagogy includes giving a final exam in cinematography class which is a camera framing scavenger hunt (along with a final paper on a noted cinematographer and their work). Students each get a camera and have the two-hour in-class time to go around the building and studio

and complete a list of 20 shots, such as frame-within-a-frame, OTS, counter dolly shot, closed frame, Dutch tilt, closed frame, a shot that conveys loneliness, etc. Senior and alumni cinematography majors have always volunteered to help administer the test, critiquing their underclassmen's shots as they rush back and show their shots then venture off again to do more. I almost always manage to get free Cooke Lens T-Shirts for the first five to complete the list successfully. Students have all told me this was the most fun and most educational final exam they have ever taken.

Another unique approach I take to teaching is evident in my Screenwriting II class. I give a mid-term which is a list of 15 short essay questions about the mistakes in screenwriting evident in the movie, "Jewel of the Nile." I show segments, pause the film and the students have ten minutes to critique the segment against the elements of screenwriting they have been learning in class. Often students can learn just as much from watching examples of mistakes as they can from watching examples of success. On the third meeting of my Film Noir class, I divided the students into four teams, giving each a bell. Then we played a film noir game show where I would read a question and they would compete to be the first to answer it correctly. This was an

involving method of reviewing the covered material so far in class.

What qualities characterize outstanding teachers?

David Landau: I think first and foremost it is someone who respects their students, while challenging and inspiring them. Respect is a two-way street, we've all heard that before, but it's true. If I want my students to respect me, I need to respect them, and part of that is accepting the best they can do. Sometimes there might be a moment when tough love is needed, but by and large it is letting them know it's ok to fail, so long as they push themselves. I always allow them a second chance. Teaching isn't about grades, it's about knowledge.

What do you see as current trends, both positive and negative, in education in general and filmmaking education in particular?

David Landau: A positive trend I see is having students work more in real world production categories as they create projects with larger teams. Film is a cooperative medium. The credit "filmmaker" doesn't exist. A jack of all trades is a master of none. Certainly the more one knows the better they will be at their chosen area of specialty. But making art for the sake of

the artist really isn't art at all. Art needs to have a viewer to communicate to.

Another positive I see is more and more programs reaching out to media producers in their area, from local TV stations to corporate video producers. I feel it is very important for students to stay connected to the real world of film/video. Because of my work in the industry I am able to accomplish this by bringing in professional guest speakers, camera and lighting manufactures and vendors. I have seen other programs doing that as well.

A big negative I have seen is the misuse of the DSLR camera. While it is a great tool for experimenting and learning, it really doesn't teach students professional filmmaking procedures or techniques. Many students get great images solely by accident. That isn't something to be celebrated. They should create, not just capture, good images. It seems that some programs, in a rush to be able to offer classes and even major, have for one reason or another actually turned away from the professional equipment that is common in film, internet, TV, commercial and corporate video production. At the same time other programs may devote too much importance to the technology. Technology is only a tool to the

storytelling process and must be looked at through the lens of craftsmanship to connect with an audience. Students need more than information and training, they need inspiration and encouragement in order to achieve their goals - and thus for us teachers to achieve our goals as well.

Can you share with us a few words about your experience at the UFVA Conference this year in Nevada? What did you find most important or informative?

David Landau: It was hot - 105 degrees! But I did have a good time hobnobbing with my fellow wizards (a reference to The Wizard of Oz for those who didn't get it). There are always good panels and great workshops to attend and good company to share. I found very informative a panel about BFAs and MFA programs, are they right for you? Studies found that there is no career success different between graduates with a BA, BFA or even an MFA in the actual work force - and no salary difference either. Studies have all shown that no one in this industry really cares what degree a student earned. They care about their work ethics, their reliability, their dedication and their resourcefulness. They like people that can apply their knowledge but are always open and eager to learn more. I think that's an important

thing for everyone, especially students and their parents to be aware of.

If you can share a piece of advice for student filmmakers around the world, what would it be?

David Landau: Knowledge is great, but it is what you do with it that counts. Filmmaking is about cooperation, collaboration and concession. It is about the delegation of responsibilities and trusting others to do their best. It is about recognizing, accepting and encouraging ideas from others, and giving credit where credit is due. Film / Video / Internet content is a working community where people are respectful, polite and helpful to each other. If you make a great film, but anger and alienate everyone around you - it wasn't worth it. Eventually, no one will want to work with you anymore. It never hurts to be nice and it makes life so much more interesting.

Domestic and International Distribution Channels

Employ a Variety of Strategies to Reach Your Audience

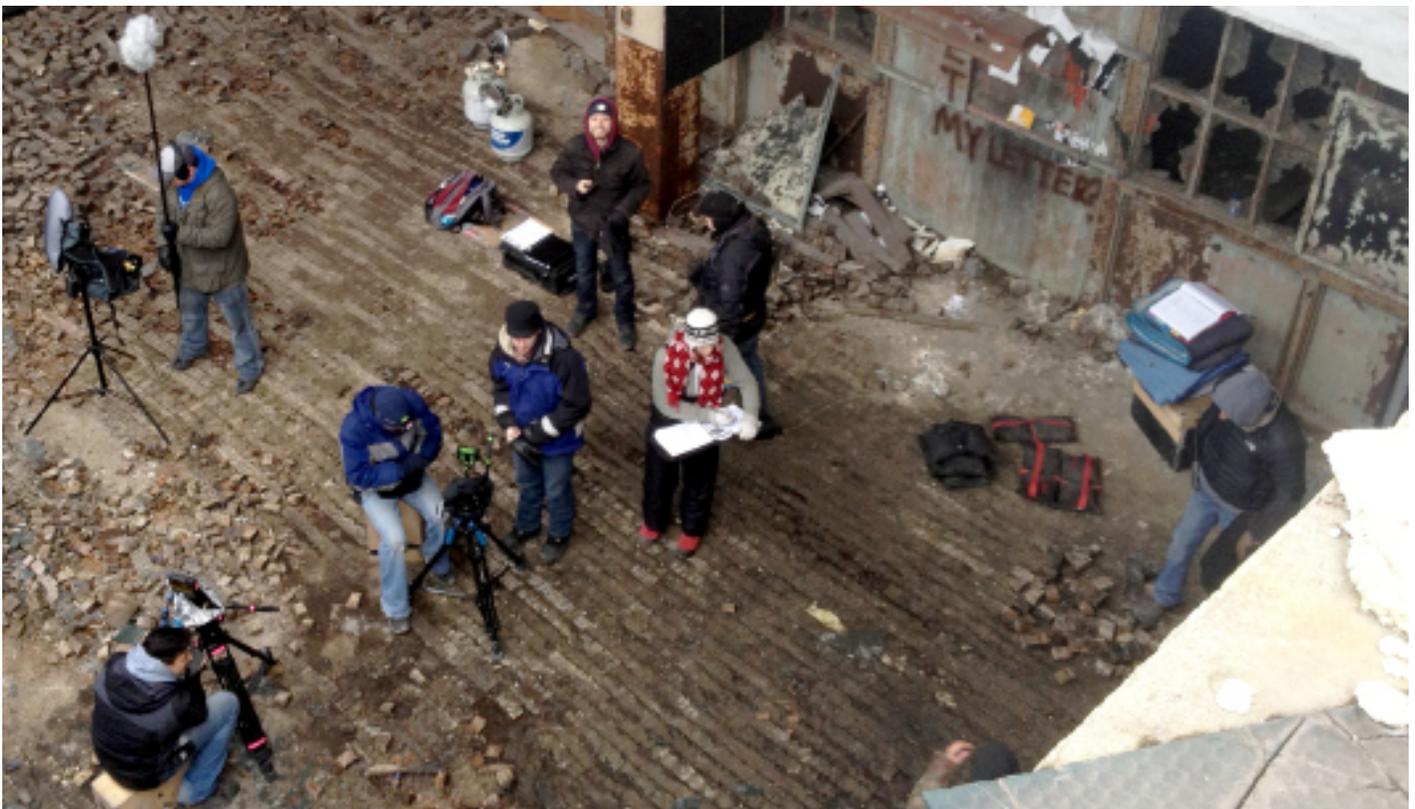
by John Klein

Distribution. It's that golden ticket of filmmaking. For many of us, it's the reason we submit to film festivals and garner reviews and acclaim in the first place: to find a distributor! We want our movies to be out there in the world, in theaters, on DVD, on Netflix or iTunes or what have you. We want our movies to make money... at least enough to maybe make the next film. For others, of course, distribution is less about income and more about viewership, or even simply about the art, about creating content and telling stories and making those stories widely available. And for others still, it's about having complete control over the way your film is distributed to the world, rather than handing it off to a distributor or sales agent who may have

different interests at heart than the artistic integrity of your film.

Our production company Glass City Films has had three feature-length films distributed to some degree, including our most recent film, the Kickstarter-funded post-apocalyptic thriller *Chrysalis* (www.TheRestAreDead.com). Each film had different audiences, but for *Chrysalis* in particular we employed a variety of distribution strategies to reach that audience.

It's important to let your film dictate your strategy. This sounds like common sense, but I can't tell you how many filmmakers believe their film is destined for theatrical distribution despite a lack





of “name actors,” a very typical indie drama aesthetic, or a production value level that reflects a low budget. None of these are bad things! But when you approach a distributor, it’s important to understand this concept: it’s not what they can do for your film, it’s what your film can do for them. And no matter how artistically brilliant your film is, they’ve crunched the numbers and know exactly what they can expect to make and what you can expect to make just by looking at your IMDb page and trailer. Take that to heart.

For *Chrysalis*, a zombie-esque horror drama, we were a pretty easy logline sell for distributors; horror is a consistently marketable genre, especially worldwide, and the raging success of *The Walking Dead* has brought all sorts of zombie films out of the woodwork. But we had no recognizable name actors to speak of, and our fan base, however passionate, was small compared to larger, more established films or companies.

So we opted for a two-pronged approach. First, we sent our trailer out to various distribution companies, both domestic and international, in a pitch email that looked something like this:

Pleased to e-meet you! For your consideration, I'd like to submit our most recent feature film Chrysalis. All worldwide distribution rights are available. You can check out our most recent trailer for the film here (link and password).

We think we've got a special and unique product here that taps not only into the zombie film demographic but a variety of unique international demos, and we think your distribution company would be a terrific fit for distributing Chrysalis in this vein.

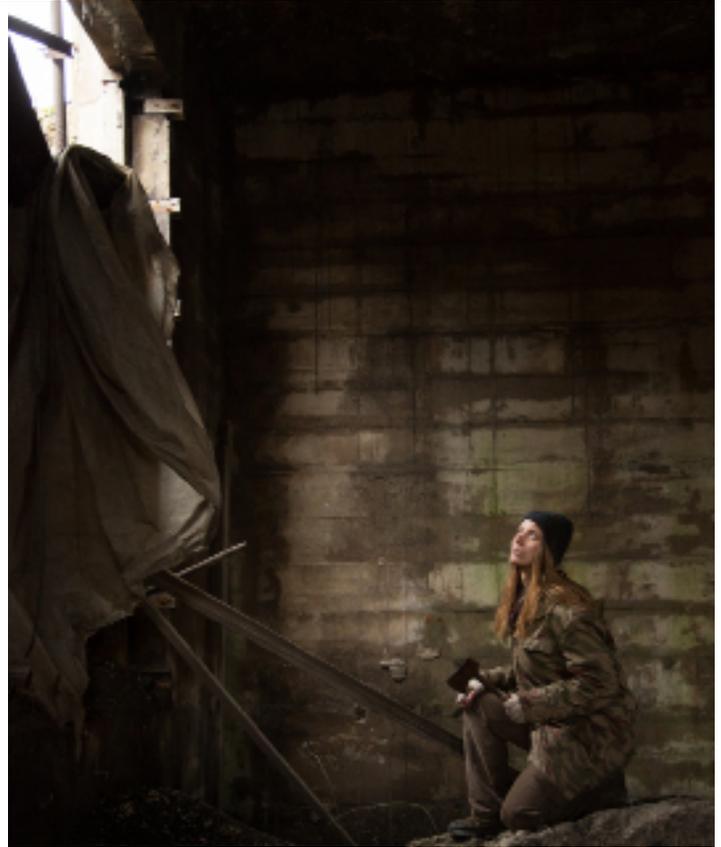
Please contact me if you would like to see a private screener or if you have any further questions concerning us or the film. Thanks for your time, and I look forward to hearing from you!

At the same time, we were also prepping ourselves to go the self-distribution route in the event we didn't garner the interest we hoped. In this instance, "non-exclusive" - a term that essentially means you can distribute through a platform or website and still retain the rights to take the film elsewhere - was key. We researched non-exclusive venues such as Tugg (www.tugg.com), a crowd-sourced theatrical distribution company, and Vimeo On Demand (www.vimeo.com/ondemand), which had recently emerged as a great place for filmmakers who wanted to stream content for rental or download at a cheap price point with good returns.

And for our own website, we wanted a platform that would allow us to sell downloads directly to our fans, complete with special features and other content. We admired indie films such as *Upstream Color* and *The Battery*, which were able to convert their rabid festival and social media following into direct sales via their mobile-ready websites, and searched for providers that would give us the best bang for the buck. We decided on VHX (www.vhx.tv), which integrated nicely with our custom-built site and came with all sorts of metrics for learning about our viewership.

By not putting all our eggs in one basket, we were able to relieve ourselves of the pressure of having to secure a big-time distribution deal, which made us more willing to negotiate fairer deals with distributors and sales agents and not just jump at the first sign of interest. And in the end, we found a domestic distributor interested in DVD and television rights who allowed us to go forward with our online plans separately, and we found a separate international sales agent who could do what we didn't have the resources to even attempt: build an audience and sell rights to the film in territories all over the world.

Mind you, this was not a perfect strategy, and it certainly isn't one that would work for every film in our budget range. We were caught



entirely off-guard by the cost and specificity of deliverables for our distributors, and if there's one piece of advice I give every indie filmmaker I meet asking about distribution, it's to plan for anywhere from \$10-20k in post-production costs to mix stems, create masters, buy insurance, and deliver all your marketing materials and paperwork. Some distributors will do that for you, but will dock royalties or add it to their back-end costs.

In the end, we decided it was a necessary cost to break into a new audience, and our newfound knowledge of the process will serve us well on our next films. Self-distribution is rewarding but also limited in its audience, and often becomes a full-time job because of the amount of promotion you have to do on your own. And our own sales of *Chrysalis* on the self-distribution front have been minimal compared to the success our distributors have had with different artwork and titles for the film. Thanks to them, we've reached an audience we never would have otherwise.

Bottom line: do your research, know yourself and your film, and decide what's best for you! And...good luck.

LOVE THAT SHOT!

Cinematic Techniques for Different Kinds of Love

by Pamela Jaye Smith & Monty Hayes McMillan

Good stories have some aspect of love: romantic, familial, love of adventure, money, power, nature. Learning ways to express a type of love both in words and in visuals can make your stories richer and more memorable.

LOVE OF LAND AND COUNTRY

One of the most basic loves people have is for their homeland – often enough to fight and even die for.

Cinematic Techniques

Shooting “on the deck” (on the ground) conveys a close connection between your character and the land as well as the character of the land itself. Dry barren earth, sprouting plants, spongy carpet in a three-canopy jungle, crunching snow, etc.

Environmental shot: wide angle, hold it a long time, let the land speak for itself, fuse the viewer into the land, like in *Lawrence of Arabia*. Sweeping aerial shot: move along the land in a visual caress as in *The Lord of the Rings* trilogy.

INTERSPECIES LOVE

An excellent story device to make observations on the way humans treat each other, as well as a clever way to portray the more animal-like aspects of human nature.

Cinematic Techniques

When bringing together different species photograph them face-to-face from the same angle if it is a mutually accepting situation. If it is predatory then the predator is at the higher angle, overpowering the prey.

Show the non-human’s point of view of humans, like in *Predator*, when we saw through the alien’s infra-red vision. If there’s a compound eye, show multiple images. You might have a character who appears human; give them odd-looking eyes via contact lenses or CGI and when you show their POV [Point of View] have it significantly different from human vision – Aha! they’re an alien.

LOVE OF ANIMALS

Some of the purest love is for and from our pets. Except for cats, who consider humans fortunate if the cat pays them any attention at all.

Cinematic Techniques

Shoot from the animal’s POV to show how the animal perceives the world and their place in it. This angle can also bring attention to something important in the plot or dialogue.

Use the ECU [Extreme Close Up] on the animal’s eyes (one, two, or a thousand eyes) just as you would use an ECU on human eyes - to reveal intensity, a shift in attitude presaging a shift in action, some heretofore hidden aspect of their nature, etc.

BREAKING UP A ROMANCE

Boy finds girl, boy loses girl, boy gets girl back -- that’s the rom-com formula. But more dramatic stories are when love is lost and heartbreak ensues. Then through valiant and heroic efforts love is won back against all odds. Or not.

Cinematic Techniques

During the giddy days of being in love, the camera could circle around them, implying the dizzy spin of emotions. When love dies, the camera becomes more static, particularly for the person who has lost that loving feeling.

Changing the lighting from bright to darker, changing the colours from goldens to blues, are symbolic of the shifting emotions in your characters.

Remember that your camera is the magical gateway into the emotions and actions of your story and can often convey much more than just the words in the script.

HEART RATE ACCELERATORS

How does it feel to body surf a rocky snow encrusted river while being chased by Indians trying to kill you? Just looking at this picture makes you feel cold. The Revenant shows us some of the best mountain snow shots ever filmed. Every frame in this film is stunning and keeps our eyes glued to the screen.

“The more the heart rates spike, the more successful the film will be.”

by Sherri Sheridan

What is the primary goal of any filmmaker? To evoke a strong series of emotions from the viewers. If you can make the heart rate of the audience spike every few seconds or minutes you will create a more successful film. This is harder to do than it sounds.

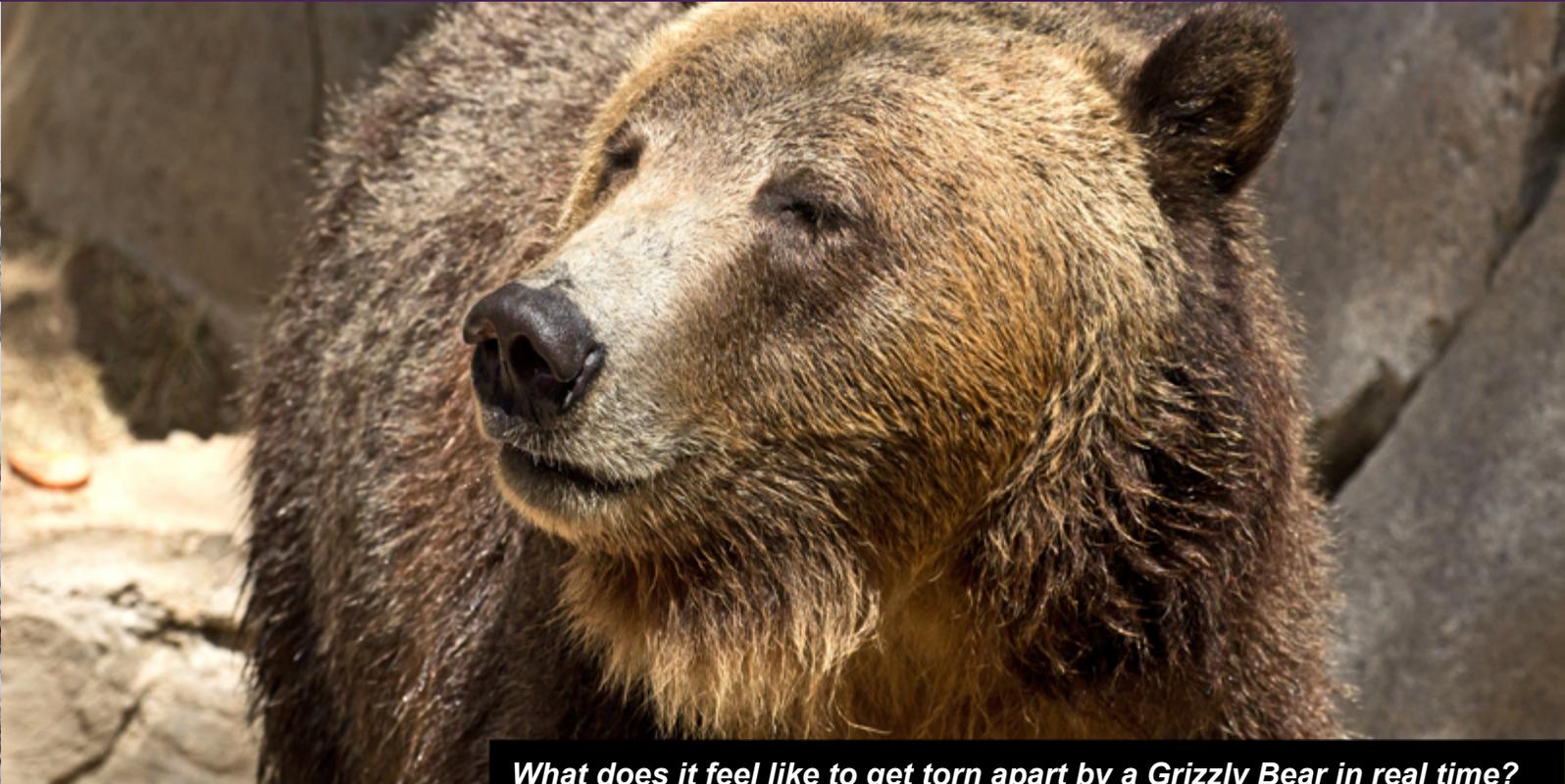
There are several companies in Los Angeles that now do test screenings of films before they are released, where they attach heart rate monitors and eye tracking devices to viewers. The more the heart rates spike, the more successful the film will be. When viewers get bored their eyes tend to wander.

The Revenant is an excellent film that takes viewers on a terrifying true adventure full of nail biting moments. From the first scene the main character is placed in grave danger that does not let up until the last moment. What is it like to get attacked by a grizzly bear? How does it feel to ride a horse off a snowy cliff while being chased by angry Indians trying to kill you? What does it feel like to jump in

a freezing river with arrows being shot at you?

Using drones, water proof head cameras and other exciting POV camera shots helps us to be in the adventure with the main character. We see the icy rapids pummeling us in the face as we float down the raging river with character. The overhead drone camera shots make the snow covered mountains look stunning and deadly with how far the character has to go to get away from a series of threats.

Keep your camera shots beautiful to hook the audience visually. Recently I watched a film that had one ugly shot after another, and I could not watch it since it looked like a film world I did not want to enter. Even if your locations are killing your characters right and left, you should have wow camera shots every few seconds to keep the viewers eye interested and not wandering. You do not want anyone to look away even for a second.



What does it feel like to get torn apart by a Grizzly Bear in real time?

How can you create high intensity emotional moments in your own films? A close up shot of someone walking with bare feet stepping on a huge hidden rusty nail will do the trick. Everyone in the audience will squirm as the nail sinks into the soft flesh while the character cries out in pain. *We feel the nail going through our own foot too.*

You need a combination of Character Identification, Twists, Surprises and Conflict to create these emotionally charged moments.

You also cannot do the same trick each time. If the *The Revenant* had three consecutive bear attacks, 20 minutes apart, the audience would start laughing by the third attack. First the main character barely escapes the fur trapper camp being attacked by Indians. Then he floats down the icy river in a swarm of arrows. Next up is the bear attack. We get to see how fast a bear can move and how grizzlies do not mind eating their prey alive screaming. The scene where they stitch up his horrific wounds makes everyone feel the needle going in each time. The character is now dependant on the other men in his group to save his life and get him back to camp. His son is killed right in front of him while he is immobile. Then the two men who are supposed to be taking care of him leave him for dead. He then has to get back to camp without any help severely injured.

These are all highly charged emotional life or death situations we go through with the character that are completely different. The heart rate spikes occur every five to seven minutes and look like a rollercoaster when you graph them out as a timeline. You need the boring parts in between to allow the audience to catch their breath.

One problem with *The Revenant* is that the climax happens in Act One at the Inciting Incident with the bear attack. This is the most intense moment of the film and leaves the rest of the film on downhill slide with a rather flat ending. Ideally, you want your most intense moment in Act Three right before the end so the audience walks away from an emotionally fulfilling ride. Rollercoasters never have the scariest part at the beginning.

Originality is important too. When was the last time you saw a bear maul someone in real time on the big screen from the character's POV? Never? This was a big first for movie goers and that one scene does what *Jaws* did for ocean swimmers. People will now be afraid to go into the forest where bears live.

What film are you working on now? How can you add as many heart rate accelerating moments as possible?



Aerial Video and Photography

by Michael Skolnik

As much as I enjoy shooting and editing weddings, commercials, sports, and more, I decided it was time to up the ante on my video business. What better way then starting an aerial photography and video business.

After spending a month or so of researching drones I decided to buy the Phantom 3 Professional for its user-friendly operations, and it was also in my price range. Prior to this purchase I never touched or let alone fly one. After taking online classes and practicing at the local parks I decided to go all in and start a website, become an LLC, and take the FCC test, which is required by law to pass in order to fly commercially.

Photos: Stills pulled from video footage by Michael Skolnik. All shot in 1080.





Sound Shark Is Ideal For

- Independent Filmmakers
- Production Companies
- Hybrid Photographers
- Wedding Videographers
- Event Videographers
- Sports Videography
- Church Production
- GoPro Videographers
- Amateur Videographers

Enhance the Equipment You Already Own

The Sound Shark parabolic microphone allows filmmakers, videographers, and camera operators to use a standard lapel (lavaliere) microphone as a long distance microphone. Sound Shark's performance is comparable to, or better than, high-end shotgun microphones.

Extend Your Range

The Sound Shark can record quality audio from long distances. Normal conversations can be recorded from up to 30 feet, usually more. A Sound Shark parabolic microphone 30 feet away from the source provides almost the same signal level as a standard microphone 5 feet from the same source.

Eliminate Embarrassing Moments

With the Sound Shark parabolic microphone you will not need to thread mic cables through a subject's clothing or worry about the "ugly bulge."

Resist Wind Noise

The Sound Shark's parabolic dish shields the microphone from the wind. This feature makes the Sound Shark less susceptible to wind noise than a shotgun microphone. And, the available "dead cat" wind screen provides even more resistance to wind noise.

Expand Your Wireless

The Sound Shark can be used wirelessly with a wireless lapel (lavaliere) microphone system such as a body pack. Using a wireless microphone lets you place the Sound Shark parabolic microphone nearly anywhere relative to your camera. The distance is limited only by your wireless system, not the microphone itself. For more information, visit www.soundsharkaudio.com.





Behind the 360 3D VR Magic

“The Spring”

by Al Caudullo

The Spring is an action-drama filmed in 360 3D VR. Three female cave explorers set out, dropping down thru a pit to a cave with an underground river. The seemingly harmless adventure turns deadly as the underground river suddenly floods. Our trio of spelunkers are forced to go deeper into the labyrinth of caves to make their escape via, The Spring, a rumored but unexplored exit.

The first question, of many questions, that I had for Greg Passmore was, ‘When you are shooting a 3D 360 degree VR movie in a cave where at times you are perilously close to the top of the caves due to the water level, what do you do with the crew?’

His reply threw me off guard. He said, ‘anywhere I want’. It was then that he told me he was shooting with one RED EPIC camera.

How?

Greg realized two things during the pre-production process of the film.

First, this story would make a fantastic virtual reality movie.

Second, it would be impossible to shoot this with a traditional multi-camera VR Rig. For one thing, the only place for the 8-10 crew to go during a take would be underwater. For another, the near claustrophobic tiny crawl spaces that would need to be navigated would simply not accommodate the VR Rig.

The obvious answer was, with such a controllable space, to shoot everything in panels.

Passmore Labs is an awarding winning studio, working in the world of 3D multi-camera and 3D conversion. So Greg is no stranger to inventing his own workflow and, in this case, creating his own proprietary Spherical compositing software to ‘stitch’ the elements of the 8 camera views together. Don’t



think for an instant this was an easy process, lens calibration and filling in areas and warp correction, are just a few of the hurdles that needed to be overcome.

The next challenge was lighting in a water filled confined space. In order to achieve a film quality dynamic range in the shots would require a delicate balance. They needed to be intensely bright and there really wasn't any place to put them. Actual caving lights emit a very low lumen light, insufficient for filming. The only choice was to create their own 'caving' lights. The actors actually wore them on their heads. Extra planning went into the direction of the actors to not only deliver their lines but to also properly light the scene.

I asked Greg about using Super Speed Zeiss Lenses, but he explained the need for a deep depth of field which those lenses don't offer. He needed to be able to stop down 2 1/2 to 3 stops to achieve the proper near infinite depth of field. I used a variety of lenses. Everything from the Peleng fisheye to the much nicer Zeiss Super Speed 35 (since we do panels).

Audio presented another complex set of challenges.

Keeping the microphones dry, for one. Plus the acoustics of a water filled cave are far from ideal. Special waterproof cases were utilized with small inflatable boats.

As for DIT, Greg has a mobile production trailer/studio that he travels to a location with. The software has reached the point where he can ingest the raw files natively. Then the composite is built with the exported files feeding into an Oculus Rift for reviewing the days' shoot.

The footage is being turned into VR movie by using software (PAM360) especially written for this process. Greg has been developing this software, with his team, for almost a year. PAM360 will be distributed by startup Poison Apple Media (poison.apple.media). The site is not operational yet in English but should be finished soon.

The principal photography is complete, with B-roll expected to be completed very soon.

Post Production is being handled at Passmore



Studios in Austin, Texas. We have not finalized distribution since this is such a rapidly changing landscape. The official release is at E3 at the Immerex booth. Immerex describes themselves as a company that, "...engineer and create immersive end-to-end virtual reality entertainment experiences. We are a team of creative technologists, passionate inventors, ingenious cinema producers, decisive financial investors, and avid problem solvers, all of which fit perfectly with creating next generation immersive entertainment. engineer and create immersive end-to-end virtual reality entertainment experiences. We are a team of creative technologists, passionate inventors, ingenious cinema producers, decisive financial investors, and avid problem solvers, all of which fit perfectly with creating next generation immersive entertainment."

E3 is the Electronic Entertainment Expo, an annual trade fair held in Los Angeles every year is especially for the video game industry. Virtual Reality has its roots firmly entrenched in video games but it is gaining ground with non-gamers for its ability to immerse you in the story.

The finished film will be two versions, a 10-minute version, and a 3-minute version. Right now with VR that is feature length. Longer and more involved features will most likely follow as the technology moves forward. The complexity of longer VR movies and the ability for the audience to stay immersed are still questions yet to be answered. Time undoubtedly will tell.

Greg's rationale was summed up with this statement, 'If we start with something hard, and survive it. We can then say, alright great, now we can do the easy stuff.' 'I really wanted to try something with some teeth, and this particular film was challenging because the physical environment as well as the filming issues. If VR really has this ability to create this intimate sense of space and feeling, then this was the perfect environment to show that off.'

Holiday Gift Guide



Top 10 Gift Recommendations for Filmmakers, Videographers, and Storytellers



Lowel Blender (LED) Kits

Lowel Blender kits bring flexibility and speed to Run-and-Gun lighting, with its ability to quickly change color to suit the ambient light of the location. Simply dial it until its combined daylight and tungsten LED output looks right to you. Whether you match the location perfectly, or give your subject a little contrasting color to help them stand out better, Blender is easy to carry and easy to use. For more information about Blender kit options, visit lowel.tiffen.com/kits_led.html.



Chimera Film and Video Lightbanks

Chimera Video Pro Lightbanks are the industry standard for continuous lighting fixtures under 2,000W. Chosen by lighting professionals worldwide, the Video Pro line offers durable quality and immense versatility when it comes to shaping light. Collapsible Fabric Grids, Fabric Barndoors, interchangeable screens, and metal honeycomb grids all offer you the ability to shape light to a wide variety of qualities. For more information about Chimera lightbanks, visit chimeralighting.com/shop/?c=16402/LightbanksforFilmVideo.



Matthews Freedom Car Mount System

Want to mount a heavier cinema camera on a car, truck, boat or any non-porous surface? The Matthews Freedom Car Mount System's creative options make this car mount different. A 360 degree rotating grip head is secured to your foundation with a 10" vacuum cup, cheese plate and MSE's new Ricky Rods. The swivel head easily slides across two of the Ricky Rods for easy positioning.

In addition to rotating 360 degrees, this set up allows for a 90-degree swivel. Because the camera plate uses a standard hole pattern with threads and slots, you can mount using your dovetail slide plate or even place your camera directly on it. Freedom Car Mount kits include right angle adapters for more flexibility when trying to shoot the wheel or a car or get that must-have passenger/driver profile shot. The quick heads are easily and rapidly secured because the large T-handle secures both the head and the opposite receiver simultaneously. The package also includes 6" vacuum cups, 2.5" grip heads, and the new quick struts for extra stability and safety. For more information about the system's components, visit products.msegrip.com/products/freedom-mount.



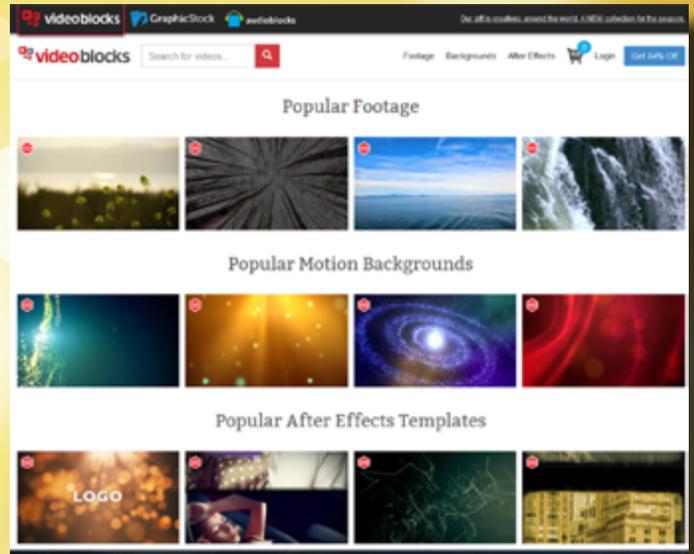
Shure LensHopper™ (VP83F)

Designed to improve audio from DSLR cameras and camcorders, the Shure LensHopper™ (VP83F) is a camera-mount condenser microphone with integrated flash recording and playback (MicroSDHC) capabilities. The ultra-compact condenser shotgun microphone, with a sturdy isolation suspension system developed exclusively with Rycote, are engineered to provide broadcast professionals, videographers, filmmakers, video journalists, field reporters, and others with an all-in-one solution. Features include electret condenser cartridge with supercardioid / lobar polar pattern and integrated shock mounting system that provides robust isolation from unwanted noise. The VP83F system comes with 2 AA batteries, cable, shoe mount, windscreen, and user guide. For more information, visit shure.com/americas/products/microphones/vp/vp8



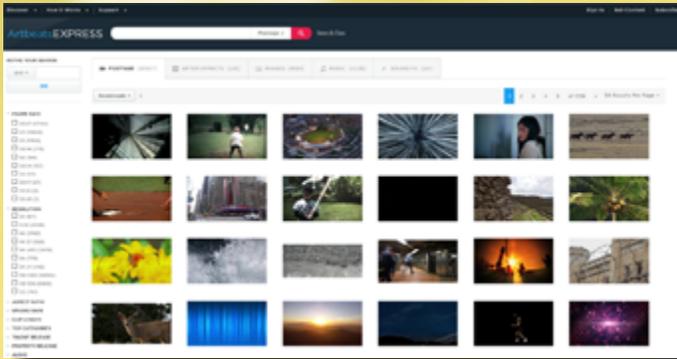
Sound Shark

The Sound Shark is a small, professional quality parabolic microphone for hybrid photographers, wedding videographers, independent filmmakers or anyone wanting to record great audio from a distance. Sound Shark Audio is dedicated to creating audio technology that captures audio signals from a greater distance and with more clarity than a standard mic. With Sound Shark there is no need for a speaker to wear a microphone. A Sound Shark located less than 6 feet in front of a subject provides audio recording equivalent to a lavalier worn by the speaker. The Sound Shark creates a truly flexible recording tool: the same lavalier microphone used on your subject's collar one moment and can be mounted inside the Sound Shark parabolic collector a few moments later to be used as a long distance microphone. For more information visit www.soundsharkaudio.com.



VideoBlocks

VideoBlocks gives filmmakers access to two footage libraries built to save them time and money on every project. With the Unlimited Library, subscribers enjoy unlimited downloads from a \$10MM collection of curated videos, After Effects templates, backgrounds, and more—all free of hidden fees, bandwidth caps, and long-term commitments. With The Marketplace, your subscription also unlocks access to a global community of hand-selected contributors who earn 100% commission on every sale—allowing subscribers to buy direct and save on individual downloads (an average of 40% versus competitor pricing). All content comes royalty-free for all types of projects. Once you download a clip, it is yours to keep and use forever. Get access to studio-quality videos, backgrounds, templates, and more - all in one place. For more information, visit wwwvideoblocks.com.



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HP Z840 Workstation with AMD FirePro Graphics

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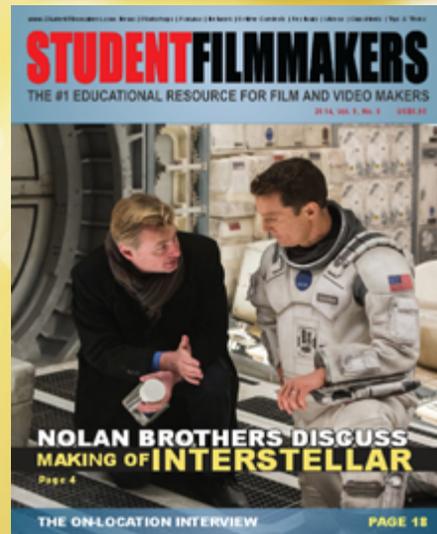
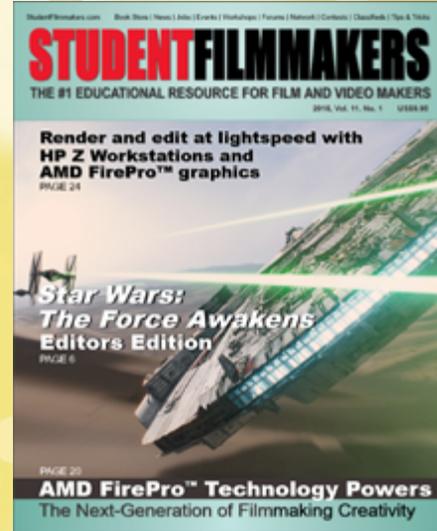
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Column: The Joy of X

Sennheiser iPhone Mic with Preamp: Clip-Mic Digital

Lavalier for Apple iOS devices

by Bart Weiss

This issue's story Clip-Mic Digital from Sennheiser in my Joy of X column doesn't have much to do with FCP X, I think you will like to hear what this mic can do for you.

Ever since we have had these great iPhones I have been wanting to have a quality mic that can work with it. For years I would hunt the audio booths at NAB asking for something that would allow us to use the iPhone for location sound recording. This is because you always have your phone and you never know when an important audio moment is about to happen.

And for people shooting video with their iPhones the sound is universally bad, so this can really help.

I know there are several lavalier microphones now that work with the mobile devices but Sennheiser have really done it right with the Clip-Mic Digital.

There are basically two ways to use this.

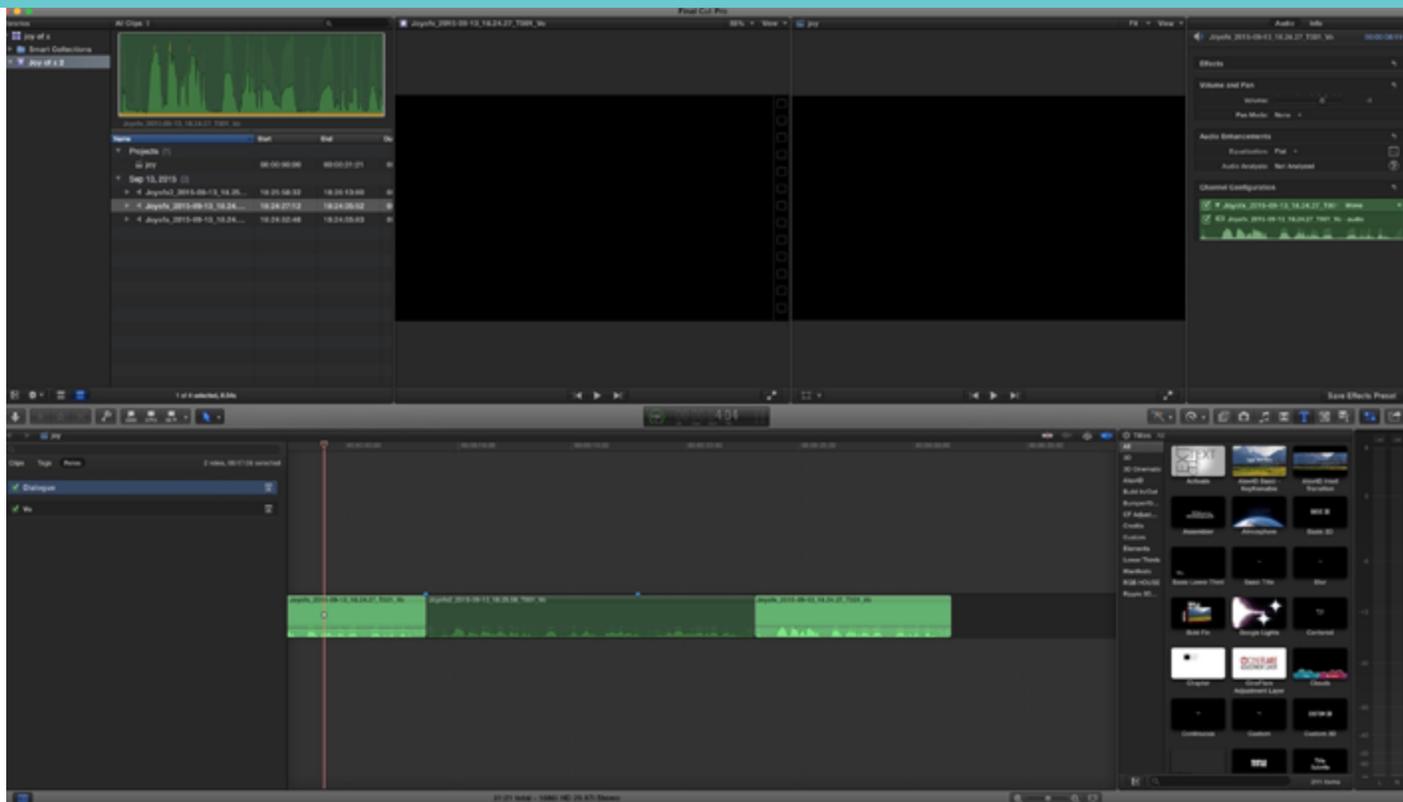
[1] As a sound recorder for working with a DSLR for shooting double system.

This could really make you think differently about how you record sound. Especially in documentary situations. You can put the mic on your subject and then put the phone in your subject's pocket, and hit the record button (but you might want to put the phone in airplane mode so you don't ruin your shot). You can leave it recording for a long time. Whenever something good happens, you can clap your hands and look for that loud sound wave in post. This way you never miss that great bit that happens when your subject thinks you are done and not shooting. Pretty clever.

[2] As a mic to use with your iPhone in shooting video.

This gets you really great sound, (and I might recommend using the app, FiLMiC Pro, to shoot with). Either way, you will have great professional sound.





So why is this mic so good? It's basically the same mic they use in their expensive lav kits for not so much money.

Which is nice. However, there are two features that really separate this from other iPhone microphones. Firstly, it has a real preamp so that it has superior sound quality. Secondly, it uses the lightning port of your phone and not the headphone port. So, you have the headphone port free to monitor the sound. And any good sound man needs to hear what this sounds like.

So all this is great, but what does this have to do with FCP X?

Well it comes with the pro version of an app called Apogee Meta recorder, with Meta as the key.

Remember one of the great things about FCP X is how it deals with meta data.

There is even an apple watch app.

>> Open the app.

>> Then create a new scene name, for example, *Joy of X*.

>> Look at the bottom. You can input the role name and that be imported into FCP X.

Roles are a way of notating what you track is like dialogue music of sound fx.

>> Hit create;

>> Then touch the *Joy of X* scene and you get the recording interface.

>> To set level touch the clip mic button and drag to the right to increase levels.

>> To do another take, click the plus button.

You can also hit a marker that will also transfer into FCP X.

So now you need to get your file into FCP X.

>> Select the file you want.

>> Hit the sent to square with arrow

Then you get the choice of email or dropbox (I hit drop box)

>> Import the way you would import any media

You have your audio clips that you can now work with.

You can turn on and off the different roles. I made one for Voice over and one for Dialogue.

In the tag section you can see the markers.

So this mic gives you a way to start. Creating metadata that you can use when you get to post.

Happy shooting!



The BMCC Goes to College

A Tool to Teach Cinematography and Storytelling

by Kwanshun Lau

This is Not a Camera Review

Many reviews have been written about Blackmagic Cinema Cameras, the pros and cons and how they work for different types of productions. This article is not about that at all. I want to share some of my experiences with the BMCC 2.5K camera from an educator's perspective and as a tool to teach cinematography and storytelling.

A Little Background...

I teach at a small digital media program in Las Cruces, New Mexico called the Creative Media Institute at New Mexico State University. We teach live-action narrative and documentary

filmmaking, 2D/3D animation and VFX to approximately 300 students each semester.

In 2013, I began developing an advanced cinematography class for our program that partly focused on teaching students how to shoot and handle the RAW workflow. At the time, RAW was a hot topic and many students had either been on professional sets and had seen the RAW shooting cameras or had read about it. I received many questions about it and felt that it was time to find a way to incorporate that into our curriculum.

Our university serves a rural area and an under-served minority population so along with recent budget cuts, we don't have much funding. I had very few options

at the time since there were very few cameras out there that our program could afford that also shot RAW.

Magic Lantern Raw and the Blackmagic Cameras were the only options at our very limited budget level. I did not want to purchase one higher-end camera because the point of the class was to get practical hands-on time with the camera and be able to serve as many students as we can. Magic Lantern Raw was a potential option but it needed some workarounds at the time and had limitations. Again, in the setting of a classroom, I need something that was easy for students to understand and implement for their productions, most of all, I needed something that was reliable. I decided to go with the Blackmagic



Cinema Cameras and the MFT mount since we have EF and PL lenses.

I had put in a request for funding and we were so fortunate to be awarded the funding in 2014 to outfit this class with what we needed so I could finally teach it! We were able to purchase a number of BMCC 2.5K's MFT mounts and a number of accessories to round out everything.

The Class Begins

Long story short, I finally taught the class in the Spring Semester of 2015 (January to May) and it was a wonderful class. I had 11 of our most advanced students enrolled in the class. Even three students who had graduated the previous semester re-enrolled just to take the class.

The overall semester basically went like this:

1. The students learned some of the technical ins and outs of the camera, building it up, and operating it.
2. How to shoot with it, exposure, understanding how to test the latitude of the camera, shooting charts with the camera, etc.
3. How to post with the RAW footage in DaVinci Resolve 12
4. How to grade in Resolve
5. Learning more concepts and tips about cinematography through shooting assignments

6. They shot the heck out of those cameras that semester

CMI 398 – Raw Cine – Grip Lighting
<https://vimeo.com/138979428>

Reflections on the Class

From an educator's standpoint, I feel that this class was an enormous success. They were all so excited to learn every single time we met for class. If you've taught at any level, you know that student interest level and attention can wane over time (seconds sometimes...) but everyone was more and more excited and attentive as the semester continued. I have to give a lot of credit to the students themselves, all of them are wonderful students that have bright futures, and they made this class hands down one of (if not) the best class that I have taught in the 9+ years that I have been teaching filmmaking.

Thank You Blackmagic Design

I've stressed to all my students that there isn't one magic unicorn camera that is great at everything. I strongly urge them to learn all there is about the cameras that are out there, and then learn which one is best suited for the project they are going to shoot. That being said, Blackmagic Design has made a huge mark in the camera industry in only a few short years. I am very excited to see the tools that

they'll make in the coming years.

Thank you Grant Petty and everyone at Blackmagic Design for giving young filmmakers access to tools that will help them learn, grow and succeed in the industry. And thank you for giving me an opportunity to give them this learning experience.

For their final project, the students were given some parameters and asked to create a trailer for a hypothetical film. Here are the trailers below.

CMI 398, Raw Cinematography:
Final Project, Knock Her Dead
<https://vimeo.com/136177903>

CMI 398, Raw Cinematography:
Final Project, Sundown
<https://vimeo.com/136177902>

CMI 398, Raw Cinematography:
Final Project, Him
<https://vimeo.com/136177901>

CMI 398, Raw Cinematography:
Project, Chupacabra
<https://vimeo.com/136177900>

Creative Media Institute
at New Mexico State University
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Edited by Michael Goi, ASC

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