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MICHAEL COULTER, BSC
Where Art Meets Industry

ERIC STEELBERG, ASC
Exclusive Interview

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Editor's Letter



As I write from our magazine headquarters near Central Park in Manhattan, I hear all kinds of sounds that reflect New York City. Cars honking, sirens, the soft and heavy winds of changing weather. I hear many different levels of keystrokes going 140 words per minute. I hear our passionate crew hard at

work. I smell the blood, sweat, and tears. And, occasionally, I hear our Publisher yell, "Action!" Through my workstation's window, I can always see the beautiful New York skyline. No matter what time of day or night or season, it is always beautiful. I think of the many super talented and creative professionals in the film, television, and broadcast industries who I've had the awesome opportunity to network with, interview, and learn filmmaking from. I'm so grateful and thankful for the opportunity to be part of the StudentFilmmakers.com and StudentFilmmakers Magazine network. I've learned so much over 8 years, I'm still learning, and I'll never stop.

Welcome to the anniversary issue of StudentFilmmakers Magazine, NAB Edition. It is now 8 years since we launched and debuted the premiere issue of StudentFilmmakers Magazine at the NAB Show in Las Vegas, Nevada. With the success of StudentFilmmakers.com and StudentFilmmakers Magazine, we have expanded our publishing into the professional market with our new publication, HD Proguide Magazine. The premiere issue of HD Proguide Magazine debuted at IBC 2013, in Amsterdam, Netherlands, and was distributed along with the Special Back to School Issue of StudentFilmmakers Magazine. HD Proguide Magazine has the same philosophy as StudentFilmmakers Magazine, which is good, original content that informs, educates, and inspires. Visit our booth at the 2014 NAB Show in Las Vegas, Nevada. Pick up complimentary featured editions of StudentFilmmakers Magazine and HD Proguide Magazine at our Booth # C10941, and at our exclusive publication bins in the North and South Halls.

On the Cover: Jesse Placky, Owner/Creator of the Condorcam is on location in Vail, Colorado, and preps his cablecam to fly over Vail's Halfpipe at Burton US Open 2013. (Photo Credit: Jeff Engerbretson.) Features in this issue include exclusive interviews with Andrew Lesnie, ACS, ASC, Michael Coulter, BSC, Larry Fong, ASC, and Eric Steelberg, ASC. This wonderful issue highlights articles written by David Worth, Peter Kiwitt, Paula Brancato, Scott Essman, Nathan Ward, David Kaminski, Erica McKenzie, Wynona Luz, Kelcie Des Jardins, and Camille Haimet. Technologies in this issue include solutions for cameras, camera stabilization, cloud workflows, lighting, filters, lenses, audio, as well as video monitoring, recording, and playback. Network members spotlighted in this issue include sound recordist Steven Silvers, composer Augusto Meijer, composer Dawid Jaworski, composer, Serge Seletsky, and film student Josephine Hylén.

Additionally, the magazine features over 35 resources, including recommended companies featured in articles and listed in our new Directory and Global Marketplace Sections. Searching for new equipment, gear, and solutions? Use these resources. Learn more about them, and if they have a booth at NAB2014, drop by their exhibit booths and talk with the representatives and technicians. Don't forget to stop by the StudentFilmmakers Magazine and HD Proguide Magazine Booth # C10941 in Central Hall at the 2014 NAB Show in Las Vegas, Nevada.

Never stop learning. Never stop networking.

All the Best,

Jody Michelle Solis

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Exclusive Interview with Andrew Lesnie, ACS, ASC

by Erica McKenzie

SHOOTING "THE HOBBIT" FILM SERIES



Andrew Lesnie, ACS, ASC was director of photography on Peter Jackson's "Lord of the Rings" trilogy, and received an Oscar for his work on "The Lord of the Rings: The Fellowship of the Ring" in 2002. Since then, he has filmed several other Jackson-directed films, including "King Kong" and "The Lovely Bones", and also filmed "The Hobbit" films directed by Jackson.

How did you get started in cinematography? Did you go to film school?

ANDREW LESNIE, ACS, ASC: I was a student at the AFTRS (Australian Film, Television & Radio School). I worked as a camera assistant and also shot student films, shorts and music videos. I moved into current affairs, news and documentaries, training that I still regard as invaluable to this day. Finally, I did second unit on some projects, eventually becoming a DP on feature films.

How do you make your technical decisions for a project, for example, what cameras and lenses to shoot with for story, and for creating different looks and moods?

ANDREW LESNIE, ACS, ASC: Script and performance. The two words that echo through my head. In my opinion they are the two most important elements in any drama. Script and performance inform every technical decision you will make on a project.

The choice of lenses and cameras, the choices of look, mood and approach, are all dependent on my interpretation of the script and the subtext of the story. Great photography is how you film the subtext.

Could you share with us a little bit about your work and production workflow on "The Hobbit" film series?

ANDREW LESNIE, ACS, ASC: Issues unique to "The Hobbit" were shooting at 48fps (in 3D), using slave motion control rigs and motion capture live on set. All these elements were developed and tested in pre-production. I staged a series of comprehensive tests during 2010 pre-production. Full events were conducted in the two sets that were built; Bag End and Gollum's Cave. We were testing the cameras, rigs, remote heads as well as the slave motion rigs and onset motion capture. We made the systems as efficient as possible so we could tell the story without feeling like we were being hindered by the technology. There was a lot of room for improvisation on the set of "The Hobbit", in both performance and coverage. Even with the huge amount of



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preparation we'd done, it was important to remain open to a good idea or a 'happy accident'. That's one reason why we wanted the camera systems to be as flexible as possible, so we could exploit an opportunity if one presented itself.

My stylistic decisions were not only based on the physical quest, but the metaphysical journey that Bilbo undertakes by agreeing to go along. He overcomes a parochial lifestyle and launches headlong into a sensory overload that is experiencing the world firsthand. We have a certain mandate to remain faithful to the look of Middle Earth, while acknowledging that LOTR was shot on film and now we are in a fully digital environment. We've been successful designing an 'old schneider lens look' to soften the curve and give the material a gentle, textural finish. Sometimes digital capture feels a bit thin or sharp, so we took great pains to give the material some softness and 'body'.

Tell us about your camera to post workflow.

ANDREW LESNIE, ACS, ASC: In 2010, we'd already decided to shoot 3D at a higher frame rate. So when we started prep, the digital camera that accommodated these requirements was the Red. Other shoots around the world were about to use the same technology, and all the DPs stayed in close contact throughout. The Red cameras and 3Ality 3D rigs were still a work in progress, with software and design upgrades coming in on a regular basis, covering everything from the cameras to rigs to wireless systems. Both Red and 3Ality put a great deal of effort into helping get the issues sorted. Our head of technology, Dion Hartley, and 3D camera supervisor, Gareth Daley, tailor-made a lot of additional hardware. Our infrastructure had the personnel, equipment, engineering and post facility to investigate every new challenge. We needed cameras to not only be synchronized at 48fps, but 72fps and 96fps and 120fps. I wanted space for filtration in the 3D rigs. We wanted to reduce the weight and size of the 3Ality TS5 rigs for the steadicams. We were constantly making demands on the new technology.

Park Road Post was also going through its own voyage of discovery. Initially the SGO Mistika was put in to handle the stereoscopic work, but potential was also being seen as a general conforming and DI tool. Another spanner we threw at them was a high frame rate shoot. And the desire to view 3D dailies in a cinema three times a week. We were looking for the most comfortable 3D viewing experience, so we tested every speed at every shutter angle, while Park Road Post struggled to accommodate the massive influx of data. Everything from drama scenes to still lifes to raiding the stunt department and staging swordfights in water to watch motion blur and strobing as well as getting a handle on the Red Epic's dynamic range. We eventually settled on 48fps at 270 degree shutter as our standard shooting speed. The color science was also in its infancy. The images we screened on set were just an interpretation of the final output, the camera shot redcode raw and it's with the post production process we extracted the grade. The LUT had to accommodate Weta Digital's needs as well as mine. When I examined our test footage, I was pleasantly surprised at how much information and dynamic range was contained in the Red raw files. With the workflow, a monumental amount of data had to be collected in camera, checked, processed, backed up and made ready for post. For the demands we had to devise new peripherals to achieve the shoot and to make the rigs work with the cameras - sync, timecode, video reference, control, making the systems wireless and managing the wireless spectrum to allow multiple units to

run multiple rigs at the same time. Because we were planning on running so much wireless technology, transmitted picture delay became a real issue. Making rigs waterproof, sharing metadata to other departments, getting our physical lens changes down to about two to three minutes, getting stereo down to another couple of minutes, all of these issues we resolved. I was keen to get things sorted before we started principal photography. I wanted to shoot 3D on a 2D schedule.

The reality was we never completely locked off the tech development in these cameras and rigs. Day to day use educates you in ways that are irreplaceable. I think we live in a world of perpetual upgrades.

What was one of the most interesting challenges shooting "The Hobbit" film series?

ANDREW LESNIE, ACS, ASC: All the sets and locations present their own challenges. In film 1, Bag End was a very challenging set because of its intimate space, low ceilings and crowded environment (once you put that cast in, any room fills up!). The sets in films 2 & 3 that presented the same challenges as Bag End were Beorn's house and Bard's house in Laketown. We were getting increasingly more complex in our staging and choreography, while still dealing with the reality of having different people needing to be different sizes. And usually it's crowded. Apart from having two sets of the same house but different sizes, we also needed to employ our slave motion control rigs to capture as much of the performance live as possible. Those rigs are also space consuming. There was a lot of matching going on.

If you could share three quick tips for filmmakers around the world what would they be?

ANDREW LESNIE, ACS, ASC: Stay healthy, keep an open mind, and listen.



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Where Art Meets Industry

By Camille Haimet

EXCLUSIVE INTERVIEW WITH
MICHAEL COULTER, BSC

If you're a fan of the soft gentle ambiance in UK rom-coms of the 90's and early 2000's, you are probably familiar with the cinematography of Michael Coulter, BSC. He has had a long and successful run in the field, working with writer and director Richard Curtis on many beloved comedies, such as "Love Actually" or "Four Weddings and a Funeral". Here, he discusses what goes into his work, as well as his general passion for the art of filmmaking.

When working to create the look and atmosphere of a film, how much creative freedom versus direct instructions from the director do you get?

MICHAEL COULTER, BSC: As is often said, film-making is a collaborative effort. Each director one works with is different in their approach; some are very organized with storyboard frames, etc. Some even know whether they want to pan the camera left or right at a particular point. I have even shot some stuff where we had playback of a particular piece of music to guide our camera moves. Other directors will work in a more "organic way", and are very open to what might occur on set on the day of shooting. I find my creative freedom comes from finding a way to deal with any kind of situation that arises, and hope I find a way that pleases both me and the director, of course.

Over the years, you've worked on a number of movies written by Richard Curtis, such as the acclaimed "Love Actually" and "Notting Hill", which have a very specific feel and aesthetic to them. How do you work together to create this consistency?

MICHAEL COULTER, BSC: Richard Curtis wrote both of the films but only directed "Love Actually", but he was always at the monitor whether directing or not, and I guess his influences were always there in a subtle way. Also, we are similar in age and both lived in that same part of London, and we were trying to create the world that was around us at the time. So I guess we were both singing from the same "hymn sheet" without realizing it.

Many of these and other films you've worked on have been romantic comedies. Is this an aesthetic that you particularly enjoy creating?

MICHAEL COULTER, BSC: Yes, I have shot a number of rom-coms but that choice was always based on whether it was, first and foremost, a good script. When reading a script I always ask myself, "would I want to watch this film?" If the answer is, "yes," then that is the starting point.

Which cameras and techniques do you use to achieve the gentle ambiance in the movies?

MICHAEL COULTER, BSC: I am a great fan of Arriflex cameras whether film or digital. They understand what technicians need in the field. I am also a fan of natural and, in general, soft light.

When working on an ensemble comedy, such as the renowned

"Love Actually", how do you make each character interesting and individual with the camera work?

MICHAEL COULTER, BSC: On this point I have to say that one of the most wonderful things about this industry is being witness to what actors bring to their roles. The cinematographer can use some techniques in lighting and camera angles but ultimately it is the actors who make the character interesting.

How does this compare to working on a film that has more of an action/thriller genre, such as "The Bank Job"?

MICHAEL COULTER, BSC: I enjoy the variety of styles that different movies offer. "The Bank Job" offered the opportunity to move the camera much more freely than one would have had on, say, "Love Actually". We used the Steadicam a lot on "The Bank Job" and that presents its own problems. I am often asked about my role and I say I work "where art meets industry" and I love being there and dealing with whatever comes along. Often, when I am at the viewfinder with something beautiful happening in front of the camera, I turn around and see the people and the machinery that have gone into creating it and it always makes me smile.

What do you feel is one of the most successful scenes in the films you've worked on?

MICHAEL COULTER, BSC: One of the scenes I am most asked about is the 'changing seasons' scene in "Notting Hill". People think it was complicated but really it wasn't. It took a bit of planning, and a lot of good fortune. In the end, we had a fabulous shot that a lot of the audience remember. So I guess that has to go down as one of the most successful scenes I have shot.

What projects are you currently working on that you can share with us?

MICHAEL COULTER, BSC: Features I can't speak of at the moment, but I shoot a lot of TV commercials which present a lot of new and varied challenges.

If you can share a quick tip with filmmakers around the world, what would it be?

MICHAEL COULTER, BSC: I think each cinematographer has his/her own tips etc. What can I say...don't be late on set, keep it real, and if it doesn't look right through your viewfinder then it ain't right for you, so change it! Good luck!



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Cinematography with Larry Fong, ASC

by Kelcie Des Jardins

MEMORABLE IMAGES

Larry Fong, ASC, is a man of many talents. Besides being an accomplished magician, graduating from UCLA with a degree in Linguistics, Fong is a self-taught photographer whose talent has taken the film industry by storm. His credits include episodes of the hit television series, "Lost", and feature films, "300", and "Now You See Me", alongside several award-winning music videos.

What first interested you about photography and cinematography?

LARRY FONG, ASC: Going to the movies always conjures a sense of wonder. As a youth I borrowed my dad's cameras to try and create my own projects. There's something magical about being able to capture a time and place on film. As a student I took any opportunity I could to incorporate short films into my school assignments. It was a crazy dream to one day work in the film business and I couldn't be happier that it's actually happened.

How would you define the role of the cinematographer?

LARRY FONG, ASC: Simply put, the cinematographer's role is to capture the story of the project through the lens. To be truly great, one would also create memorable images, and be able to fulfill the vision of the director.

Can you describe your usual routine when shooting? What are you thinking about?

LARRY FONG, ASC: Half of the effort is trying to make the images look good; half of it is trying to stay on schedule and being prepared for the next thing. They say cinematography is part art, part craft, and I would have to agree.

You've worked on a couple of films that have used CGI. What is that like to work with as a photographer?

LARRY FONG, ASC: CG is fun and I always work closely with the VFX supervisor so that it all works in the end. The process is much harder for him and his army of artists who labor long after the shoot is over.

Do you have a favorite camera, or one you would like to work with in the future?

LARRY FONG, ASC: I prefer to shoot film and Panavision is my camera of choice. The Alexa is a great digital camera. It's important to remember though, ideas are always more important than equipment. In film school we didn't have the fanciest equipment, yet I did some really cool things that I'm still proud of.

Looking back over your career, is there a shot you would say is your favorite or one that you're particularly proud of?

LARRY FONG, ASC: In "Super 8", there's a shot where we first meet Alice (Elle Fanning). She's driving a car at night, rounds a corner, and is revealed in a closeup as the kids open the door and the interior light comes on.

The tricky part was not only hiding battery-powered lights and a guy to trigger them on cue, but since Elle was too young, a hidden stunt driver using a video camera for guidance had to do the driving and hit the mark. All that for a ten second shot!

What are three tips you would offer for budding photographers and filmmakers?

LARRY FONG, ASC: Like sports, it's not enough to be a fan and to watch. You have to PLAY. The important thing is to just shoot. Even if it's not a masterpiece, you learn every time you make another project, no matter how short or simple. You don't need the latest camera or lights. Everyone has a computer which means editing is no problem either. Just do it.



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A Conversation with Eric Steelberg, ASC

by Kelcie Des Jardins


OUTGOING BEHIND THE CAMERA

Cinematographer Eric Steelberg, ASC, practically grew up in movie theaters, or as he says, they were "sort of like my church". Sometime during all of those hours in front of the screen, Steelberg realized he was connecting more with the cinematography than the plot, later discovering that the camera would become a natural extension of his hands. After the success of "Quinceañera" (2006), which was the Grand Jury winner at Sundance Film Festival, Steelberg partnered with friend and director Jason Reitman for several amazing projects. Some of his recent credits include indie-darlings "Juno" (2007), (500) "Days of Summer" (2009), and "Up in the Air" (2009).

What first interested you in film and how did you start in the industry?

ERIC STEELBERG, ASC: In high school a couple friends and I got a film production class started and when parents heard about it, boxes of donated Super 8mm film cameras, projectors, and editors started showing up. Right after that we even got a 16mm Eclair NPR, 6 plate Moviola flatbed editor, and Nagra from the '60s. Everyone wanted to direct and produce while I was the camera guy. I had been enrolled in still photography classes since 7th grade and usually had a camera everywhere I went. So immediately I became the cameraman on all these high school short films, mostly shot in Super 8. By the time I graduated high school, I had shot films on the 16mm Eclair in B&W and color, as well as edited them on the flatbed. It was a wonderful learning experience and the best part was that I had to teach myself everything...our teacher was more theory, history, and inspiration than physical production. He learned a lot from us too.

Film school seemed like the next logical step, but I applied to all of them and didn't get in to any. I figured that if I did a couple years at a community college I could more easily transfer into a film school than join as a freshman. After a couple years at a community college taking advanced still photography courses and working on short films and micro budget features on weekends, I decided that film school probably wouldn't advance me any further than the rate at which I was already working. So I rolled the dice and dropped out, determined to go out and try to start a career on my own. During that time I ran into Jason Reitman [director, "Up in the Air"] who was a friend and classmate of Carl Erik Rinsch, who I grew up with shooting shorts as well. He mentioned he was doing a short film and heard I was also working on shorts and he asked me to be his 1st AC. I was happy to do it-- why not? After that shoot, Jason needed some insert shots for his short and the DP he had hired wasn't available so he asked me to fill in. That was in 1997. His short led to me getting hired by others for their short films, getting hired to do re-shoots and 2nd unit on low budget



Eric Steelberg, ASC. Photo
by Douglas Kirkland,
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features. Eventually, Jason as well as Carl Rinsch got signed as commercial directors and when they did I was able to get an agent. That led to years of commercials and more sporadic low-budget feature work, eventually landing me my first indie theatrical release, "Quinceañera", which won both the Audience Award and Grand Jury Prize at Sundance in 2006. Everything else is history.

Who are your main influences? Other cinematographers, photographers, artists?

ERIC STEELBERG, ASC: The very first cinematographers whose work I noticed at a young age were Caleb Deschanel and Allen Daviau. Their work holds a special place in my heart to this day. Those were the first of many "a-ha!" moments I've had. But I was also somewhat obsessed with the still photography in my parent's volumes of National Geographic. I was struck how they were able to tell stories with still frames while movies need so much more. Different arts, I know, but at that young age it was profound. I was simultaneously introduced to the work of Ansel Adams in photography classes in junior high and even got to visit someone's house who had a collection of about 30 original prints that Ansel made himself. I don't know if I've been in awe of any other photography since.

More recently I've come to love and be inspired by the photography of Cartier-Bresson, Sal Leiter [who was our main point of reference for "500 Days of Summer"], Eggleston and Stephen Shore ["Labor Day"], Greg Crewdson, and the paintings of Vernet and Claude Lorraine.

And why cinematography?

ERIC STEELBERG, ASC: As most people who know me will tell you that I'm a bit of an introvert and quiet person. But somehow when I'm on set or have a camera, I know how to be outgoing with it and use it to express how I feel in a way that I can't with words. I suddenly have so much to say with composition and lighting. I really don't feel like I know how to do anything else, that telling stories through imagery is in my DNA. The appealing part is that people are willing to hire me to do so!

Do you have any favorite cameras? Are there any cameras you would like to work with in the future?

ERIC STEELBERG, ASC: My favorite camera is whatever one I used to make my best work. Honestly, it's just a tool. There's too much hype and talk about cameras. I don't get it. The tech geek in me understands hype and marketing... but in the end most of that means nothing to what ends up on screen or makes the story better. And that's what I'm doing...I'm translating. There are words on a page that have meaning that need to end up on screen and the camera is just one of the tools I use, but any camera can do it to be honest. The issue becomes about the aesthetic. Film stocks and processing are what we used to have to manipulate a look, and now these new cameras with their differences are the new film stocks. The last movie I finished, "Labor Day", was shot on the Red Epic. I think that movie is my best work to date so I'm a bit partial to that camera. That being said, I'm about to start principal photography on a new film which we are using the Arri Alexa on. It is more suited to the look of that camera. I've seen some beautiful tests from the Sony F65 and I'd love to work with it. Panavision will undoubtedly be coming out with their new camera soon and I'm

eager to see it.

Film and digital can produce widely different effects. Do you have a preference between the two, either with how they work or the aesthetic they can provide?

ERIC STEELBERG, ASC: Unfortunately, there may not be a film versus digital issue beyond this year as film's use continues to be dramatically scaled back. But for as long as it's around I am pleased that I have so many digital and analog choices. I think one thing that appeals to a DP about film is that the image creation is more in his/her control because it can be manipulated further in camera and prior to post than digital can. It's less of a democratic process. You can do more in camera thereby having a bigger sense of authorship and creativity with the image, and even more in the lab. That doesn't really exist with digital. Everyone sees what a DP is doing live which tend to bring comments and input, not allowing the DP to finish his/her work as intended. And of course I am generalizing and this isn't always the case, but I have experienced it many times.

Digital isn't to be frowned upon, though, it must be embraced as our main format of the future. Its technical capability is close to matching film and is in some ways already exceeding that benchmark. It's a different look than film, it's cleaner. This is sometimes great and sometimes a curse. But I won't lie and say that I don't like the immediacy of seeing my work without having to wait for a lab report the next day. I definitely sleep better shooting digital. Am I happier? Hard to say. I think it's equal to film.

The bottom line is that I have more tools than ever available and so long as the manufactures can sustain all these choices at once, I'll continue to use whichever format has the best aesthetic for the creative intent of my work.

Do you find that you tend to plan out your shots beforehand or do you just work things out once you're on set? Do you have a certain look or feel in mind already heading into the scene?

ERIC STEELBERG, ASC: Some directors like to storyboard everything, some like to storyboard just the complicated scenes, and some don't plan at all and want to be inspired when they get to set and watch the actors' rehearsals. I feel like I'm a bit of each. I like to go through the script with the director and get their ideas for each scene and then share my input and ideas. I definitely push to storyboard complicated scenes. For those you really need to know the approach you're going to be taking and if you end up not using it, fine, but at least you have a well thought out starting point to build from. I also try to be flexible enough in my lighting and approach to compositions to allow for improvisation if the director wants to be spontaneous.

"Up in the Air" was shot in five different, fully-functioning airports. What was that like?

ERIC STEELBERG, ASC: Hard. Very hard. Each one had a completely different set of rules and restrictions as the others. One would think they would generally follow the same general guidelines but they don't. And I don't say that in a negative way, just that you couldn't use any experience from the previous airport and apply it to the next, hoping for efficiencies. I was very limited in the amount of crew and equipment allowed into the secure areas of the grounds. Think about how long it takes to get you and your carry on through a security checkpoint. Now imagine a movie crew with grip, lighting, props, wardrobe, all going back and forth between the set and the work trucks. Not

a very fast process. But I will say every airport went out of their way to be as helpful as they could.

In the same vein: for most people, an airport is an airport, and not a place you want to spend a lot of time in. How challenging was it to make each location unique and not altogether unpleasing?

ERIC STEELBERG, ASC: It actually wasn't all that challenging since all the airports are so individual in their design so the uniqueness was already done for me. The bigger issue was adjusting amount, quality, direction, and color of the light to fit the story. It turns out they don't like to mess with their lighting especially when the airport is active with real passengers. I remember one scene we were doing at a gate in St. Louis and we had to pause at the active gate and wait for a plane to unload. So the crew and actors all sat there waiting as passengers disembarked and when they walked off the jet way and saw Panavision cameras and George Clooney standing, waiting, waving, the looks on their faces were priceless.

In addition to "Up in the Air", you have worked with Jason Reitman on "H@", "Juno", "Young Adult", and "Labor Day". How would you describe the relationship between a cinematographer and director?

ERIC STEELBERG, ASC: It's a marriage, or at the least a serious relationship. There needs to be tremendous trust and good communication. I would say the most important thing is for the cinematographer to spend more time listening than talking. You can learn a lot about what a director wants by what isn't said and how things are described as opposed to the actual words used. You get a sense of how they feel about something and that is invaluable to my approach.



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Telling the Story with the Camera

by Peter Kiwitt

COVERAGE

Breaking a scene into shots is one of the many ways a director communicates a story to an audience. In the simplest of terms, a scene is composed of a master and coverage. A master is a shot of all the action in a scene for the duration of the scene; it encompasses everything. For the cast and crew, it unifies the action of a scene, making coverage easier to shoot. It can also be a form of rehearsal for the actors before their close-ups. And, since it is usually a relatively wide shot, it can establish the geography of a scene for the audience. The term "master" is generally only used if there are additional shots of the action included in the master. A scene captured in a single shot is sometimes referred to as a "oner."

Coverage is made up of additional, usually closer shots, each of which focuses on a different element or group of elements in a scene—the more elements, the more potential coverage. The way a scene is covered is somewhat dictated by the master (there needs to be continuity).

In practice, things are often not so simple. A master may cover only a part of the action or duration of a scene. There could be more than one master or no master at all. As for coverage, there could be multiple shots of one element or a combination of elements within a scene. Or a shot could shift from one element to another.

When trying to decide how to shoot a scene, think of yourself as a storyteller. You tell the story to the audience by choosing what is best for them to see and the best way for them to see it. It is not enough to merely turn on a camera and record the action as if at a play.

By focusing on one element in a shot and excluding another, you can show the audience different elements as each becomes important. In this way you also can comment on how the different elements relate to each other. This is essence of telling the story with the camera; it creates the need for multiple shots of the same scene.

In addition to the all-important goals behind each decision, and to the purely technical requirements of cinema, there are other factors to consider when breaking down a scene. Many times it is desirable to have more than one shot of an element purely for the sake of visual variety, especially if the scene is long and the element is static. Sometimes it is better to shoot a tighter rather than looser shot if there is a potential continuity problem—the tighter the shot the fewer elements to match. If a fast pace is desired, such as in an action scene, additional shots will allow the cutting to be more dynamic. Also remember, short of splitting the screen, only one shot can be shown at a time; it does no good to have the best part of two or more shots occur at the same instant (for example, do not begin a dolly in one shot at a moment where you plan to use another shot). Conversely, every shot does not have to be usable in its entirety if there are other shots to cut in (which is why it is sometimes quicker to get at least two shots of each scene rather than in a oner where everything must be perfect).

There are also considerations of time. Time is literally money when shooting and you will never have enough. Therefore, try to design your shots to achieve the desired creative effect as efficiently as possible. This means trying to limit the number and complexity of shots. Different types of shooting have different time frames. As a starting point figure a day's shooting might yield twenty different setups (which could include more than one camera). Of these setups, some shots can be time consuming but most should be simpler. Some time consuming factors are lighting large areas, complicated movements on the part of the actors or camera, special rigging, stunts, and special effects. Simplifying factors include shooting in an already lit area, shooting the same action with a different lens, and shooting tighter shots.

You must also consider the order in which shots will be made. Until you decide what comes next, nothing else can be done. When planning your order, try to shoot as much as possible in the direction you are already working in. Usually it is best to start on the widest shot and work in. Outdoors, the sun and the weather will also influence your decisions.

Creating a Futuristic Los Angeles

by Scott Essman

With such wildly diverse approaches as can be found in *Being John Malkovich* and *Adaptation*, one of the final summits in director Spike Jonze's bizarre catalog of films was science-fiction. In the new film *Her*, an average citizen of a future Los Angeles initiates a relationship with his female-voiced operating system, with art direction by production designer K. K. Barrett.

THE MAKING OF HER

Given his work on Jonze's diverse group of films, plus several films by Sofia Coppola, Barrett was hardly in the market for a sci-fi project. "I work from the script and want the director to be attached to that script," he said of taking on new projects. "I do want it to be a project that comes from the director, and not specifically from the studio as a for-hire assignment. I want to believe in the script."

Featuring a Los Angeles imagined 10 years from now, with several scenes re-located to 2013, Barrett's assignment was to modify current LA with physical and computer constructions and marry the look with another city, resulting in several exteriors being filmed in Shanghai given its dense urban landscape. Hence, Barrett's tasks involved "curating and collaging the different parts of the city. We were all over: at the Pacific Design Center in Hollywood, downtown for little bits and scraps. The exterior work was in Shanghai, but you would turn a corner and be in Disney Hall. It was familiar, and something was odd about it and cleaned up about it."

Keeping most of the scenes above street level provided another window into an imminent future in Southern California. "We tried to take away some recognizable factors and brought buildings [from Shanghai] into our skyline," Barrett said. "We're building a city out of images, not hammers and nails and wood. But every location we modified. Some were whole cloth. We heavily modified [lead character Theodore's] lobby with an elevator built from scratch."

Conceiving of the future can surely range from the bleak urban blight of *Blade Runner* to the desolate post-apocalyptic wasteland of *Oblivion*, and, as such, Barrett worked with Jonze to devise a wholly original construct. "We started out in futurist mode, and we wanted it to be a very comfortable world," Barrett explained. "It wasn't a dystopian future. Everything you wanted was there for you except for the struggle of human contact."

In one scene, Theodore (Joaquin Phoenix) walks from his apartment, gets on a subway, strolls across an exterior concourse into his place of employment and takes an elevator to his office, with that journey revealing the entirety of 2020s LA. "One continuous stream of architecture," said Barrett. "It's always what's fun and entertaining and not like other films. You don't want something to jump out to be tech-y. We didn't want anything to have a tech surface or coldness to it. [Jonze] was very wise in realizing that he's starting to tell a human story."

While in many digitally-realized films the production designer exits once a team of computer-generated imagery artists take over, Barrett remained involved in the making of *Her* all the way through post-production. "It's been all one team where everyone's involved," he said. "We are in a very communal situation. Everyone has their own department to take care of, but interactions with other department heads are extremely valuable."

Noting that the integration of digital visuals is a tool like any other, Barrett considers digital "as tangible as any physical effect."

[The function of] production design is to make something feel like it's unified."

Though Barrett concedes that a science-fiction genre component exists in *Her* ["there is science aspect and a fiction aspect"], he noted that this film is grounded in reality. "It's the future just a wink away," he said. "It's not something that we're not familiar with. It was very fun, of course, when you get to design the future, but the best decision was not to run away with it, to do something very unique to this world."

When applauded for making a film whose design is uniform and believable, Barrett was modestly reflective. "That's what we try for with every film," he remarked. "One thing can throw the whole thing off. You want everything to sing together and come across as one single experience and is timeless. We wanted to make a film in this time, whatever that time is, and create the bubble for the characters. Other designers all go about the process different ways, but we are all striving for the same thing."

With the ubiquitous nature of the digital toolbox, smaller-budgeted films are now melding the previously separated crafts of production design, visual effects, and picture editing. Case in point is *Her*, in which all aforementioned skill areas were implemented in conjunction to fabricate the illusion of a vaguely futuristic Los Angeles. Longtime post-production supervisor Peter Mavromates served as *Her*'s visual effects producer.

"Even before I came on, they had location stills and an artist drew basic concepts," Mavromates said of *Her*'s pre-production period in service of creating this imaginary world without a \$200 million expense. "They were toying with ideas early on. One of the places they went to shoot is Shanghai with its groups of buildings — it could be LA with a modernist twist to it."

Naturally, like many such contemporary projects, *Her* was shot and posted digitally. Since director Spike Jonze wished to populate his world with subtle references to the future, visual effects, combined with production design, were considered early in the process. "They were thinking [about visual effects] as early as scouting," Mavromates said. "They were even looking at stuff after it was shot and thinking that they could change something slightly so that they could reflect that it was different than its period. This went on through pre-production and right till the end of post. It wasn't the effects that drove the schedule."

Given Jonze's predilections for manifesting a future landscape, he consulted production designer Barrett (Oscar nominated this year) on how they would combine Los Angeles, Shanghai, original construction, and Mavromates' effects to create a seamless universe within the film. "Spike and K. K. did not want to be so strong in what the look was that people would say [it took place in] an exact year," Mavromates described. "It's in the not-to-distant future. The concept behind that is it is a normal world, slightly different."

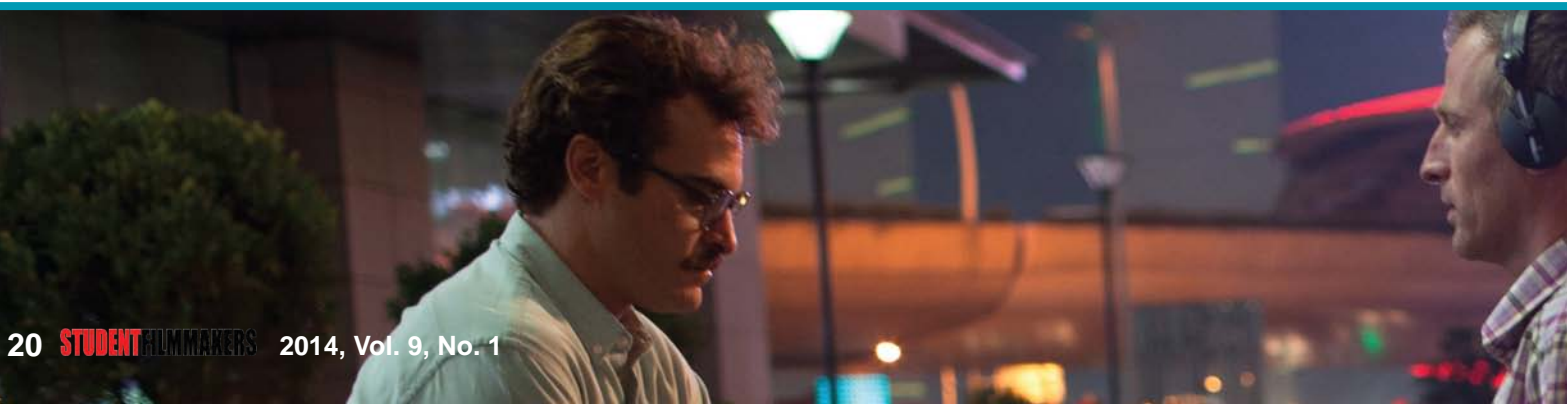
Beginning work in October-November of 2012, Mavromates' major work on *Her* was finished in September of 2013. During production, Mavromates made sure his department was present at all stages. "Either myself or somebody else in the process would be on set because there's a specific need," he said. "When they were shooting downtown in Theo's [star Joaquin Phoenix's] apartment, in night shoots, we shot reference material and stills. The great thing about digital technology is that you can go in and modify what you shot."

When principal photography wrapped in Shanghai and Los Angeles, Mavromates' major tasks remained, all in the name of realizing Jonze's particular vision. "What happens is when an assembly comes out right after principal, I have a copy of the movie that I'm breaking down on the shots I know about," Mavromates explained. "When Spike is in the edit room, other notes come up. In a shot, we're talking about adding buildings on this side. I'm updating my database with all of those. There's also the added complication of structure and scenes that are in or out. Obviously, we're on a limited budget. You don't want to commit to anything that's going to be expensive if there's a chance it could come out of the movie."

In a sign of potentially revolutionary methodologies in feature post-production's new fluid digital pipeline, *Her*'s key team brought a visual effects compositor into the editing room to work on monitor graphics — Christopher Doulgeris is credited on the film as "In-house Visual Effects And Motion Graphics: 1 Man Army." "Spike likes to try things out," Mavromates commented. "By bringing [Doulgeris] in-house, he can try different things. It's an organic process for the computer screens. It's becoming less and less unique. When Marvel does their movies, they have a big in-house team next door to editing."

With large-scale effects films, sometimes requiring 1000 or more visual effects shots, hiring multiple visual effects vendors has become commonplace. Thus, in a smaller-scale film such as *Her*, having an in-house artist is merely logical, according to Mavromates. "In our movie, the number of shots that had to have work done on them is 200 or so," he said. "With Spike, and [in my visual effects] work with David Fincher, we have somebody in-house that's doing the smaller effects shots. You have this added benefit of trying things with a soft composite."

Into this realm of adding visual effects elements to existing production shots, *Her*'s team added compositing said elements to the list of tasks executed by assistant editors. "By having a compositor in-house to do the easier jobs, you have someone to do higher-level temp work," Mavromates said, illuminating how polished temporary effects shots can be crucial to the film's reaction from producers or early audiences. "If you go out and test screen, if you have stuff that takes you out of the moment, how much of your score is affected by that?"



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Through post-production, Mavromates would enhance shots that might not have been conceived as effects shots during production — this comes in stark contrast to planned effects shots which, in the past, were often referred to as background plates into which a new effects element would be composited. In *Her*, given the state-of-the-art in digital imaging technology, Mavromates had no such problem with *Her's* lack of pre-conceiving many of its effects shots. "We decided to put some buildings outside of Theo's office when he's working on his computer," he revealed. "The subtle thing like that to suggest that there's tall buildings everywhere. These tools are getting so sophisticated now, it's less and less of an issue. It seemed that it was a simple thing to do in that particular case. When you are on a small budget, you can enhance something for not a lot of money."

Elaborating on his post-production *modus operandi*, Mavromates noted that often pre-planning effects shots can hamper a director, a necessity that has largely disappeared on smaller sets. "You are not overthinking how you are shooting the actor, Mavromates detailed. "When shots become effects shots, you can overthink it and make the camera static. I'd rather not make compromises because it's an effects shot. In the last five years, the tracking abilities of the software [has become] just incredible. Now, I'm not worried. You can have somebody like Spike who works handheld but add something [later] to the background."

Throughout the entire process, Mavromates needed to keep his shots and additions to the film within the allotted effects budget. "I have my breakdown going and I'm estimating every shot," he remarked. "It's a guesstimate based on shots that I've done on other projects that are similar and the number of hours I think it's going to take. [Producer] Vince Landay gave me a reasonable number to work with. I was tracking it day by day to see that we were still going to be able to complete it for the number that I thought it was going to take."

Reflecting upon the project, Mavromates explained that *Her's* approach to visual effects in the end was unique and understated compared to other films. "A lot of effects are being used in a way that you are not even supposed to know," he said. "Spike has a curiosity to see things in different ways and his overall approach to filmmaking has a lot of that in it. How much is previsualized and how much is found after the fact? Spike walks around looking for opportunities all the time. The map is roughly sketched out. He turns to K. K. [Barrett] and asks, 'What if we do that?'"

In the end, with the carefully combined aspects of urban Shanghai and Los Angeles, and the interweaving of production design, locations, and effects shots, much of *Her's* innate texture might be rendered invisible to the lay audience. "The way Spike does his movies, it doesn't feel like an effect," Mavromates stated. "Sometimes you think you're going to need an effect to do something, but Spike just drops the actors in from out of frame. It's so against the grain in many ways."





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Visual Effects Supervisor Wayne Brinton

Interview by Wynona Luz

MAKING ILLUSIONS REAL ON-SCREEN

"Now You See Me" is a French-American thriller film directed by Louis Leterrier. The film stars Jesse Eisenberg, Mark Ruffalo, Woody Harrelson, Mélanie Laurent, Isla Fisher, Dave Franco, Common, Michael Caine, and Morgan Freeman. In the story, an FBI agent and an Interpol detective track a team of illusionists who pull off bank heists during their performances and reward their audiences with the money. In this exclusive interview, visual effects supervisor Wayne Brinton talks tools and workflow.

When did you start working with visual effects, and what led you to make it a career?

WAYNE BRINTON: I was going to school for graphic design when I discovered computer animation. After taking the program at Seneca College in Toronto I was offered to learn compositing by a company called GVFX. Since there was no school at the time that taught this, I had no idea what it was so I figured I'd give it a try.

How did you land the job for "Now You See Me"?

WAYNE BRINTON: We were approached by Nick Brooks, the VFX Supervisor on the show, to do some tests on the mirror shattering. We worked for a few weeks on this before getting our full workload.

How would you describe your position as VFX supervisor for the film, and what was your role in the daily workflow?

WAYNE BRINTON: I was tasked with supervising the 220+ shots that Modus worked on. I oversaw the entire process and worked directly with the movie's VFX supervisor to bring the director's ideas to final cut.

What was the pre-production and development process like?

WAYNE BRINTON: We did a lot of Look Dev on our sequences. Since there was a lot of SFX in our shots including shattering mirrors, fires and flash paper, we had to spend lots of time of simulations.

Being that "Now You See Me" is a heavily magic-based movie, what tools did you use to make the illusions real on-screen?

WAYNE BRINTON: We used everything from filming real flashpaper in a darkened room to using in house motion control to simulate thousands of people in a crowd. In a case like the

vault flash back scene where a pile of money is suppose to burn, we ended up using three different software for simulation (Maya, XSI, Houdini), two for compositing (Nuke and Flame) and a bank of practical lens flares that were shot with anamorphic lenses.

Could you share with us a little bit about workflow?

WAYNE BRINTON: I always try to work backwards when starting a show. What does the director want? He wants a perfect final image. Who gives the director the final image? The compositor. And what does the compositor need to make this image? They need descent plates and nice CG renders from the lighters. What do the lighters need?... And so on. This way you are starting with what you need to deliver for final and always have that result in mind.

What's one of your favorite scenes?

WAYNE BRINTON: One of my favorites was the apartment fight. It was small but most of the effects were invisible. I remember reading about how many hours the actor spent throw cards and how important it was to have little VFX in the movie. And in the end all the cards thrown in the apartment were hand animated in Nuke.

What would you say was an interesting challenge on this project?

WAYNE BRINTON: That would be the giant 5 pointz sequence at the end. We had aerial plates with nothing in them and need to add crowds of thousands with bumper to bumper traffic, helicopters and lights. And since it wasn't the focal point of the sequence it all need to blend seamlessly.

If you could share a quick tip related to working in VFX, what would it be?

WAYNE BRINTON: The director is always right. The supervisor is always right. The artist is always right.

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Multiple Camera “Single Camera” Production

By Peter Kiwitt

ARE TWO BETTER THAN ONE?

Let me begin by clarifying that by “multiple camera ‘single camera’ production” I mean the use of more than one camera in the cinema production form, not the use of four cameras in the film-style multi-camera television production form. That is to say, my focus is on the production practice used in cinema and cinema-style television, such as *Mad Men* (2007–), not sitcoms such as *Two and a Half Men* [2003–]^[1]

While movies and cinema-style series now both typically use two cameras and shoot more coverage, the added visual burden has brought about additional changes to series. Besides typically shooting at least eight days, rather than seven, some shows also use alternating directors of photography so, similar to series directors, one preps while the other shoots. Above-the-line, some series have added a directing producer to the normal complement of writing producers to help maintain the visual quality of the show.^[2]

Before exploring more changes, let us clarify what has not changed. First, barring split screens (such as in *24* [2001–10]), only one shot is seen on screen at a time. Although more coverage means shots can change more often, each moment will generally only be seen from one take of one shot. Hence, while you do not want to “cut in the camera,” it is still important to have a sense of which shot you will most likely use for any given moment so that you know when getting an extra take to get something just right is worth it. Accordingly, you still visualize the film in the same way: imagining each shot as it appears on the screen in your mind. What changes in your prep is considering where to put the second camera. Generally, this comes down to planning the same coverage you would in true single camera shooting and then adding “bonus” shots (unless there is a way to get two vital shots at the same time, such as a medium shot and a close-up of the same actor). Furthermore, the basic grammar of cinema remains. Although contemporary audiences are more visually sophisticated than in years past (allowing more liberty to be taken with screenlines and eyelines, such as in *NCIS* [2003–]), the basic grammar generally still is, and should be, followed. Even with multiple camera production, there are still instances where only one camera is used. Wide-angle shots, particularly wide shots, can make it more difficult to use a second camera, as it is harder to place a second camera at an acceptable angle where it will not

be seen by the camera with the wide-angle lens. Likewise moving shots, such as moving masters and Steadicam shots, can make it more difficult to place a second camera where it will be out of the shot and out of the way and still get something useful. It should be noted, however, that long complicated moving masters have become less common as the average length of scenes has also decreased. They are also harder to justify as multiple cameras and quicker cutting make it less likely any shot will remain uninterrupted for long. In addition, two shots that approach or exceed a difference of 90 degrees apart are less likely to be good candidates for simultaneous shooting. Lighting is generally only ideal from one angle, and matching medium shots and close-ups are generally taken from the same angle. An exception to that are side lit shots at nearly 180 degrees difference (e.g., two actors facing each other), which director of photography Roger Deakins, ASC, BSC has found effective even though he generally prefers to work with only one camera. Having two shots from similar angles that vary greatly in size is also problematic. Lighting continues to be an issue here. Lighting for close-ups is generally carefully sculpted in ways not possible when simultaneously lighting a wide shot. It also presents problems for sound and performance. Boom microphones are preferable to body microphones but placing one close enough for near perspective sound is not possible if a wide shot happens at the same time. Performance for a wide shot and a close-up can also be different. A closer camera can require a subtler performance. In fact, director Donald Petrie has sometimes told actors he felt were projecting too much that the shot was tighter than it actually was to get them to bring down their performance without them becoming self-conscious about over-acting.

With that in mind, we can point to some basic guidelines for shooting with multiple cameras, remembering that film is an art and guidelines are not rules. So, as we have seen,

[1] Film-style television is a multi-camera television production practice that, like cinema, uses cameras on dollies, each with a camera operator, camera assistant, and dolly grip, rather than video-style cameras on pedestals with only a camera operator. The distinctions between cinema and television are fully explored in my article, “What is Cinema in a Digital Age? Divergent Definitions from a Production Perspective.”

[2] Above-the-line and below-the-line are industry budgeting terms. Above-the-line refers to producers, writers, directors, and stars. Below-the-line covers the rest of the crew.

lighting, sound, and performance all benefit from keeping the angle and size of multiple shots similar—yet, still different enough to avoid jump cuts (by, typically, changing the shot size by 50% or more). Medium shots and close-ups are usually shot together. Even a "cowboy" and a close-up are further apart than ideal.^[3] In such cases, the tighter camera is usually placed closer to the eyeline although there are exceptions. Petrie notes that if you have an over-the-shoulder medium shot and a close-up, and the actor in the foreground turns from the over-the-shoulder into a close-up, it's generally better to have the over-the-shoulder shot be closest to the eyeline, even though it starts as the wider shot. While the cameras are typically stacked, director John Terlesky sometimes prefers to move the medium shot 30 to 45 degrees off axis while the closer shot remains more on axis so as to create more visual variety in scenes that do not demand the intimacy of having both cameras close to the eyeline.

A second camera also invites more exploration and detail. If, for instance, you are shooting a medium shot and a close-up and you feel you could get a better take for a part you expect to use in close-up, during additional takes you could have the camera that was getting the medium shot pick out details like hands, or add an unmotivated pan, or something else that might be visually interesting. The same strategy could be used when shooting digitally with multiple cameras where there is only one shot you clearly want. In such cases, the "B camera" (which often has the longer lens), can pick out details while the "A camera" stays on the main action.^[4]

Whereas most of the preceding discussion is how to overcome the obstacles of using multiple cameras in the cinema form, there are distinct advantages for actors and editors. Actors can, potentially, worry less about matching action, perform the same lines fewer times, and include more improvisation. In fact, director of photography John Seale, ASC, ACS began working with two cameras on *Rain Man* (1988) in order to capture the ad libbing of Dustin Hoffman and Tom Cruise (*Oppenheimer*). For editors, multiple cameras means there is always at least one shot that will provide a perfect continuity match. They also benefit from more angles. Robert Wise, who edited *Citizen Kane* (1941) before becoming a major director, recalled how producers always assumed he would shoot less footage because, with his editing background, he would know what shots he needed. In fact, he would say, being an editor taught him how useful it was to have extra angles. The drawback for directors concerned with performance is that they might be forced to

watch the actors in "video village," rather than by the camera where the intimacy is greater.^[5] They also have to split their focus between dueling monitors, making it difficult to focus on reactions.

While emerging filmmakers should understand current trends and look for opportunities to get experience in them, it should be noted that true single camera production is as valid as ever. Unless it solves a specific problem, those working at lower budgets and with less experienced crews are often better off maintaining their focus on a single camera rather than trying to mimic industry production practice.

[3] A "cowboy" is a three-quarters shot that would start just below a gun holster. The French call this an "American" shot.

[4] Cameras are traditionally lettered alphabetically so the first camera is the "A camera," the second is the "B camera," etc.

[5] "Video village" refers to the video monitors and directors chairs most commonly set up for the director, producer(s), director of photography, and script supervisor. In recent years a better description might be video suburbs as different departments, such as sound and makeup/wardrobe, commonly have their own monitors as well.

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Follow this 9-step guide to crafting a compelling three-act tale

By Paula Brancato

CREATE THE RIGHT SCREENPLAY STRUCTURE

There are only three things a writer needs to know about screenplays: **Structure. Structure. And structure.** Structure is the way a screenplay unfolds, its hills and valleys, turning points and climaxes.

Some screenplays have only two acts, and a few have five. But most strong screenplays use a general three-act structure. Here are nine steps, and a character named Ed, to help you write the perfect three-act screenplay.

1. SET UP YOUR PROTAGONIST

In Act I, the screenwriter has 10 to 30 pages to reveal the main character, Ed, in his normal situation, as a person with good and bad attributes who is about to get into trouble. Perhaps Ed is a nerd who lusts after supermodels. Or a miser who squirrels away his money. Or both.

The job of the writer in these first pages is to establish Ed as the protagonist living his normal life. Then, BAM!

2. BLOW YOUR PROTAGONIST OUT OF THE WATER

The BAM! is the inciting incident, which changes Ed's life irrevocably and ends Act I. He cannot go back, nor can he go forward, without putting something that really matters to him in jeopardy. Maybe he witnesses a murder, or the love of his life up and leaves, or he is simply too curious for his own good. His life, his kid, his freedom, or all of the above, may disappear. Examples of good inciting incidents are: the assassin who bungles a job, which means early retirement (aka death). The good dad who loses his son in a divorce, or just plain loses him when the child is kidnapped. The obsessive Little League coach who cheats to win, putting his team on the line.

Need a model to learn from? Some great Act I's include *Some Like It Hot*, *The Lady From Shanghai*, *American Beauty*, *Casablanca* and *Kill Bill: Vol. 1*.

3. CREATE A FALSE HOPE IN THE PROTAGONIST

Ed, of course, will devise an Ed-like solution to being blown out of the water. Because he is Ed and can only behave like

Ed, the solution will be misguided. I lost my job, so I'll rob a bank. My girlfriend left me; I'll marry her sister. I witnessed a Mafia hit; if I tell no one, it'll go away. Whatever Ed's action, it is riddled with false hope.

That false hope is "the hook," the audience's way into the story. This is the "uh-oh" moment for the audience—the "you've-got-to-be-kidding-is-that-howhe's-gonna-resolve-this?" intake of breath that keeps them watching.

Examples of great hooks: the addict who sees alcohol as a solution. The detective who falls for the femme fatale. The poor girl who murders for money.

What the protagonist hungers for, what he is all set to go after at the end of Act I, is something that will actually do him no good at all. It will only get him into hotter and hotter water.

4. DEFINE THE HOLY GRAIL FOR THE PROTAGONIST

Let's create some more story. We left Ed bumbling along in his everyday normal circumstances when—voilà!—he locks eyes with a gorgeous supermodel and falls in love. Trouble is, Ed is 5-foot-5, wears Coke-bottle glasses, has a tenure-track job at Crispy Chicken, and can't even approach a girl without tripping all over himself, let alone through a sea of wellheeled competitors.

Now that we've entered Act II, all of that is about to change. Struck by lightning, Ed will go after what he wants, hook, line and sinker. In this case, what Ed wants, which he'll kill or die for, is the girl. The girl is his Holy Grail. And Ed will spend the rest of the screenplay pursuing her.

5. NOW BUILD THE ANTAGONIST

A protagonist is only as strong as his antagonist. Can you imagine *No Country for Old Men* without the murderer? *Dark Knight* without the Joker? *Halloween* without Michael Myers?

Perhaps Ed has a competitor? Or perhaps the antagonist is the girl herself. Whatever the case, Ed will nonetheless pursue her through ever-increasing obstacles. Because as Act II progresses, the antagonist will get ever stronger. Every time Ed tries to get what he wants, every time he comes near it, he actually gets deeper into conflict. Maybe Ed gets the girl, at first. (Perhaps she is *really* fond of Crispy Chicken.) His story may develop like this:

I have a nice girl but she makes me feel insecure instead of powerful. She's so nice that she doesn't care I don't spend money. It makes me feel guilty and I don't like that, so I treat her badly. But then I feel bad, and I don't like that either. So I placate her with money. I hate to spend money. But now, she expects me to spend money. In fact, she only loves me for my money. I will set up a test—which of course she won't fail—to see if she really loves me. And another and another.

In this case, the girl, nice as she is, is the antagonist. Her very niceness antagonizes Ed, giving him ever more trouble.

6. CREATE A TURNABOUT AND FAILURE

Alas, Ed does things the way he always does because he is Ed. Throughout Act II he keeps trying to squirrel away money, and becomes even more miserly with his feelings. Maybe he takes up sleeping around or lying.

One thing is certain: His actions ensure that the girl will move further and further away from him. At the midpoint, around page 50 or 60 in the screenplay, the crisis deepens; there can even be a switchabout (or two or three). *Kill Bill: Vol. 1*, for example, has a nice midpoint complication in its very long second act, when Fatale discovers that the baby she thought was dead may still be alive, and the man she wants to kill is her only link to her child.

In the typical screenplay, however, by around page 80, our hero must face the fact that his methodology has failed.

7. FORCE YOUR PROTAGONIST TO HIT BOTTOM

At this point Ed is as far from achieving his goal as possible.

Perhaps by this time he will be tied up in a shack, naked in the forest, 200 miles from anywhere, with his antagonist setting the shack on fire. Or he'll be tossed out of his apartment, after losing job, car and dog, and will be locked out of the church while his handsome, rich but wily arch nemesis slips a ring on his intended's finger.

Maybe Ed must cut off a leg or an arm to escape. Maybe

he'll kidnap the bride and set fire to the church. He might even throw in the towel. In short, Ed will have to sacrifice something big to get out of trouble. That something big will symbolize his entire previous way of being. He has to do things differently now, be born again in some manner, to truly succeed. He must make a dramatic change, which the screenwriter shows with specific action.

In *Die Hard*, the hero finally comes to grips with love and what really matters. In *As Good As It Gets*, the woman learns to accept the leading man's imperfections. In *An Officer and a Gentleman*, the lead character shows he's become both.

Ask yourself, "What is one thing Ed would rather die than do?" Then do it.

8. CREATE A SATISFYING RESOLUTION

ACT III, the last 10 to 30 pages of the screenplay, reveals the steps Ed takes and, most important, the thing he gives up to get to a real resolution. Maybe he finally buys that expensive ring and a house to go with it. Maybe he makes apologies, finds his girl's longlost brother, or moves in with her muchhated pooch. More painfully, he might just say: "I love you."

In Act III the hero succeeds in getting what he needs, not necessarily what he wants. He does this through transformation, or a change in his actions. I say actions and not feelings, because actions are what we see onscreen. A character may emote all he likes, but if he takes no action the audience has no idea what's inside. This is why they call what actors do "acting" and not "feeling." We can only know who Ed is by what he does, finally. What, if anything, is he willing to sacrifice to get what he needs?

It is important to note that Ed may change, whether he gets the girl or not. Getting the girl is, in fact, irrelevant. What the audience wants to know is whether Ed "gets it." Does Ed make a change, whether for better or worse? He can let the perfect girl slip away and cater to his own greed if that is his resolution, sinking lower than when the screenplay started.

That's not happy. But a happy ending is not required. A satisfying one is. If the ending is satisfying, the audience will go home happy, regardless of the tears in their eyes. That is the point, to have Ed's story affect people.

9. GET THE HECK OUTTA THERE

You may use Act III to tie up loose ends and finish story arcs for subplots and ancillary characters. But it's best not to be too tidy. Not every story has a black or white ending. The best stories feel, at the end, like an open window. They leave the audience wanting more.

If a writer has a chance to end a screenplay sooner, he should do it. Like the best scenes, the best screenplays get in late and always end too soon.

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ACTOR BLOCKING

Acting can be considered in two parts: performance and blocking. Performance, for this purpose, is *how* a scene is played. Blocking (positioning and movement) is *where* a scene is played. The camera is also blocked in a choreographed dance with actor blocking. The script should dictate *how* a scene should be played, how a scene should be played and the design of the set should dictate *where* it should be played, and where it should be played should largely dictate how it should be shot.

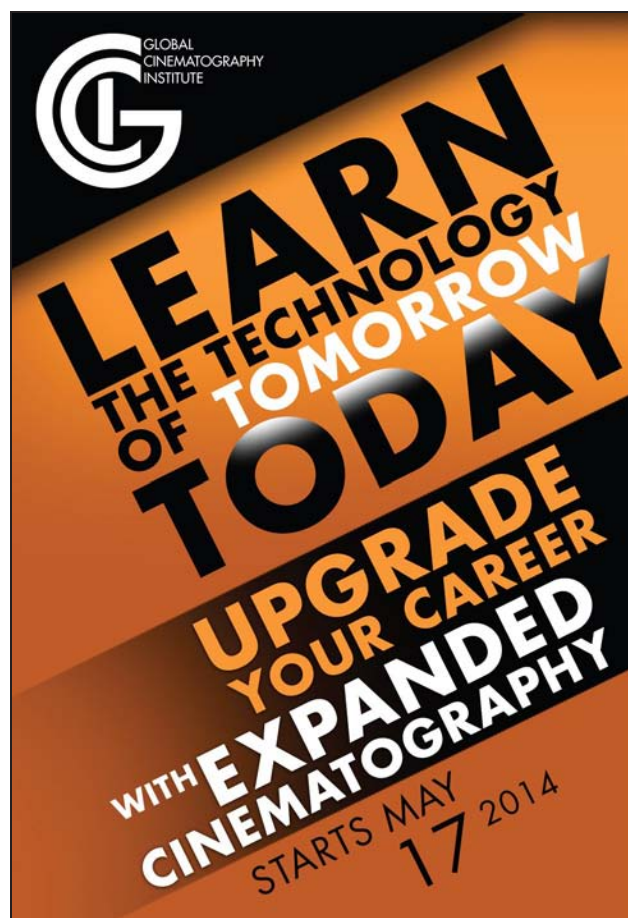
While you need to understand the dynamics of a scene prior to shooting (how you want it played), you do not always have to plan the blocking. In a perfect world it would be better to plan the blocking for every scene because the process can also generate ideas in acting, camera blocking, and coverage. However, the truth is there is rarely enough prep time, so you have to make choices about what to focus on.

Even if you planned the blocking you have a choice of how to use it on the set. If you have time you still might want to let the actors work from instinct and then shape their work after they've had a chance to explore. Or you might make suggestions about where to start or end, and then steer them as they work. At other times, you might be more explicit, telling them where you would like them to start, move, and end right off the bat. In all circumstances, however, you should be prepared to discard your planning if better ideas or unexpected problems come up.

The decision of when to plan and when to work the movement out on the set is based on a number of factors. How much time will you have to shoot? Working the blocking out with the actors on set takes longer. How much character interaction will there be and what is its relative importance? The more of either, the more you may want to work the blocking out with the cast. On the other hand, in those circumstances you may also be more inclined to take the time to plan the scene. And, finally, what is your stature versus the stature of the actor? The less clout you have the less willing an actor may be to accept your blocking without input.

An additional consideration for blocking is the use of a stunt or body double. If an action is too risky or risqué for your actor, you need to stage your scene so their movement is effective without revealing who they are.

You will find you can be effective with less preparation as you gain more experience. However, it is interesting to note that first or early career films can equal or even exceed films produced later in a career. That suggests that continuing to fully prep, even when you do not need to, is a good idea.



Planning for Festivals

By David Kaminski

START NOW

You need to start planning for festivals before you turn your camera on. And you will need to keep thinking about them until about two years after you finish your film. So you will be happiest if you stand back and consider what you will be doing, and how.

FINDING FESTIVALS THAT ARE A GOOD FIT

You need to be in the right festivals, not all of them. There is no end to the variety of festivals: they break out by genre, subject, region, media type, etc. You need to be in the festivals that will work best for you. Maybe you need to be in the best horror festival in the country. Or comedy. Or maybe a festival that honors editing. Narrative or documentary. If you talk to the people who have already submitted and attended a number of festivals, they will tell you that each has its own focus, and that some will be very receptive of your particular work, supportive of you, and promote your work. The best festivals in the country also have distributors and buyers, and getting to know them or having them admire your work is the ultimate goal.

FRIENDS AND LOCAL CONNECTIONS

Consider your goal. If you want some local recognition and a chance to meet local filmmakers and make some new friends, then you should work very hard to find a local festival. No matter how small, it is an event around which others will gather. The festivals in your area will list your film on their site, add links, and maybe help you get some local print, radio, or television interviews. These will help promote you as a filmmaker and also your film. Gather all of those pieces of media: newspaper articles, screenshots from websites, audio clips, video interviews, and posters, and add them to your press kit.

Your promotion of your film at smaller and local festivals in your area is very important. Everything that you do to help your film get local coverage will bring people to see your film, and attention to the subject. It will draw audience and create its own following. Work with the local festival to coordinate press and to make sure that you are on message and that the right photos, the right stills from your film, and the right production stills are used. Reach out to all of your local sponsors, actors, and crew, and encourage them to support your film as well. Everyone wins when your film brings people together and you get good press. Never rely on the festival itself to do the work of promoting your film. They are likely understaffed, overworked, and have a low operating budget. So any help you can provide them is not only good for you, but also welcomed by them. Being involved promoting your film and their festival might even help you become part of the festival itself one day. That is its own separate reward. Success will bring success. If you sell out the local theater for their small festival, and a larger nearby festival hears about it, then your chances of moving up to the better festival are improved. If you get a chance to tell the festival director that you packed the house because your film covers a hot topic or touches upon the zeitgeist, then they may book you because you will draw fans and audience to their other films too.

A CAUTIONARY NOTE ABOUT LESS REPUTABLE FESTIVALS OR SCREENINGS

The only danger your reputation might face, and this should be a calculated decision, is that if you start at a festival that is too small, it can hurt your chances of getting into a better festival. They may either want a national premiere, a regional premiere, or simply think that since your movie already has local press that it will degrade their festival to have links to a small and maybe unsuccessful festival or screening.

Be careful to partner with legitimate organizations and to make sure that if you do screen at small festivals, that you get a quote from a notable local filmmaker, a photo with someone of reputation, or some meaningful endorsement for a local cause that your film might address.

LARGER FESTIVALS AND MORE PRESTIGE

If you are looking for some prestige, then you should consider several options.

WORKING UP THE LADDER

Entrance into some festivals can help get you into get into others. If festivals see that you have played elsewhere, they will often take that as a sign that it was well received and that will improve your chances of getting your work into their festival too. Success can carry you up the ladder. The opposite effect is also true in that lesser known festivals will use your success at the better festivals to promote themselves. Everyone wins.

USE THE CALENDAR TO PLAN MONTH BY MONTH

Look at all the festivals that you would like to get into within the next 12-18 months. Pick the first one you want to get into. List the entrance fees and the early bird and late deadlines. Do that with all of the festivals. Make a budget for fees and a schedule to send your film out. Put it on a spreadsheet and tape it to a wall, or put it on a calendar. You need to live by those dates.

You will have only a short time to promote your film once it is made. Festivals want fresh work, and they often have a requirement that your film was finished recently. Also, you will likely grow or change as a filmmaker, and you will tire of the subject or material, so you will need to gather your strength and determine your stamina for promoting your film for the time to come.

FEES AND EXTRA COSTS

Look at the fees for a whole year of festivals, and set aside or raise from family and friends for the festivals. Consider 25-50 festivals as a good target, perhaps, to send to. Your entrance fees will range from free to \$25–\$75 per festival. You should plan to cover costs for postage, business cards, post cards, posters, travel expenses (by car or plane), food, hotels, and ideally some extra money to ensure some cast or crew can attend. Keep in mind that you made this film to be seen, so you need to get it out for others to enjoy and to promote yourself, so this is a necessary cost of the process.

YOU MIGHT GET YOUR MONEY BACK IN THE LONG RUN...

If you get into enough festivals and are lucky enough to get distribution, then you may get money to help you with your next film. You will need to find distributors who feel comfortable knowing that you can make a good film at a low price for them. They do attend festivals, and you will need to plan your career with them in the future, if you are lucky.

AWARDS

Awards help you elevate the status of your film. There are local awards, industry awards, and there are awards from festivals. You will want a few of them to help improve your stature as a filmmaker and you will want your film to have won a few prizes as well. Search through the festivals that might be a good fit for your film. Do you have "Best original song," "Best actor," "Best title sequence"? Sometimes festivals give special prizes, and you will want to know which festivals have them in advance, and then to use that to your advantage if possible. You can win a regional, national, or even an international award for a part of your film, not just the film as a whole.

Look carefully at the industry awards that filmmakers can earn. Whether it is a Webby, Peabody, Telly, Oscar (open to college students), a Cine Golden Eagle, Emmy, or some other industry award, these are recognized by all as being worthy awards, and having them is something that can help your career and promote your film.

PRIVATE SCREENINGS AND MENTORS

Aside from festivals themselves, there are also private screenings that you might be able to arrange or be invited to. These can build your local reputation and help you gather people around you that might be able to find you a job, help you with connections, help you find some funding or distribution, or simply be mentors to you as you build your career. Having mentors and experienced people to turn to will be helpful throughout your life and career, as you move from job to job in different parts of the industry. One advantage of private screenings is that they may not have any local press component, and they will not exempt you from larger prizes and premieres.

If a festival requires that your film premiere there, then you can sidestep this by having a small screening that will still give you the feedback and experience that you need without compromising your chances at the larger festivals.

FILMMAKING IS A BUSINESS, NOT A HOBBY

The best filmmakers plan their work around the festival circuit, and they know in advance where they would like to premiere, to whom they want to show it, and where they will find distributors for this film as well as financing for their next film. You should get in the habit of thinking about this business cycle so that you will remember you are making the films to be sold. If you are making the film only for yourself, you need to consider that you need to transition towards the business model if you want to be in the industry. Very few people can self-finance films and manage their own distribution. It can be done on a small scale, but it is not a career for most. Yes, there is self-distribution and there are models for that, but let's set aside for now. If you want to be in the business of making films—getting paid to make them—then you will want to think like an executive every time you pick up your camera, choose a festival, or put out your press releases, or create social media.

THE TAKE AWAY?

Plan your festivals and media campaign, set aside for fees and promotion, and have your next film script already finished before you even shoot your first film. You will want to tell people not only about this film, but your next project, and how you'd like their help and money to make it happen.

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Q&A with Film Producer Charles Roven

Interview by Scott Essman

HOW THE “MAN OF STEEL” PROJECT CAME TOGETHER

With a story by Chris Nolan and a script by David S. Goyer, Superman's newest film, “Man of Steel” was directed by a new player in the Warner Bros/DC arena, director Zack Snyder. In this interview, producer Charles Roven, who has produced many Hollywood movies, explains how the project came together.

How is it that Superman is still relevant after 75 years?

CHARLES ROVEN: I think it's pretty amazing. Just the symbol alone in all of its incarnation is in the top 3-5 most recognizable along with the cross. It's an incredible thing. I think the idea of somebody who looks like us who has extraordinary powers, there's a certain level of wish fulfillment to it. As the years go by and our attitudes change, the character has to metamorphosize into someone more [contemporary].

Do you think he's like human beings and we can relate to him that way?

CHARLES ROVEN: He's not us – he has these special powers. The thing about him where in certain kinds of ways, he has lost his relatability. In a more simpler time, he was a more simpler character. It was easier for him to make black-and-white choices. He's never had to debate his decisions. We felt in this movie that we had to create a character more complex.

Did this come through in the earliest draft of the screenplay?

CHARLES ROVEN: In the draft of the screenplay that David [Goyer] wrote, that was based on the story of David and Chris. It was massaged in an inspired way by Zack. That's what happens when you are dealing with really great talents. You have an idea for a story, but ultimately the vision for the execution of that story has got to be with the director. When you are dealing with a director who can do so many things directorially like Zack can. The guy who is guiding the way the actors are interpreting is the director [with] the visual style that the director is bringing.

Can you elaborate on what Zack added to the project in terms of story?

CHARLES ROVEN: For example, Zack read the script and felt that what was great character-wise about Clark or Kal-El was that he had actual things that made him relatable to us, particularly when he is growing up. As he's getting older he has a certain level of desire. He's on a quest to find out who he really is. We are on a quest in our own lives. In order to make it feel real, Zack decided that he would shoot the movie hand-held that would make it feel that it was much more of today. Spontaneous is more immediate. Those kinds of things are the interpretation of the director. The way that he flies that give you a thrill like you were flying yourself, that is a directorial interpretation.

How did you get involved in the production?

CHARLES ROVEN: I became involved through Chris [Nolan]. When he started in the early stages of pre-production on Batman Begins, because of the size of the movie he was looking for a producer that he could work with who could produce a movie of size. That was in 2003. We had the unbelievable great fortune to be working on Dark Knight Rises and Man of Steel at the same time. They overlapped shooting. It was impossible for Chris to be on the Man of Steel physically. In the early stages of pre-production, we talked. I knew when I saw Memento that he was a guy to watch. He was always doing his own thing.

What were your primary duties on Man of Steel?

CHARLES ROVEN: Together with [producer] Deb Snyder, we work with Zack on all of the above-the-line creative areas. The one thing that Chris kept in touch with was the script. We did revisions to the script. As we got closer and closer, the script became very very tight except for modifications to the action sequences. I worked very closely in the casting of the movie with Zack and Debbie and making those deals, even if we creatively decided jointly who we wanted to go to for the various parts. To pick the two fathers of Superman or the two mothers or Michael Shannon as General Zod, we would negotiate the deals. That's a producer's function, to work those deals out. The shooting schedules of those films are sometimes 2-3 times that of a regular film. We shot 125 days. Our global footprint was extreme over very large areas.

What was the location schedule like for the film?

CHARLES ROVEN: We shot in Plano Illinois and Chicago. Then we shot in Vancouver. We went to Vancouver Island and went up to the glaciers. Then we dropped down and shot in Mojave Edwards Air Force Base and went over to Bakersfield. When you have a wide global footprint and great well-known actors, it's important to schedule their time as efficiently as possible. Because the schedule is so long, if they need to be there the entire time, it's more expensive. It's better to compress their time in that period.

How would you describe your daily tasks during production?

CHARLES ROVEN: The most important thing is making sure that

Zack has all of the tools that he needs; making sure that all of the actors are comfortable so that there is no reason that they can't do their work as quickly as possible. Looking at the dailies to make sure we don't have to go back there or reconstruct it. When we picked Plano Illinois as Smallville, one of the things that struck us was as the result of an unfortunate train accident, one side [of the town] was taken out. We knew that we would have a big action set-piece in the town and destroy some of the buildings in the town. We constructed building that from a façade. Making those kinds of logistical decisions. Constantly being ahead of the production, thinking ahead. We had to build the Kent Farm to make it look like it was sitting in the middle of this farm field.

What about a film such as *Man of Steel* draws you in as a producer?

CHARLES ROVEN: Making the big movie is addictive. It's so complicated and such a challenge. If somebody said to me you could only do big movies, I wouldn't be happy. I really enjoy making both kinds of films. When you are doing a smaller movie, there are still moments in time when you need to open up the film, you need to give it some bigness in some areas.

How do you work with Snyder in the post-production phase of the film?

CHARLES ROVEN: Zack is an extremely collaborative director. We don't want to interfere with his cut until he's ready to show it. By the same token, we had a huge number of visual effects. Debbie and I looked at all of the visual effects. We looked at all of those shots as they were completed. We are not just releasing the movie in 2D. We are releasing in 3D and in IMAX. We are also involved in the marketing. You are not just doing the studio marketing. You have a tremendous number of promotional partners. It indicates to your audience that this is a big tentpole property. You want to make sure that they are going to use it in a way that is flattering to the film. You have to monitor those things.

With *Man of Steel* or the *Batman* films, are you working for the film or the studio?

CHARLES ROVEN: Every movie is different. My ultimate employer is really Warner Bros and Legendary. WB is the lead on *Man of Steel* – it's their franchise. They are the ones who are hiring me. My job is to make the best movie possible. I owe my biggest allegiance to the film from an emotional standpoint and an execution standpoint. They want me to be as pure in that resolve as I can possibly be. When I have a great director to work with, and I've bought into his vision and he's executing it, that makes my job fun and very rewarding. It allows me to do the best job I can and what the studio wants. I have to keep the movie in the forefront. It's all about the film. The purer that I can keep that in general, the better experiences by and large I've had. By the same token, to me, and quite frankly to guys who I love to work with I want to make the best movie I can make but make it within the budgetary constraints that I can do it in. Notwithstanding the size of this picture, when we finished principal photography, we were done with the movie. We did the same thing on the *Dark Knight*. We all really understood the movie that we set out to make. There was a vision, everybody embraced the vision, we followed him, and everybody knew the movie we were making and how we were going to make it.

What in the end do you want the audience to take from *Man of Steel*?

CHARLES ROVEN: As much as Superman is an icon that in many ways because of his extraordinary powers is aspirational, one of our biggest goals was to make him relatable. We knew we had to make it exciting and make it a lot of fun, but we did that because we made the characters and particularly Superman so relatable.



What You Will Learn About Your Film at a Festival

By David Kaminski

4 IMPORTANT THINGS

Most filmmakers assume that pleasing the audience is the only goal of getting into a festival. Not true. It is a place for you to learn more about your film, and a place for you to make business connections to sell or distribute your film. Ideally, you will also find financial support for your next project.

If you have never seen your film projected at 12,000 lumens on a 60 foot screen with a theater sound system, you are in for a treat. It will also feel like you are seeing your film for the first time.

1. WHAT YOUR IMAGE LOOKS LIKE

You will know what your film looks like when you watch it on a large screen. Do you want to see if your shots are in focus? On a big screen, it will be evident. And you will experience the differences between watching it on a monitor and seeing it projected. The colors will be less saturated. Your blacks will not be as deep. You will see video noise in your blacks, and even in your colors if you were shooting in low light with a less expensive camera or in a compressed format. And whatever motion artifacts or green screen keying problems exist will be evident. Any title that is not title safe may fall off the screen.

Ultimately, it is good to know this information, and you can experiment, make changes, and you will learn to ask in advance about the file types that you can send to festivals, their projectors, and the details of frame rates and aspect ratio will take on new relevance.

3. WHAT YOUR AUDIENCE THINKS

Among the opportunities at festivals is the chance to sit through your movie with an audience that will react in real time to your music, edits, characters, dialogue, and the story itself. You will hear them talk during the movie, jump at a startling scene, or laugh if your shot is too cheesy to be believable. After watching your movie with them, you may go home and make changes. If you are lucky enough to do a talk-back and field questions from the audience or at least talk in the hallways with those who saw your work, they will tell you what they have seen and how they would have done it differently and what they like. Listening to your audience, and not just you friends and family, is be invaluable. They are also among the consumers your agent will be trying to sell to. So if they are confused about your plot or dialogue, ask to hear more. If they have other feedback, take notes. It can only help you in your journey to making better films and getting this one to market.

2. THEATER SOUND SYSTEMS

Everyone who has edited their film or played it back on their computer will tell you that they know what their film sounds like. But do they really? Likely not. At best, they might have some professional near-field reference monitors. Those are useful to about 40 Hertz. If they are very lucky, they will have a subwoofer, too, to fill out the bottom. How have you been listening to your film?

Did you hear the footsteps in the background cross from left to right? The people talking off the set behind you? The rumble of traffic? The low thump that your composer added for dramatic effect?

In the end, even if you are lucky enough to have everything at your disposal, the sound systems in the best theaters might be a few hundred thousand dollars, and they are in a large space that has profoundly different acoustical qualities than what you are used to hearing your film in. Allow yourself the luxury of the best directors and sound mixers, and let yourself experience your film in a real theater with great sound. Even a local cinema can provide you with a new experience of your film. The best theaters will give you even more. You will be back at your computer editing it the day after you hear it in a theater, and you will feel glad at the opportunity.

4. MEETING YOUR DISTRIBUTOR AT THE FESTIVAL

Make luck happen. You will want to be standing in the hallway outside before your screening when the person who distributes films is standing there, shuffling through the schedule. Engage them in conversation, and invite them in to see your film.

During the festival, do not spend all of your time talking to your best friend. Extrovert. Head out to lunches, dinners, social events, mixers, chat up the table next to yours.

Be aware of those around you at the hotel, taxi stand, the airport shuttle, the airplane non-stop to LA—all these are places you can meet the right person. You might have a non-stop flight with an executive next to you. It happens. It is not just at the festival that you meet people, but on your way to them and from then that coincidences occur. Be ready with your pitch.

Know that your kindness, smile, intelligence, courtesy, and social grace will help you wherever you go, and that you may meet these same people again. The second time, you will be even more prepared, and they might be even more willing to talk to you.

Good luck!

Producer Deborah Snyder on the Making of “Man of Steel”

Interview by Scott Essman

PREVISUALIZATION AND PRE-PRODUCTION



Director Zack Snyder's wife Deborah is a creative collaborator on his film projects, including the current project, *Man of Steel*. In this interview, she reflects on her work with her husband on this new project and how the film was created.

How did you and Zack come onto *Man of Steel*?

DEBORAH SNYDER: We were at ShoWest a few years ago. The Nolans were there. It was the first time we had actually met, on the plane to Vegas. We said that we should all get together when things calmed down for both of us. We came to their house to lunch and talked about Superman. Zack and I turned to each other. I didn't know how you would crack Superman. Chris pitched the story idea that he had been working on with David Goyer. We left the lunch, and they had figured out a way to appeal to a modern audience. They asked if we would be interested in reading the script. It was really just as good as they had been pitching us. It was scary and exciting at the same time. He's such an important character and hasn't been relevant in a while. To take on this task was daunting but exciting.

What was key to cracking Superman in 2013?

DEBORAH SNYDER: To make him relatable to a modern audience. He didn't feel contemporary in the past – this perfect boy scout who was hard to relate to. For us, we'll never know what it's like to have people come from another planet. We've all been in this place in our life where we don't know if we are doing the right thing. We can really care about him in that way. It feels really grounded in reality. It's ironic that Superman is the most realistic film that I've endeavored. We shot on film and it feels real. The camera is handheld — that glossy feel. I also think that what's great about it is that Superman transcends the Superhero genre. He's really stood the test of time. There hasn't been a [successful recent] movie, but he's there in pop culture.

Did you approach this movie with the other Superman feature films in mind?

DEBORAH SNYDER: We operated like no other films existed. It's based on all the comics and not any one particular film or comic. The script was in really great shape, but after seeing it in the development process, we did some work on the script. Then the filmmaking exists, it does evolve. Zack's process is slightly unique. He takes the script and draws every single frame of the movie. There are volumes of books and it takes him six months. He draws it in an editorial manner. You can take the frames and edit them together. It gets really technical with the previz. They [the previzualizations of Zack's story drawings] answer questions.

Did the previz help determine the visual effects shots?

DEBORAH SNYDER: Previz is a stepping-stone for the visual effects shots. It is really informative. When you have a film where your main character flies, you have many visual effects. We start to get our visual effects supervisor involved. We go to computer models and break it down and start to build the shots. We sit with storyboards and there is something concrete to talk about. They were determining what elements we need to shoot versus what will be CG. All of the technical things will be worked out as best they can, so that Zack can work with the actors to get the best performance possible. We shoot and edit the actions sequences on video. If we need a different camera angle, we have a template and everyone sees what it is on the day. All of those tools help us be as efficient as possible. Figuring it out in pre-production is so important in these big films. We start months ahead of time in stunt-viz figuring out all of the fights. Our fight choreographer plans it out so meticulously prior to us going to the set.

How are the storyboards and the previz distinguished from one another?

DEBORAH SNYDER: The previz is video and the storyboards are printed. If there is a complicated action shots, we'll intercut the storyboards with the previz so that we know exactly what shots we need. It helps us ascertain what we need in a shot – define what we need in the scene. When Superman flies, we shoot a portion with our actor and use a digital double. The previz helps us define when the live-action transitions to a CG piece. There is no camera can move that fast. It goes back to a photography version of Superman. All of those are really great tools. They go from really low-tech drawings. He prefers it to be as low tech as possible — a model made of cardboard which is fast and

practical, and other times where you need something technical to help you figure out the shot.

How is the team organized to do this pre-production work?

DEBORAH SNYDER: DJ [John DesJardin, visual effects supervisor], [stunt coordinator] Damon Caro Damon and Zack are figuring out what the riggers are going to do with the stuntmen. This is our third movie with this particular team. Damon has worked all of Zack's films. They have a shorthand and they are not afraid to try things. We were going to go from this really tight shot of a live action girl to a digital double. It works really well and we couldn't have done it any other way. How long of a process was it to make the film this way?

We started in October-November [2010] looking at a script and started shooting in August [2011]. Almost a year of pre-production. We shot for 126 days and have been in post for 15 months. We are still finishing up our 2D version, have some mixing to do and some visual tweaks. We are going a Dolby and IMAX and 3D versions. We have a bunch of the 3D to do [as of March, 2013] although that has been ongoing. [The movie came out June 14, 2013.]

How close does the footage adhere to the pre-production plans that you created?

DEBORAH SNYDER: It's always surprising to me how close we follow it. We are turning over shots before we have a full cut. The more organized, the more time you have on the creative style elements of what the shot looks like. You get so much more production value by being decisive and having this road map that you follow. You spend time on the effects and what the shots look like. I really think that the biggest thing for us was to make sure you have the time that you put in.

What was the 15 months of post-production comprised of for your team?

DEBORAH SNYDER: Zack is [editor] David Brenner's second wife. Getting the story right and the moment and the take and as much as he's planned the shot, you have these actors that give varied performances. Balancing the right performances in the right moments in the film. Working with Hans Zimmer on the score. As the cut changes, update the visual effects, and as they come in, updating the cut. Between DJ and David, he'll lay something out, give it to visual effects, and that wonderful dance with the guys working in tandem with hand-to-hand trade off that they do with the shots. It's my favorite part of the process. The shoot is nerve-wracking; once you have the film and it's there, how you can change it, seeing it come to life after the enormous amount of work that goes into pre-production and the shoot. It's starting now to feel like a real movie. Sharing the audience and getting a reaction – to make magic.

What are your hopes for the final film?

DEBORAH SNYDER: I hope that we are able to bring Superman to life for a modern audience. That kids who might not know who he is will get to experience this rich amazing character. He's stood the test of time. He transcends the comic book genre. We are making him relevant again.

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The HD Cameras and DSLRs Are Here To Stay

by David Worth

VIVA THE HD REVOLUTION!

Why have these cameras become game changers? Because more and more cinematographers are discovering the vast array of once unthinkable new visual techniques and astounding ASA's that are becoming available to them when they shoot HD versus shooting on film. And, by the way, even if they do continue to shoot on film, 99% of the time they immediately transfer to digital in order to have all of the thousands of variables that are available during digital post production, instead of having a photo-chemical lab tell them that for a certain scene they can have "... two points of cyan and one point of density."

Many of the HD cameras like the Alexa or the RED Camera have already demonstrated that if you are capturing in 4:4:4 it is gathering so much RAW information, that if you only had time to shoot a two shot of your actors talking in a swank Las Vegas Bar and then you lost the location... Of course, you would need more coverage to edit the scene! Guess what? With HD you've got it!

Because you are able to go back to the original 4:4:4 material and create close ups of each actor with no "grain" or "noise" to use in order to complete the scene properly. This is absolutely impossible to do with film without creating an immense and unacceptable grain problem.

Film guys always used to bring up "latitude" but not anymore. The new Arri Alexa and RED EPIC are reported to have 14 stops of latitude, and I'm also being told that with some adjustments that's also possible to do with the Canon 5D Mark III.

When it comes to the DSLRs, they have more than proven themselves over the past several years, because of their ability to shoot in tight places, go totally unnoticed by the public and shoot at a variety of ASA's from 2400, 6400, to 12,000 and far beyond. In fact, if you Google the demo between the Canon 5D Mark II and the 5D Mark III... The comparisons were shot in the dark of night and the ISO or ASA of the 5D Mark III started at 102,000. It made a totally dark night shot of the city look like pre-dawn.

These astounding cameras that were created for photo journalists have already been used by commercial and corporate filmmakers as well hundreds of independent features like Ed Burns "Newlyweds"... Stream it on Netflix. They have also being called on to shoot entire TV episodes like the series "House".

They were also championed early on by major cinematographers like Shane Hurlbut, ASC who shot the big screen action adventure "Act of Valor" mostly using these amazingly, versatile DSLR "still" cameras.

Canon of course has released their professional C300 and C500 cameras that are on par with the RED or the Alexa and cost nearly three times what a DSLR costs. By the way, they can shoot an ISO or ASA 10,000 or 20,000 right out of the box! They were also introduced to the Hollywood community by no less a film maven than Martin Scorsese... Even this dedicated "film guy" has seen the light since he did "Hugo" and realizes that the future is HD and beyond.

If you still happen to be a doubter... I suggest that you check in online with your Netflix account and stream the amazing documentary by Keanu Reeves, "Side By Side"...

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The Tiffen Variable ND Filter comes in 52MM, 58MM, 62MM, 67MM, 72MM, 77MM and 82MM sizes and is available today through Tiffen's domestic and international dealer network.

For more information visit WWW.TIFFEN.COM.

Behind the Scenes: "Her Name Is Colver" and "Lost Generation"

RED Workflow

Melody Miller is a multi-award winning filmmaker, works professionally as a cinematographer and documentarian in Los Angeles and studies at the UCLA School of Theater, Film, and Television. Currently she is making a feature documentary about child sex trafficking called "California's Forgotten Children" (www.CaliforniasForgottenChildren.com). Melody shares with StudentFilmmakers Magazine some behind the scenes and working with RED cameras on UCLA productions, "Her Name Is Colver" (Director: Ted Sim; Directory of Photography: Min Bui) and "Lost Generation" (Director: Nikki Gorden; Directory of Photography: Jason Knutzen).



Melody Miller, Director of Photography on UCLA Thesis Film Production.

What were the main technical reasons you chose to shoot on the RED?

MELODY MILLER: The technical reasons we chose the RED was the ability to work in high-4k resolution with a RAW file capture. This camera system provided us with maximum flexibility in post-production for frame resizing or even adding subtle "zoom-ins". The high bit depth RAW file made post-production color correction much easier and more flexible compared to other non-RAW camera systems.

Tell us about your workflow with the RED on the films, "Her Name Is Colver" and "Lost Generation".

MELODY MILLER: For the workflow used in these projects, we shot 4k 16:9, .R3D files to Red Mag SSD drives. On-set, the DIT transcodes the RED Raw .R3D files to 1920x1080 ProRes 422 HQ files with sync sound which would be used for editorial dailies. We commonly used RedCine-X to create the off-line dailies, however occasionally we would use Davinci Resolve if there was a dailies color grade being applied. After editorial, we went into final color in Davinci Resolve and conformed the off-line Quicktimes back to the camera original R3Ds to take advantage of the 4k resolution and RAW color data. Our final master out of Davinci Resolve is 1920x1080 ProRes 4444s for mastering onto Blu-Ray and online streaming versions, ultimately submitting these to festivals. For certain festivals, we have had the flexibility with our workflow to create a 2k or 4k DCP from the graded .R3D files.

What approaches to camera settings, filters, lens settings, diffusion, or special lighting techniques did you use to create the looks and ambiances for the films, "Her Name Is Colver" and "Lost Generation"?

MELODY MILLER: Many of the camera settings, filters, etc. were chosen on a project by project basis. I don't have a general approach to using certain lenses or filters when working with a particular camera system. The most important element of my job when shooting is to serve the story being told. If the project requires a softer look - I may use more diffusion or lower contrast lenses. Digital (especially 4k) already has such a sharp look, I find myself mostly working with diffusion filters such as ProMist or Glimmer Glass to take some of the sharpness edge off the image. Regarding lighting, I approach it more creativity than ever before, knowing that I have the wide dynamic range and RED RAW capture available to me to perfect the look in dailies color correction or in the final grade.

For filmmakers who might want to explore using the RED for their own films, what important factors should be included in their decision?

MELODY MILLER: The most important factor when choosing a camera system for your own projects is to do your own testing as it relates specifically to the project and visual story. The RED has a look that cannot be replicated by DSLRs and vice-versa, so the only way to know specific characteristics is to do your own testing (and avoid word-of-mouth speculation). The key to understanding a digital cinematography camera is to have a foundation in the "numbers of digital" - bit depth, color space, color sampling, raster size, etc. and once you know the numbers, you will be able to evaluate cameras on a technical level. However, aesthetics far outweigh the technical any day of the week. Most of the noise in cinematography comes from talking about the numbers - not talking about the art. Cinematographers are artists, storytellers, collaborators first - and technicians second!

If you could share an inspirational tip with filmmakers around the world, what would it be?

MELODY MILLER: ACT: Acknowledge your power, Commit to change, Take charge of your future.



"Lost Generation," Directed by Nikki Gorden. DP: Jason Knutzen. UCLA Production. "I was 2nd AC and DIT for a UCLA thesis film. UCLA Thesis Film Jason Knutzen DP and Mike Pyrz 1st AC changing lenses for an exterior shot looking into a kitchen."

~Melody Miller

A NEW ALL-AROUND LENS BROADENS THE TOUIT FAMILY

More and more photographers are taking advantage of the growing possibilities afforded by compact system cameras with APS-C sensors. With the Touit 2.8/12 and Touit 1.8/32, ZEISS already offers two lenses with E- and X-mount that suffice in meeting the demands of ambitious photographers. Now, the new ZEISS Touit 2.8/50M expands the Touit family to include longer focal lengths as well as close-up coverage. The Touit 2.8/50M offers a magnification power of 1:1. As a result, the photographed object appears on the camera sensor in its original size. Details that cannot be seen with the naked eye become impressively visible at short shooting distances. This new Touit is therefore following in very large footsteps: ZEISS macro lenses with a magnification power of 1:2, such as the Makro-Planar T* 2/100 and Makro-Planar T* 2/50, have already established themselves as top macro lenses among SLR lenses.

Thanks to its moderate telephoto focal length, the Touit 2.8/50M is also perfect as a portrait lens. When allowing for a crop factor of 1.5, the angular field corresponds to a full-frame-equivalent focal length of 75 mm. Here, too, the lens's enormous versatility pays off. The lens covers distances from infinity to a magnification power of 1:1. The Touit 2.8/50M is a versatile lens that harmonizes very well with the flexible application of compact APS-C system cameras. Its imaging power makes it an ideal choice for close-ups and portraits.

The Touit 2.8/50M also employs the floating elements design from ZEISS. This enables the lens to achieve a consistently high imaging performance, including up to the minimum object distance (MOD). The exceptional image quality remains consistent, independent of the focus setting. Two aspheres – lens elements number three and four – deliver an important contribution to the high image quality. Two additional lens elements with low dispersion – lens elements number two and nine – help ensure that the lateral and longitudinal chromatic aberrations are kept to a minimum. A round iris with a total of nine blades gives areas of the motif outside the focus a soft and very natural-looking character. Focused objects before a blurry

The macro lens ZEISS Touit 2.8/50M for compact system cameras also shows its strengths in portraiture.



background are clearly accentuated, creating a harmonious and balanced bokeh. Excellent sharpness along all f-stops rounds off the performance spectrum of the Touit 2.8/50M.

"The new Touit 2.8/50M is for photographers who already use our other two Touit lenses; it's the ideal complement to their portfolio. Owners of APS-C system cameras with Sony E- or Fujifilm X-mounts who are looking for a new high-end lens will also want to use the Touit 2.8/50M. Whether a photographer has an eye for the smallest details or likes sharp portraits and pleasing bokeh, our new all-around Touit will definitely be at the top of their wish list," says Dr. Michael Pollmann, Product and Program Manager from ZEISS Camera Lenses.

The Touit 2.8/50M with E and X mount will be available worldwide in March 2014. The recommended sales price will be about EUR 755 (excl. VAT.)* or US\$ 999 (excl. VAT.)*.

For more information, visit WWW.ZEISS.COM/PHOTO.

TECHNICAL SPECIFICATIONS

Focal length	50 mm
Effective focal length if used on APS-C camera	75 mm
Aperture range	f/2.8 – f/22
Lens elements / Groups	14/11
Focusing range	0.15 m (6.02") – ∞
Free working distance	0.05 m (1.97") – ∞
Angular field** (diag. / horiz. / vert.)	31° / 26° / 18°
Diameter of image field	28.2 mm (1.11")
Flange focal distance	E-mount: 18,0 mm (0.71") X-mount: 17,7 mm (0.70")

Coverage at close range (MOD)**	23.5 x 15.6 mm (0.93 x 0.61")
Image ratio at MOD	1:1
Rotation angle of focusing ring (inf – MOD)	720°
Filter thread	M52 x 0.75
Diameter max. (with lens shade)	E, X: 75 mm (2.95")
Diameter of focusing ring	E, X: 65 mm (2.56")
Length (without lens caps)	E, X: 91 mm (3.58")
Length (with lens caps)	E: 104 mm (4.09") X: 108 mm (4.25")
Weight (without lens caps)	E, X: 290 g (0.64 lbs)
Camera mounts	E-mount, X-mount

* Status as of January 30, 2014
** referring to APS-C format

Beachtek DXA-CONNECT

GET CONNECTED

New. Versatile audio accessory for DSLR cameras and camcorders. The DXA-CONNECT is a combo multi-mount bracket and audio adapter in one. Easily attach all your audio gear to the sturdy mounting shoes and connect to the built-in audio adapter with low noise preamps and phantom power.

A beautiful fusion of function and performance, the Beachtek DXA-CONNECT is an active XLR adapter in a very unique chassis that serves as an accessory bracket for mounting multiple devices to your DSLR camera or camcorder. The adapter has a high powered, two channel low noise preamp with phantom power for use with virtually any professional mic or wireless system.

Record exceptionally clean audio directly to a DSLR camera or camcorder which will always be in sync with the video. For even higher quality audio, you can record directly to a portable field recorder such as the Atomos Ninja-2.

The DXA-CONNECT easily mounts to the hot shoe of the camera, so it is up and out of the way of the camera battery drawer. The brass mounting foot ensures a solid, stable connection. The unique bracket design has four sturdy mounting shoes and is ideal for attaching mics, receivers, monitors, lights or field recorders. The multiple mounting configurations provide plenty of versatility. A top handle can also be added to provide a convenient grip for your camera.

The suggested list price of the DXA-CONNECT is \$299 in the United States. For more information, visit WWW.BEACHTEK.COM.



KEY FEATURES:

- Two XLR inputs
- Stereo mini-jack output
- Low noise preamps
- LO / MED / HI gain settings for each channel
- Four sturdy mounting shoes
- Operates on one 9 volt battery

On Working with the DXA-SLR PRO

by Nathan Ward

"THE SPIRIT OF BROWNS CANYON" FROM GRIT & THISTLE FILM COMPANY



"The Spirit of Browns Canyon" short film (www.vimeo.com/58055595) was made simply to show the public some of the beautiful areas in the Browns Canyon Special Management Area (www.conservationco.org/issues/wilderness) between Salida and Buena Vista, Colorado, along the Arkansas River. It's an area being considered for wilderness protection, but despite its proximity to popular outdoor towns, not many people have visited the area. This is simply because it's difficult to access – even an hour-long hike requires one to drive into the backcountry to start the hike or to wade the Arkansas River.

We at the Grit and Thistle Film Company (www.gritandthistle.com) shot the film in fall to take advantage of the autumn colors, and for better or worse, it was a drought year, so we were able to wade the river easily to access the wilderness. This isn't possible most years.

The Wilderness Society and The Friends of Browns Canyon (www.browncanyon.org) commissioned the film, and like many of the short promotional pieces we do for nonprofit organizations, budgets are very tight. Consequently, we worked with a very small crew – very small being one person. We call it "zero impact filmmaking" – one person, one tripod and everything in a backpack. Light and tight.

We used Canon 7D camera bodies, paired with Canon L glass, an inexpensive Induro tripod and head. 7D cameras were perfect, because we didn't need super high resolution. We ran sound straight into the camera with the Beachtek DXA-SLR PRO (www.beachtek.com/products/hdslr/dxa-slr-pro). We didn't need phantom power, but it's the Beachtek we use the most frequently.

For sound, we used a very small Sennheiser MKE400 mic on

camera to capture ambient sound. For interviews, we paired this with the Sennheiser ew 100 ENG G3 lav mics, run straight into the camera with the DXA-SLR PRO.

The whole system fits into a backpack easily, allows us to monitor sound levels quickly, and you can backpack it into the backcountry easily. We used a similar system on a month-long trip to Peru where we shot a promotional piece for a program that helps educated girls in the Andes Mountains who have been orphaned. See "Girls Matter" here: www.vimeo.com/69046011.

Please don't hesitate to contact us at:

WWW.GRITANDTHISTLE.COM
and WWW.FACEBOOK.COM/GRITANDTHISTLEFILM.

Photos courtesy of the author. Copyright Nathan Ward,
WWW.NATHANWARD.COM.



AUDIO

**'The Year of the Unidyne' Celebration
Begins on the Anniversary of Mrs.
Shure's 65th Year of Service**

SHURE EARNS IEEE MILESTONE AWARD FOR UNIDYNE MICROPHONE

Shure Incorporated has introduced many significant technical innovations throughout the Company's history, but arguably one of the most important was the introduction of the Unidyne Microphone in 1939. This year marks the 75th anniversary of the legendary Unidyne Microphone, and kicks off Shure's "The Year of the Unidyne" celebration. As part of the celebration, Shure has announced that it has received an extraordinary honor from The Institute of Electrical and Electronic Engineers (IEEE)—the IEEE Milestone Award for the Unidyne Microphone. The award was presented to Shure on January 31, 2014, on the exact date of Mrs. Rose Shure's 65th year of service at the Company.

"During my 65 years with Shure, I've proudly witnessed the Company grow from a small manufacturer of microphones and phonograph cartridges to a global industry leader. It's an honor to be celebrated by my peers and colleagues," commented Mrs. Rose L. Shure, Shure Chairman.

The Unidyne microphone was the first directional microphone that used a single dynamic mic element. Using a single element reduced the size, weight, and manufactured cost, increased reliability, and significantly improved the acoustical performance. Since its introduction in 1939, entertainers from Elvis Presley to Frank Sinatra and political figures from President Truman to President Kennedy have chosen to use the Unidyne microphone.

"During the Unidyne's 75-year history, it has been at more important historical and entertainment events than any other microphone. Today, it remains one of the most popular, recognizable, and beloved products throughout the world," said Sandy LaMantia, Shure President and CEO. "To honor Mrs. Shure for her service, unveil the anniversary edition of the 55SH, and be presented with the IEEE Milestone Award is a landmark occasion in our Company's history."

The IEEE Milestones in Electrical Engineering and Computing is a program of the IEEE History Committee, administered through the IEEE History Center. Milestone Awards recognize technological innovation and excellence found in unique products, services, research, and patents that benefit humanity. The Milestone Award plaque resides in Shure's Corporate Headquarters in Niles, Ill.

George Thomas, Chicago Chairman of the IEEE History Committee, added, "The Unidyne's rich history of innovation is well-documented and its popularity unmatched. We congratulate Shure for its unwavering commitment to technological excellence, which has left a positive mark on humanity."

For more information about Shure microphones, visit WWW.SHURE.COM.

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AUDIO

Shooting with Canon 5D, 60D, Panasonic GH2 and the Blackmagic Pocket Camera

DIRECTOR'S BIO

Alastair Cummings

Director/Producer/Editor

Born and raised in the seaside town of Whitley Bay, England, Alastair has been making films professionally since 2009. A director, producer, cinematographer and editor, his work has appeared on various UK TV channels, as well as other online media outlets. Alastair started his production company, Big River Films, whilst in his final year at University and over the past 4 years has become well established in his region. Big River Films works with a vast range of clients from large multi-nationals through to local poets and playwrights, building brands and telling stories. Alastair also works alongside a film collective creating narrative films which have gained recognition and awards at various festivals across the globe.

CAMERA SETUPS WITH THE DXA-SLR PRO

For my projects, I use a combination of cameras including Canon 5D, 60D, Panasonic GH2 and the Blackmagic Pocket Camera. With the DSLRs, I simply plug the output of the DXA-SLR PRO straight into the camera and adjust the camera's levels to as low as I can get away with. Magic Lantern on the Canon cameras certainly helps being able to fine tune the camera's analogue and digital gain. The Blackmagic's pre-amps are quite poor so I run the output of the Beachtek into a Zoom H1 and record the sound separately which is very clean. Since I only use the Blackmagic for narratives or music videos this isn't a problem for me. My boom operator plugs into the Beachtek and we both monitor out at the same time, working together and communicating to achieve good quality audio.

TECHNICAL REASONS FOR CHOOSING THE DXA-SLR PRO

I chose the DXA-SLR PRO after using various other devices such as the Zoom H4n and Juicedlink DT454 and being disappointed with the results. I needed something robust that I could easily control myself from behind the camera and that had knobs for the gain control so that I could ride it during documentary style shooting. The buttons for gain control on the Zoom H4n proved very awkward when trying to adjust on the fly, constantly clicking them to get the right levels. Most of the work I do is corporate or documentary style shooting so having all the audio controls easily accessible behind the camera is a must when shooting handheld. A huge factor for me when choosing the DXA-SLR PRO was the fact that it has limiters built in. So when I'm out shooting an event and suddenly there's a loud round of applause for example, my audio doesn't clip thanks to the limiters kicking in. Of course the most important thing is that the pre-amps are quite good compared to similar priced devices.

CAPTURE AUDIO WITH THE DXA-SLR PRO

Once you work out how far you can push them it's very simple to get good quality audio in camera.

AUDIO WORKFLOW

My audio workflow is very simple. I run most of my audio in post through iZotope RX which is a very powerful piece of audio restoration software. I'll generally run the individual sound files through it and look at the spectrogram for noise patterns. Once any undesirable noise is removed I'll then do any further changes needed such as gain adjustment and export as a high quality WAV to link back up with my footage in the editing suite. When shooting in documentary style circumstances you often find yourself in less than optimal recording conditions so iZotope is very handy for cleaning the audio up afterwards. For example, I once managed to remove cell phone interference mixed in amongst speech using the various tools and looking at the spectrogram. It's a very powerful piece of software that I think is often overlooked. Anyone working with audio should get it! Most of the time only minor adjustments need to be made if any but it's always useful to check the audio properly before dumping it on your timeline. I find a little time in post on your audio can go a long way.

"In this ever changing environment, sound mixers need the latest gear with the latest knowledge on the way to best run that gear."

— Rich Topham Jr. Owner, Professional Sound Services

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A Portable Continuous LED Light for HD Camcorders and DSLRs

TRIP PRO

Lumos' new Trip Pro is a portable continuous LED light for HD Camcorders and DSLRs. Built by DMLite, the Trip Pro is part of Lumos' new Trip Series. The Trip Pro is a powerful, pocket-size, continuous light that comes with an adjustable color range from 3200K to 5600K and 100% to 0 dimming with minimal color shift. Like all Lumos lights, the Trip Pro features unprecedented color accuracy with a CRI (Color Rendering Index) as high as 97 Ra at Tungsten, and a maximum Lux rating of 560 at a distance of three feet. The Trip Pro is also flicker free and offers less glare. It can be powered by an AC Adaptor, a Canon LP-E6 battery, or an Anton Bauer or V-mounted battery via a D-Tap power cable. The Lumos Trip Pro comes with one small grid, five spare lenses, pouch and manual, and costs \$399. For more information, visit the International Supplies website at WWW.INTERNATIONALSUPPLIES.COM.

International Supplies are distribution specialists based in Inglewood, CA, with more than 25 years of experience bringing unique, high tech and high quality gadgets to markets worldwide. They cater to a variety of industries: photo, film/video, consumer electronics, law enforcement/military, and outdoor and shooting sports. They are dedicated to offering their customers the very best in digital electronics, and other innovative and fashionable products. They distribute and market everything from traditional photographic film, to portable storage devices, technology cleaners, batteries, camera rigs, LED Lights, mirrorless lenses, ballheads, tactical flashlights, and hard use equipment cases.



The Tiffen Company Launches Three Exceptional Davis & Sanford Tripods

Precision engineering and rugged design provide photographers and videographers a new range of exciting camera support options.

The Tiffen Company, a leading manufacturer of award-winning digital imaging accessories, showcased three new tripods from its Davis & Sanford brand at the 2014 International CES exhibition. "The Tiffen theme at CES 2014 is 'Ahead of the Curve,' and these new Davis & Sanford tripods hit at the heart of this motto. Inspired by the tremendous work our customers produce, we designed three incredible Davis & Sanford tripods that will aid in their quest to create the world's greatest images," states Steve Tiffen, President and CEO.

New Davis & Sanford tripods shown at CES included the compact Steady Stick 3QR with quick release system as well as new additions to the existing Davis & Sanford lines: Magnum P336 and the Vista Attaras 4M Tripods. "Our customers will go to great lengths to capture the perfect shot and we have carefully crafted tripods to support their needs for versatility, performance and sturdiness. Whatever their vision is for the image, the new Davis & Sanford tripods are precision-engineered to make it a reality," comments Steve Tiffen.

The Tiffen Company will be exhibiting at the 2014 NAB Show in Las Vegas, Nevada, April 7 through April 10. Drop by their exhibit booth to participate in product demonstrations. Sign up for Tiffen Dfx Weekly Webinars at www.tiffen.com.

ATTARAS 4M HIGHLIGHTS INCLUDE:

- Suitable for pro performance, DSLR, mirrorless, point-and-shoot cameras
- Video grounder three-section tripod with 11 lb. capacity ball head
- Three position, 26.5mm independent leg adjustments
- Adjustable four-section snap leg locks
- Rubber feet add extra stability
- Premium BQ11 ball head with quick release
- High-quality Davis & Sanford Tripod bag included
- The Attaras 4M is available starting March 2014.

MAGNUM P336 HIGHLIGHTS INCLUDE:

- Extra-sturdy body and legs for indoor or outdoor use with grounder feature for digital DSLR, still, video or scope uses
- Premium PB336-18 three-way ball head with 18lb capacity
- Two built-in bubble levels in head and one in tripod
- Four position, independent leg adjustments
- Adjustable three-section snap leg locks
- Quick lift two-section center post for rapid adjustment and low-range shooting
- Bottom center post hook for hanging equipment or adding weight to increase stability
- Rubber feet add extra stability
- High-quality tripod bag included
- The Magnum P336 is available starting in late January 2014.

ATTARAS 4M, MAGNUM P336, AND STEADY STICK 3QR

STEADY STICK 3QR HIGHLIGHTS INCLUDE:

- Portable camera support goes where tripod or monopod can't be used
- Variable quick-release system easily attaches to Davis & Sanford FM18 head
- Belt-mounted support arm shifts camera weight from shoulder to torso
- Padded swivel belt holster and heavy-duty 2" belt included
- Multi-position handle offers added maneuverability when attached to either side of camera or used as shoulder rest
- Airline carry on and backpack ready
- Pan rotation: 360 degrees
- Tilt adjustment: 75 degrees up, 75 degrees down
- The Steady Stick 3QR is available starting March 2014.



5K is now 6K Resolution

RED DRAGON

In 2006, RED Digital Cinema began a revolution with the 4K RED ONE digital cinema camera. By 2008, the camera that changed cinema also began to change the world of stills. The same camera that shot features like "Prometheus" and "The Hobbit" is used to shoot covers for magazines such as "Vogue" and "Harper's Bazaar". Additionally, the 6K EPIC and SCARLET cameras are built around a modular foundation that gives the flexibility of full customization for each shoot.

6K RED DRAGON

With the 6K RED DRAGON® sensor, you can capture over 9x more pixels than HD. Unrivalled detail and impressive native exposure eclipse 35mm film in both latitude and image density. Industry leading specs distinguish the EPIC DRAGON as a model for image innovation, helping the evolution of digital cinema technology.

Resolution is more than just attention to detail. From large objects to granule textures, 6K images cultivate the nuance of every image, leaving nothing behind. Improvements to micro-contrast and MTF produce a cleaner image, drastically reducing moiré and aliasing artifacts. When outputting 6K files to 4K or HD, your image will appear more refined and detailed compared to those captured at lower resolutions. The choice is simple; bigger is better.

6K resolution translates to over 19 MP, packing the same detail you expect from your DSLR into a cinema camera. When you can capture up to 100 frames per second at full resolution, you get 100 chances per second to capture the perfect picture. Every still is raw and Adobe Photoshop compatible, which means your workflow doesn't need to change—even if technology does. The RED DRAGON sensor blurs the line between motion and still cameras, giving you the best of both worlds.

Just because your specs changed, doesn't mean your gear has to. All existing accessories, rail components, and modules designed for EPIC-X or M are compatible regardless of what sensor is installed. Instead of making your accessories obsolete, RED proudly takes great care in making sure your equipment lasts as long as possible. Change has never been so easy. A new sensor means a new look, and REDCINE-X PRO gives you all tools you need to dial in your image the way you want it. With its latitude at 6K resolution, you can play with color, curves, and composition with less limitations than ever before. With the RED ROCKET-X card, your RED workflow just got 5x faster than ever before. REDCINE-X PRO harnesses the power you need to tame your 6K EPIC DRAGON footage and is available for free only on RED.com.



For more information, visit WWW.RED.COM.

Optimized for the 6K RED DRAGON® sensor, this product is designed to accelerate the process of your R3D workflow, regardless of resolution. Using Dual DisplayPort + Dual HD-SDI 1.5G/3G for video output, RED ROCKET-X provides real time 4K playback directly to your 4K display or projector.



PANASONIC TO LAUNCH FIRST 'CLOUD READY' CAMERA

CLOUD AJ-PX270

Panasonic is set to launch its first handheld ENG camera with wireless connectivity, enabling recorded content to be shared almost instantly and accessed from anywhere. The AJ-PX270 removes the need for traditional video uplink, perfectly positioning it for the growing live stream and freelance news gathering market. The camera enables a wireless production workflow via LAN, with additional 3G/4G/LTE application from Autumn 2014. The P2 HD handheld camera recorder has integrated AVC-ULTRA recording, offering a wide range of recording bit rates. In addition to AVC-Intra100, the camera has AVC-LongG, which enables extended recording of 1920x1080 10bit 4:2:2 broadcast quality footage. With two built-in microP2 card slots, the AJ-PX270 offers cost effective operation and simultaneous recording.

Rob Tarrant, European Product Manager at Panasonic said, "The AJ-PX270 can drastically improve the ENG workflow, getting content to air faster, which is important for any broadcaster in a 24/7 news

and sports environment. But outside of traditional broadcasters, the move towards high quality video has been a phenomenon that shows no sign of slowing down. For corporate users, YouTubers and freelance news journalists, two microP2 cards mean simultaneous broadcast and proxy video transmission to a cloud server from almost anywhere."

The AJ-PX270 is available from the end March 2014.





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MAKE IT HAPPEN

Some recent notable films that can be found on veteran production executive Andi Isaacs' resume include "Now You See Me", "Warm Bodies", "Red", "Twilight", "New Moon", "Eclipse", "Breaking Dawn 1 and 2" ("The Twilight Saga"), "Letters to Juliet", "Knowing", "In the Valley of Elah", "Pirates of the Caribbean 2 and 3", "National Treasure", "King Arthur", "Someone Like You", "Anna and the King", "The Pacifier", "There's Something About Mary", "Philadelphia", and "Scent of a Woman".

Andi Isaacs has recently created her own film production and consulting firm, 320 Films. She has begun to build an international client base, to include Castel Studios in Romania and the UK Production Guild, in addition to working with several independent producers and production companies in both Los Angeles and the UK. Isaacs previously served as the Executive Vice President and Head of Physical Production for one of the film industry's highly successful independent studios, Summit Entertainment, from its inception in 2006 until its sale to Lionsgate in 2012. Capitalizing on Summit's modern view of a studio and its processes, Isaacs used this platform as a way to make adjustments to traditional studio practices as well as mentoring the next generation of executives in the feature film production arena.

At Maine Media Workshops + College (www.mainemedia.edu), Isaacs teaches the course, "Understanding the Hollywood Studios & Distribution". Topics include: What a studio does and the different objectives of each department. Where to start? How to network and find the job you want. Understanding how and why studios buy scripts. Understanding how and why studios distribute films. The challenges of being an independent filmmaker. How unions work and how to become a member. How to move up in the ranks. Is Hollywood right for you?

In this exclusive interview, Andi Isaacs talks with StudentFilmmakers Magazine about her teaching style and philosophy at Maine Media Workshops + College. Isaacs shares some of her most memorable production experiences, which she uses in her teaching. She also shares advice for students on putting together a film crew, and touches on what makes a successful student film. Isaacs also gives students advice on getting their foot in the door.

Could you share with us your teaching style? What's your philosophy? What is important?

ANDI ISAACS: One of the things that is so fascinating about film production is that much of what you do is learned by experience, it's difficult to teach in a book or on a power point presentation. My first job on a film set was craft service (serving coffee), and I took the opportunity to really pay attention to what everyone did and learn from that. Over the years I have become a very "Socratic" teacher. I always encouraged my staff, and now my students, to ask questions (and push them to find the answers themselves), and figure out what they need to do in any given situation. I often say things like "is that a question or an answer?" or if their response is hesitant, "are you sure?" It used to drive my staff crazy! But in the world of film production a tremendous amount of money is being spent by the second and you have to learn to analyze a situation and be decisive. At MMW, I use a lot of the forms and tools that we used in actual films, so students can see the format, ask detailed questions and are able to take a familiar film and see how it was put together from the beginning.

Tell us about the course that you teach at Maine Media Workshops + College, "Understanding the Hollywood Studios and Distribution".

ANDI ISAACS: One of the points I always make in my classes is that there are hundreds of thousands of new people every year who want to work in the film industry. Add the hundreds of thousands from last year, and the hundreds of thousands next year etc. etc....then factor in the there are only about 250,000 people making a living in media and film internationally, and you get a sense of how competitive it really is. At MMW, we



are trying to help students get that competitive edge. Our new 8-week Intensives in Production Essentials and Cinematography concentrate on giving students introductory classes that are specific to their interests, like management, production design, post production and visual effects, with the opportunity to take more intensive classes at a later date. MMW is very excited about expanding our film program, and have a lot of interest from industry professionals around the country to participate in teaching classes. My class separates out the dream from the reality. After 25 years in the biz, ending with creating and running physical production for one of the most successful independent studios, I have an inside view of the which movies make it to the screen and why, who gets hired and how they're chosen, and how the Hollywood machine really works. I want to share with young filmmakers what may be in store for them and help them navigate the best way to forward their careers.

happening in the industry. Because the classes are for condensed periods of time, we are able to get teachers who are currently active in the industry and can act as mentors to their students in the future. Not to mention, do you know how beautiful Maine is? What an amazing place to spend a summer! And between you and I, the catering is pretty awesome too!

Tell us more about Maine Media Workshops + College. What are some of your favorite things about the campus?

ANDI ISAACS: One of the most amazing things about MMW are the people involved. Every teacher loves what they do, and students come from all points of life and all over the world to take classes there. The campus is near one of the most beautiful coastlines on earth, and the experience of living and working



with a small group of people in such an intensive manner is very similar to what it is like on a real film set. MMW is a non-profit organization and thanks to some truly wonderful sponsors, have top of line equipment and resources. Every Friday night the entire school gets together and reviews each other's work in a supportive and productive environment. Because many of the teachers are successful and active in their fields, it also has great networking possibilities and creates long term mentors and friends.

Could you share with us some of your most memorable production experiences that continue to inspire you today and reflect some of the important filmmaking concepts you teach?

ANDI ISAACS: I was incredibly fortunate in my career to work with some amazing directors, producers and filmmakers. The most talented people were also the most flexible, with a 'make it happen' attitude. It's a lot easier to make a movie when you have all the equipment you could ask for (aka money), visual effects and time in the world. In real life, and becoming more and more prevalent in film production today, is a need to use creativity to make it work. Going back as far as "Bonfire of the Vanities", my first job, I can remember showing up to set in the Bronx where we were shooting, and the entire crew was told to go to New Jersey. We were locked out of the location because the film was controversial. We still shot that day...everyone had to make it happen.

I once had to do a reshoot where we built 14 set pieces with 87 different set ups and only 4 days to shoot it. Every person on that crew knew what had to be done before they ever signed on



What sets Maine Media Workshops + College apart from other film schools?

ANDI ISAACS: MMW has hands-on experiential courses where you can learn a tremendous amount in a short period of time. The new summer Intensive in Production Essentials gives students an opportunity to see if film production is really for them without too much pain to the wallet, or committing to a four year program that may not be what they really want. The more advanced classes are hands-on, learning the newest technology or delving deeply into a screenplay or production plan. There are also a great deal of accomplished filmmakers from around the world who come to MMW to sharpen their skills, learn new technology and get updates on what is currently

for a day's work. On the first "Twilight" movie we needed to give the illusion that the rogue vampires walked at double speed, but didn't have the resources to adjust in post – so we took heavy duty plastic, laid it on the floor and dragged it while the actors walked on it. It looked great on screen. On "Perks of Being A Wallflower", we actually saved money by shooting in the writer's parent's house, where the story took place originally. On "Warm Bodies", I scoured the universe for an abandoned airport, and found it in Montreal. Without it and the production designer's style and director's creativity, we never would have been able to greenlight the movie. One of the things I've done in class is to ask a class to plan a shoot day on paper, and then I take away some of the key elements that they need in order execute it. Then they need to figure out how to still make it happen.

What advice or insights can you share with students on putting together a film crew for the first time?

ANDI ISAACS: Filmmaking is not easy or glamorous, and anything that can go wrong, will. It is a high pressure environment, where time and money are always of the essence. You want to surround yourself with people who you trust, who share your vision and who have that "make it happen" attitude. People who can contribute in their own way to make the best film possible, and who love filmmaking as much as you do. You would be surprised how quickly someone's attitude can change after a 15 hour day in the rain. Interview, interview and interview. If the person's first interest is in how much they are getting paid, pass on them! And as much it pains me to say this, if they are not working out, replace them.

Remember that the most experienced person may not always be the best choice. How they interact with others, their willingness to adjust and their positive attitude can be much more important when it comes to crunch time.

What makes a successful student film?

ANDI ISAACS: When I was in film school (a million years ago) I took an animation class. All of the other students in the class were artists. We were asked to make a two minute project

for our final. I used stick figures and a watch. Everyone else had these elaborate, and beautiful drawings, but no one else completed the project. In my opinion the most important aspect of a student film is that you have a strong plan, roll with the punches and get it done from start to finish. There is no way you can learn, if you don't complete the process. You have a whole career ahead of you to fine tune your talent, use your time in school to understand what goes into getting a film produced. That's one of the things that makes MMW special. The more intensive classes go through the entire production process hands on, and the new summer program can give you a comprehensive introduction that will help you plan out your future projects.

What are the major benefits for students understanding Hollywood studios and distribution?

ANDI ISAACS: Everyone who makes a film makes it because they want it to be seen. Believe it or not there are only about 6 companies that distribute all the films you see, independent, television or otherwise. Without knowing that process, who the buyers are, where's the best place to be seen, how to do a pitch or synopsis or how to get your foot in the door, it is almost impossible to find an audience.

What advice would you give to new and aspiring filmmakers and storytellers on getting their foot in the door?

ANDI ISAACS: Film production is still very much an entrepreneurial business. You can succeed in many ways if you are willing to work as hard as you can, and be flexible in your path. Remember that most people in film start at the bottom, answering phones, sweeping floors...serving coffee. But with a good attitude the sky is the limit. Take as many classes in your field as you can, and network, network, network. Though it is unfortunate, you still really need to know someone to help you get your first job, but what you do with that first job is up to you. Keep making your own films, keep writing, but work with others to master your skill set and learn as much as you possibly can. When you do get an opportunity it may be your one and only shot, so be prepared!

MAINE MEDIA WORKSHOPS + COLLEGE

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www.mainemedia.edu/workshops/filmmaking/producing-intensive

Cinematography Intensive:

www.mainemedia.edu/workshops/filmmaking/cinematography-intensive

Filmmaking workshops:

www.mainemedia.edu/workshops/filmmaking

Understanding the Hollywood Studios & Distribution:

www.mainemedia.edu/workshops/filmmaking/understanding-hollywood-studios-distribution



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Dawid Jaworski, Composer

Strzelce Krajeńskie, Poland



COMPOSING FOR VIDEO AND FILM

3 Quick Tips from Dawid Jaworski

- Get to know the story, and film characters, talk with the director about it and the film crew when it's possible.
- Watch out for dialogs between the scenes while composing.
- When you're composing and you're blocked, and you can't find the right notes – get some sleep, go for a long walk, and take a shower. When you're back fresh, you're back in the game.

WORK AND EXPERIENCE

I am a beginner. I'm a self-educated film composer since February 2012. So I have two years experience so far, which is not many years. But, I am strongly pursuing my career because this is my passion. I've always been close to film. I love films and music, especially film music.

I have my private small music studio in my home. I am constantly investing in it. When I am not in studio, I make connections with people through social media, and I also go to the film festivals, and film music festivals with master classes. We have in Poland two wonderful international film music festivals in Poznań City, Transatlantyk, with guests also from Hollywood. Creator and director of the festival is Oscar-winning film composer Jan A. P. Kaczmarek.

Also, in Cracow, FMF International Film Music Festival, with the film music concerts. In 2013, it was the first edition of Master Classes for Young Composers. I've been in both, of course, because this is the best opportunity to meet people like me, and to learn something as a composer.

In my music I try to compose with Symphonic Orchestra, but sometimes I mix it with a bit of electronics, and sound design. I also try to focus on finding interesting short and feature film projects right now. But of course, I am open for other media when it's interesting.

ON COMPOSING FOR VIDEO, FILM, AND MEDIA

Similarities and Differences

In my small experience, I think the biggest difference between composing for short film versus for media is complexity because every film is different... What's most important is the film and the story, not my music. When composing for media? When I was working with a corporate video project, the guy told me, "it must be simple, in order to be easy listening all the time." So I wrote a very simple, optimistic tune.

When you watch adverts, music is always easy and nice to hear.

And similarities? Deadlines, there's always a deadline, which is good and motivating. And sometimes temp-track; the director or the author of the project gives you music, and tells you, "compose something in this style but not the same, obviously".

In my last short film (1 minute length), I spent 10 hours straight with the score. I got the material with no music and a deadline. And then I watched the film maybe three times, and then, with my intuition I improvised to it.

TOOLS AND TECHNOLOGIES

At this time I work only with the samples, with my PC, M-Audio Interface and M-audio Workstation. And, of course, DAW - Pro Tools, which I love. In the future, of course, I want to work also with a real orchestra, but I am still learning step by step.

MEMORABLE PROJECTS

I think the most memorable is my first film project I worked on. I got hired in 2013 on a short film when I met the German Director Erik Schiesko at the Solanin Film Festival in Poland. He liked my demos and gave me the opportunity to work on the project. I was working really hard, made a few important mistakes. I watched the film about 60 times before even starting to improvise, instead of watching the film a few times. And I learned a lot. I created two versions; OST wasn't approved. But Erik gave me time for gaining experience, so our collaboration is not over yet. My recent film, "The Wizard," from January 2014, when I've done OST with the approval right away [is one of my favorite projects].

Because the film was so inspiring, and when I was composing for it, I had experience from other projects, it was easy work, and I quickly found the right music for it. Me and director Galatkyka Art - Dominika Muniak know that we will make more films together.

CURRENT PROJECTS

[In production] is the next short animation film from the director Dominika Muniak, and I will be the composer for this project. This is part of Animation Academy in Gorzów, Poland, where young people take part of the animation process with the director.

ADVICE FOR ASPIRING COMPOSERS

Despite of the growing numbers of film composers around the globe, don't give up, just do your thing with your style. Be open. Go to the film festivals and network with people there. Be determined. When it's your passion, with small steps, there will be small successes, but every project opens another door. Daniel Carlin told me, "Work hard, be nice. And that's it! And you'll be successful."

LINKS

<http://networking.studentfilmmakers.com/dawid-jaworski>
<https://www.facebook.com/dawid.adam.jaworski>
https://soundcloud.com/dawid_jaworski



NETWORKING - networking.studentfilmmakers.com

Augusto Meijer, Composer

Netherlands

COMPOSING FOR VIDEO AND FILM

3 Quick Tips from Augusto Meijer

- Have patience. Becoming a recognized composer does not come overnight. Work hard, and don't give up.
- Be inspired. Watch and listen reference materials over and over again.
- Take a rest. Be sharp when you work, but also allow yourself to really step away from it at times.

WORK AND EXPERIENCE

I'm a composer and producer from the Netherlands. I produce royalty free music and sound for media projects through my company, Greynote Music, and I work as an independent composer on various electronic composition projects.

ON COMPOSING FOR VIDEO, FILM, AND MEDIA

Similarities and Differences

Composing for film and video is one of the most exciting things to do. Music and sound is an amazingly powerful element which dramatically influences the overall experience. For me, the main thing that differentiates working with video is the direct interaction and inspiration you get from the footage itself.

This is why it works great composing directly while watching relevant footages, instead of working from written ideas or concepts only.

TOOLS AND TECHNOLOGIES

For electronic music, my main instruments are various synthesizer hardware, i.e., drum machines, samplers, etc. For arranging, editing and acoustic instrument materials, I use software. My Mac Pro is the core of my studio space.

MEMORABLE PROJECTS

I once had the opportunity to visit Ohrid, Macedonia, for a two-week composition project, to meet amazing instrumentalists to work with. We, as a group, had done various performances during a well-known music festival. It was an amazing learning experience.

COMPOSING FOR MEDIA

3 Quick Tips from Augusto Meijer

- Network. Marketing, promotion, etc. is as important as the work itself.
- Be fast. clients love fast turnarounds. Learn to deliver hi quality work in a short amount of time.
- Be original. Try to be yourself in your work, to stay unique.

CURRENT PROJECTS

I'm currently working on mastering engineering tasks and a new live-electronic composition collaboration project with two talented instrumentalists.

ADVICE FOR ASPIRING COMPOSERS

My main objective as a composer is to steadily progress in my work. There is no need to rush, and it's important to keep focus. The advice: A composer's career is not a sprint, it's a marathon.

LINKS

<http://networking.studentfilmmakers.com/greynotemusic>
<http://audiojungle.net/user/augustomeijer?ref=augustomeijer>

Steven Silvers, Sound Production

Los Angeles, California, United States



WORK AND EXPERIENCE

I began field recordings when I moved to Seattle during high school. We lived in the middle of the forest so I spent most of my time outside, listening to the trees, the ground and the animals. I responded to the sounds occurring around me with the harmonica, and then I realized how influential the natural environment was. I decided to take an old fashioned tape recorder out that I found in my parent's basement, and would record myself playing the harmonica in the forest.

One day when I went out to the forest, I decided to just record the sounds of the environment. I noticed patterns, color and ambience between the sounds. A strange beast sounded in the distance (it was most likely a bear), but it was so bewildering to me. Since then, I bring a recorder with me wherever I go. You never know what sounds you will hear, and usually you don't even realize the strangeness of ambient sound until to start recording it. I now have a decent sound library.

EDITING AUDIO

3 Quick tips from Steven Silvers

- Find a sound designer that speaks to you the most.
- Experiment with software plugins to create new sounds - be as detailed as you can.
- Alter natural recordings to create sound effects while maintaining clarity.

TOOLS AND TECHNOLOGIES

I use a Zoom recorder with two mics plugged in (a Shure SM57 and Sennheiser). Sometimes I use a Sanken as well to gain a more dynamic range. Most 8-shaped mics are useful for ambience with MS recording.

MEMORABLE EXPERIENCES

My favorite project was when I created a 16mm film on a 1950s Bolex camera in Vancouver B.C. There were so many road blocks and complications with shooting film. Plus, it was only me who made the film and the actor of course. This allowed me to focus only on the film and contributed to the overall feeling of isolation and solace within it. I had several different film stocks which I switched between at different locations, so I was constantly cutting rolls, labeling the ISO and replacing it with the proper film stock for that location. But it paid off in the end by giving me a unique style. The ultimate film location I had was a broken down brick house in the middle of a dried and weeded field. Only one side of the house was left intact with its metal frame revealing the structure.

On the day of the shoot, I saw construction workers take down the sight. I had to finish shooting that day, and I luckily found

an abandoned train track which worked out well, contributing to the film noir feel. I edited the film by physically cutting and taping it on the Steinbeek which was a unique experience. I also edited it digitally to release it online. When I was shooting the film, I had a certain melody and tone stuck within my head so I created the score in its entirety throughout the night.

I remember when it hit dawn as I created the climax of the composition, the first sunlight shining through the windows. It was a beautiful sight.

CURRENT PROJECTS

I'm currently filming, recording and editing performances at House of Blues and other venues around LA for Live Nation. I'm also working on a dystopian film noir feature length script that takes place in the near future. Also, I'm continuing to develop sound effects and using various samples in my music.

ADVICE FOR ASPIRING COMPOSERS

Listen to inspiring artists and create a piece similar to their style, with your own take on it in order to create your own sound. Melody is key. Keep it simple and don't overuse sound design or effects.

LINKS

<http://networking.studentfilmmakers.com/szs88/>

<https://soundcloud.com/szsilvers>

16mm short film - www.youtube.com/watch?v=AnE73as2Two

FIELD RECORDING

Tips from Steven Silvers

When recording ambience, go to the same place at least twice because new sounds will come up. Make sure your recordings sound natural and unique without having to edit too much (do not over EQ, but rather record it properly). But, dramatic tone in your recordings is more important than sounding realistic.





WORK AND EXPERIENCE

I'm a professional software engineer. I've been working on internet projects from small to enterprise size for a decade. But my life's passion is music. I promote myself as a self-taught composer-enthusiast. I studied playing piano when I was a schoolboy, and since then I keep composing just for the sake of my soul – I mostly write for my pleasure. I started my professional career as a composer and sound designer in 2009. Mostly I'm working on mobile games. Sometimes I make soundtracks for promo trailers and other small media projects.

TOOLS AND TECHNOLOGIES

I write music on Fatar Studiologic midi keyboard. I used to work in Cubase. Now I use Ableton Live 9. My main libraries are Kontakt from NI and Cinematic Strings 2.

MEMORABLE PROJECT

My most memorable project is working with excellent team Gutenbergz.com on interactive book, "Of Blood and Hope," by Samuel Písar. This is a famous book about his life and how he survived in a death camp in Nazi Europe.

COMPOSING FOR VIDEO AND MEDIA

3 Quick Tips from Serge Seletskyy

- Make yourself motivated before starting the work.
- Concentrate on expressing one idea at a time.
- Work in the evening and revise your results in the morning,

CURRENT PROJECTS

Now I'm working on an interactive story about the Chernobyl Nuclear Power Plant Accident which happened in 1986 in Ukraine.

ADVICE FOR ASPIRING COMPOSERS

Music is a train of thoughts. Make sure your train is driven from the deep of your soul to the right place.

LINKS

<http://networking.studentfilmmakers.com/sseletskyy>

<http://soundcloud.com/serge-seletskyy>



FILM STUDIES

Right now I'm studying Film - Motion Graphics on upper secondary school in Malmö, Sweden. On my spare time I make my own films and singing, acting and dancing in a musical group.

FIRST CAMERA

I have always been interested in cameras and filmmaking. And I have always filmed something, but the first time I tried to make a good short film was when I had my first school project in upper secondary school. I shot with a Panasonic AG 151E, and I was nervous because I didn't know exactly how to work with the settings and I was afraid to break it.

INSPIRATION

I have always been interested in filmmaking, and I love to watch behind the scenes. But when I was 14 years old, I made a film for my best friend for Christmas, and when I was done with it, I knew that this was something I was going to do a lot more of. To see the visions you only have in your mind become a film you can show to other people, is something magical.

FAVORITE CAMERAS

The cameras I use now are the Canon 60D and Canon 6D. Really good cameras, not too simple and not too hard to understand.

They are practical, easy to take with you. I have only used them for few months so I am still learning something new every time I use them. I think my favorite camera so far is the Canon 6D because you can do a little bit more things with it than the 60D. You can get really nice shots with it and it's practical to use. Easy to bring with you. I would love to learn more about RED, because I have heard so many positive things about the RED cameras.

CURRENT PROJECTS

Right now it's just school projects. [Upcoming projects and deadlines include] three different films. One reportage, one trailer and one commercial.

PLANS AFTER GRADUATION

My plans after my graduation next year- I really want to work in the film industry and make films. It would be so fun to work on a "real" set and meet people that I can learn more from. I also want to specialize in something like producing, directing or screenwriting. So I'm looking for good film schools in the US or England, so if you know some schools, please tell me!

LINKS

<http://networking.studentfilmmakers.com/Josephinehylen>

DIRECTORY GUIDE

Online, Interactive, and In Print

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EQUIPMENT RETAIL & RENTAL



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www.adorama.com

Located in New York City, Adorama has grown to be more than just an affordable camera store. We now carry a large selection of camera and video equipment, lighting and rigging solutions, professional audio products, and computer systems for all your technology needs. No matter what you're looking for, our helpful and knowledgeable salespeople will help select the right equipment just for you. In addition to providing product solutions for your tech needs, Adorama provides digital printing services through AdoramaPix, learning resources through AdoramaTV, and product rentals through the Adorama Rental Company. We also have a great trade-in program for when you're ready to upgrade your equipment.



FOTOCARE
www.fotocare.com

Foto Care is a photography and videography retail store and rental house located in Chelsea in New York City. At Foto Care, we are extremely passionate about photography but even more passionate about the lifelong journey that photographers embark on.

We will do absolutely everything we can to support that journey. It is for this very reason that our commitment to the photographic community we serve extends well beyond a purchase. Or two. Or three. We believe the better we know our customers, (their needs, desires and goals) the better we are able to support them (guide them, educate them, celebrate their accomplishments) no matter what their experience level or where they are in the world. We have held this belief since 1968 and to this day, not a day goes by where we don't strive to over-deliver on it.



VIDEOGUYS.COM
www.videoguys.com

Videoguys.com is family owned and operated and has proudly served videographers and producers like you for the past 25 years. For three generations, we have been shooting footage of our growing families and have

spent countless hours editing. We actually install and use the equipment we sell and we love to share our experience and expertise with you.

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CAMERAS



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CAMERA SUPPORT & ACCESSORIES



SHAPE wlb
www.shapewlb.com

SHAPE wlb Inc. is a creative and innovative company. We have been working in the movie business for over 15 years. We manufacture supports and custom-built equipment for video/photo cameras. Our company fills the demand for specialized camera complementary equipment. Our products are designed for both the amateur and the professional cameraman.

Our products greatly reduce the weariness and constraints of operating a camera during long hours. All of our products are proudly made in Canada with a lifetime warranty on all CNC machined parts. SHAPE products are available at many dealers on an international level as well as via our website. We also develop and manufacture custom-built equipment for video/photo cameras. Let us know what your specific needs, projects or inventions are, we will gladly take up the challenge.

FIELD MONITORS



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LIGHTS



IKAN CORPORATION

www.ikancorp.com

ikan designs and manufactures digital video and DSLR gear used by independent filmmakers, videographers, and professional photographers. Our mission is to build products creative people want and need at a reasonable price. ikan's commitment to delivering quality gear with exceptional customer service sets us apart from competitors who offer similar products. These traits have helped us become the leading manufacturer of affordable production gear for use in the field or in-studio. Not only are our products designed for ease of use, durability, dependability and maximum portability, our staff

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www.rotolight.com

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AUDIO SOLUTIONS



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www.digitaljuice.com

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The company provides royalty-free animations, music, stock footage, organic film effects, graphical fonts, layered Photoshop® illustrations, After Effects® project files, plug-ins and production gear to a wide variety of video, motion graphics, print and web enthusiasts. The company is known for its extremely high quality and innovative content as well as its aggressive and affordable pricing.

continued

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STORAGE SOLUTIONS



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as are products are, it's always nice to know there is someone you can talk to if you ever need help.

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EDITING ACCESSORIES



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www.kbcovers.com

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FESTIVALS & VIDEO CONTESTS



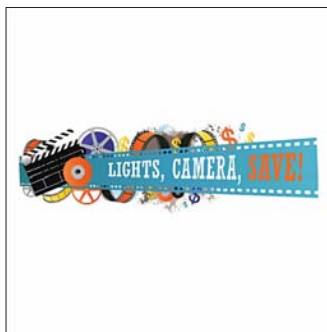
GARDEN STATE FILM FESTIVAL
www.gsff.org

The Garden State Film Festival was born in 2002 after a chance encounter in a Sea Girt, New

Jersey grocery store by 25-year film industry veteran Diane Raver and the well known Hollywood actor Robert Pastorelli. Through their deep ties to Hollywood, Mr. Pastorelli and Ms. Raver were able to bring an all encompassing event to the State of New Jersey.

It premiered in 2003 and was immediately deemed a huge success. Since that time, industry notables such as Glenn Close, Frank Vincent, Batman producer Michael Uslan, Austin Pendleton, Kurtwood Smith, James Gandolfini, Budd Schulberg, Clarence Clemons, Bruce Springsteen, Lainie Kazan, Diane Ladd and others have lent their support. GSFF is a 501(c)3 non-profit organization.

Our event is held on an annual basis in the spring of each year. In addition, GSFF provides a wide range of outreach and educational programs throughout the entire year. Formally held in Asbury Park, NJ, commencing in 2014 this prestigious event will be held in Atlantic City, NJ.



LIGHTS, CAMERA, SAVE! VIDEO CONTEST
www.aba.com/Engagement/LCS

Lights, Camera, Save!, the American Bankers Association's nationwide video contest, is a video contest that encourages teens to educate themselves and their peers about the value of saving and using money wisely. Videos are entered at participating banks. These banks then choose a local winning video and submit it for judging at the national level.

National winners received money to fund their savings goal, plus a donation for their school.



NASA's REEL SCIENCE COMMUNICATION CONTEST
www.reelscience.gsfc.nasa.gov

NASA's Reel Science Communication Contest is a video contest for high school students to produce a two-minute video for younger students. Videos should focus on 1) how climate impacts ice and ice impacts climate, 2) forest fires effects on air quality, or 3) the water of the water planet. Winning videos will be posted on NASA's website. Winners will work with NASA scientists and communications staff to produce an earth science feature video next summer.



PROAM USA 2014 INTERNATIONAL STUDENT FILM COMPETITION
www.proamusa.com/Articles.asp?ID=258

ProAm USA, a manufacturer of production equipment for film and video enthusiasts and professionals, announced its 2014 International Student Film Competition. Designed to

encourage budding filmmakers, the competition is free to enter and open to students currently enrolled in accredited high schools, colleges and universities worldwide. A Hollywood jury, which includes The Walking Dead writer Curtis Gwinn, Law & Order actor Ash Christian and Chicago International Film Festival jury organizer Bohus Blahut, will evaluate the student films. They will be judged on film narrative, originality, and execution of chosen genre.

The entry deadline for the Student Film Competition is March 16, 2014. Finalists will be announced on March 24, 2014, and winners will be announced on April 4, 2014.



TALENTHOUSE

www.talenthouse.com

Talenthouse is the world's platform for creative collaboration, connecting aspiring talent, established artists and brand advertisers. Artists always retain ownership of their own work using Talenthouse as a platform to collaborate, grow their audience and monetize their work.

Brands choose Talenthouse to engage in a dialogue with consumers in an entertaining, relevant and credible context. Celebrated icons and global brands like Nokia, Playstation, Oracle, Universal Music, Bing, 20th Century Fox, Adidas, Nikon, Warner Music, Microsoft, HP, Justin Timberlake, Rihanna, U2, Lady Gaga, deadmau5, Dolce & Gabbana, Paul McCartney, Tom Ford, Stan Lee, Eric Clapton and Linkin Park are among many who have turned to Talenthouse to build brand visibility and awareness across and beyond the social web.

SCHOOLS



OHIO UNIVERSITY SCHOOL OF FILM

www.finearts.ohio.edu/film

The SOF provides an educational environment of creativity, diversity and excellence where talented and motivated students examine and develop the art and craft of the motion picture as an art form, educational tool and a dynamic cultural force in the 21st Century. MFA (Filmmaking) - professional program for talented individuals seeking advanced training in directing, screenwriting, producing, cinematography, and post-production. MA (Film Studies) - prepares students for doctoral study and/or careers in film criticism, art administration, or archive and preservation work. State of the art facilities. Generous financial aid packages.

WORKSHOPS



PA BOOTCAMP

www.pabootcamp.com

Quixote's P.A. Bootcamp is designed as a real-world, practical job training program. If you are going to your first day of work as a P.A., wouldn't it be better to know what is going on all around you? Our goal is to prepare you thoroughly and completely for the job of Production Assistant, which is your first step into the

entertainment business as it has been for many highly successful producers, executives, directors and others currently working in the industry. We provide take-home paperwork which covers everything taught in the course, as well as many actual production documents from recent films and TV shows. We try to keep our sessions small. We do train every "camper" on radios. Working as a P.A. on a feature film is different from working on a commercial or music video. Quixote's P.A. Bootcamp trains for all types of production.

TRADESHOWS & CONFERENCES



AES

www.aes.org

AES Conventions are held annually in both the United States and Europe and are the largest gatherings of audio professionals in the world. Workshops, tutorials, technical papers and the trade show floor provide attendees with a wealth of learning, networking and business opportunities.



CCW

www.ccwexpo.com

At CCW you stand at the crossroads of innovation and communication. Thousands of attendees and exhibitors alike

participate in the ever-changing conversation surrounding content creation, management and distribution/delivery. You will interact not only with the latest products and technology, but with peers who share your passion for your craft.



CINE GEAR EXPO

www.cinegearexpo.com

Created by the professional for the professional, Cine Gear Expo remains focused to the needs of the community and attracts the most dedicated specialists from every major department of the entertainment production and post production world. Unique in concept, Cine Gear Expo offers artists and technicians the opportunity to discover the latest technology and techniques, get hands-on training, gain knowledge and skills from industry leaders, obtain the newest equipment, hear breaking industry news and network with peers and industry leaders.



DV Expo

www.dvexpo.com

For more than twelve years, Digital Video Expo has been the largest content creation event on the West Coast. Known to be the one stop training, exposition and networking event, Digital Video Expo brings together a gathering of leading technology innovators and content

creation professionals for three days of next generation technology, education and inspiration.



GV Expo
www.gvexpo.com

GV Expo is Washington's largest technology event for pro video, broadcast, AV professionals. Learn about cutting-edge video technologies and techniques at DC Post Production Conference and Pro Media, two conference programs designed to teach, enlighten, and inspire attendees.

Get hands on with the latest video gear in an exhibit hall featuring over 175 suppliers, dealers and distributors and attend free special events and networking opportunities to further your knowledge, career and agency mission. If you shoot, edit, post, store, or distribute video or need AV solutions, you must attend this important technology event.



IBC
www.ibc.org

IBC2014 is the essential global meeting place for everyone engaged in creating, managing and delivering the future of electronic media and entertainment technology and content.

Featuring an influential conference and world-class exhibition, IBC immerses 50,000+ professionals

from 170 countries in an unrivalled experience which affords you the chance to trade and educate, to debate and connect, to challenge, strategise and innovate with the very companies and leaders shaping the market. Join us in Amsterdam this September.



INFOCOMM
www.infocommshow.org

InfoComm is one of the largest pro-AV shows in the world. Be 'wowed' by the coolest technology out there. Recharge your creative batteries. Meet the experts that are moving pro AV forward. Get excited about our industry and remind yourself why you love AV.



NAB2014
www.nabshow.com

NAB Show is your chance to evolve, innovate and grow your business - in smarter ways that allow you to save time and money in today's economic conditions.

More than just broadcasting, the NAB Show is the world's largest digital media industry event attended by leading media, entertainment and communications professionals who share a passion for the next generation of video and audio content across multiple platforms - from television, radios and computers to phones, the big screen and beyond.



PHOTOPLUS EXPO
www.photoplusexpo.com

PhotoPlus Expo is dedicated to helping you expand your expertise, so please arrive curious, and you'll leave inspired. Explore the expo: Thousands of new products and services from exhibitors, including Canon, Nikon, Sony, and Epson. Choose from over 90 educational seminars and intimate hands-on labs led by top talent. Three inspirational keynote speakers: Stephen Shore, David LaChapelle, James Balog. Special Events: Test Drive; PDN PhotoPlus; Bash B&H Imaging on the Verge; Portfolio Review, VIP Expo Pass.



PROFUSION EXPO
www.profusionexpo.com

You'll be inspired by the largest, most complete selection of professional digital cameras and HD camcorders in the country, along with all the other new and amazing accessories. You'll also be inspired by the largest collection of creative minds in the imaging business ever assembled in this country - the personalities, innovators and polished pros who are turning heads, changing conventions and cranking out new ideas. What ProFusion brings to Canada, you won't find at any other tradeshow or event. The selection, the quality and quantity of brands, and the professional advice are unprecedented.



UFVA
www.ufva.org

The 68th University Film and Video Conference gathering of filmmakers, scholars, and teachers will be held at Montana State University in Bozeman, MT from August 6-9, 2014. The University Film and Video Association is the organization to share ideas about developments in film/video education, scholarship, technology and artistic pursuits.



WPPI
www.wppionline.com

WPPI Conference+Expo is the premier industry event for photographers and filmmakers specializing in the creative and business aspects of wedding and portrait photography and filmmaking. Each year, nearly 13,000 professional and aspiring photographers and filmmakers attend WPPI to learn new techniques from industry leaders, build new relationships to grow their business, experience new products and solutions from major manufacturers to improve their productivity, and enjoy the many attractions in Las Vegas. WPPI is a week-long event combining educational seminars with a major industry trade show and networking events, all designed around learning the latest techniques, building new relationships and growing a business in a friendly, fun environment - all at one time, in one place.

GLOBAL MARKETPLACE

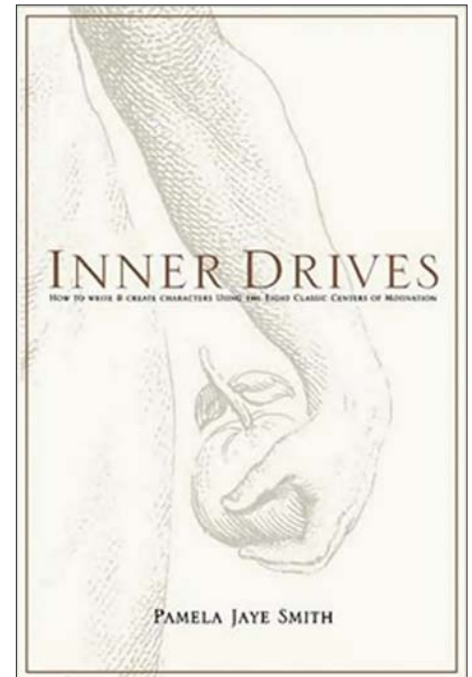
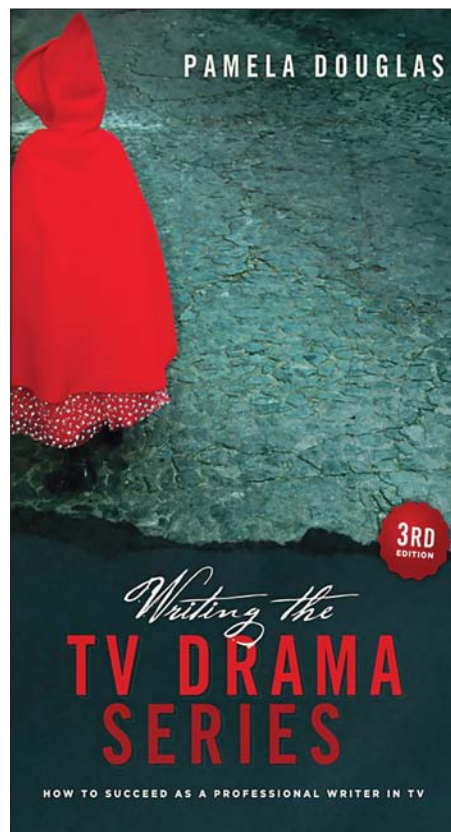
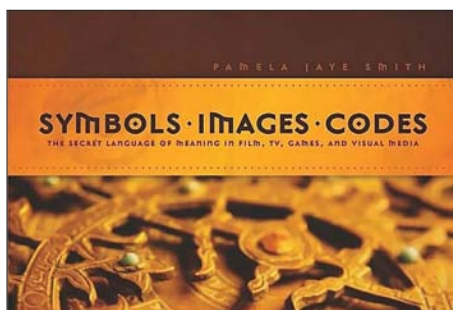
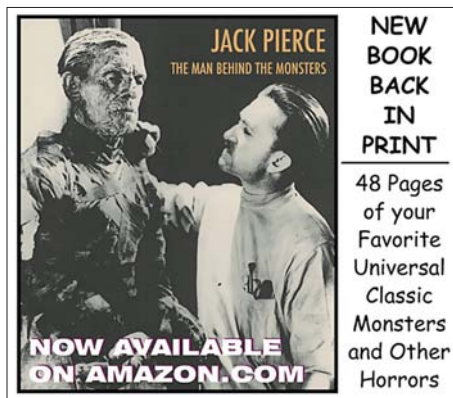
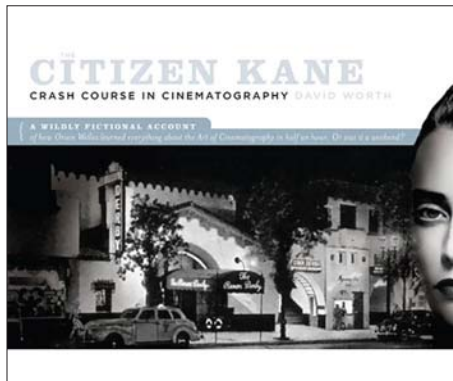
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ATOMOS Ninja Blade, Spyder and Samurai Blade

NINJA BLADE

Atomos, the creator of the award-winning Ninja and Samurai camera-mounted recorders, and the pocket-sized Connect converters, launched the new HDMI Ninja Blade at BVE Expo 2014 in February 2014, at the Excel Exhibition Centre, London. The Ninja Blade brings new levels of professional monitoring to camera mounted recorders for DSLR's and any HDMI capable device.

"We are extremely proud to work with all the major camera companies, especially technology leaders from Japan, which gives us a unique advantage over our competitors," said Jeromy Young, CEO and Founder of Atomos. "And I am especially pleased to be able to announce a product that is also ready to ship, which is something of a rarity in this industry these days. With the Ninja Blade we are able to deliver fantastic, professional-grade monitoring functionality and recording codecs straight from the multitude of DSLR's, mirror-less and HDMI video cameras. And we can deliver it now, not in 6 or 12 months' time."

Atomos recorders have broken new ground in production by combining recording, monitoring and playback all in one easy to operate, portable device. Like the Samurai Blade, Ninja Blade allows the recording of pristine, 10-bit images straight from the camera sensor directly to inexpensive HDD or SSD drives, captured using Apple ProRes or Avid DNxHD codecs. Waveform, vectorscope and monitor assist tools such as tri-level focus peaking, zebra, false colour and blue-only offer a very comprehensive test and shot setup tool kit.

The Ninja Blade takes advantage of low-cost, modern technology by utilizing HDMI-capable pro-video and consumer camcorders, as well as DSLRs. Many features from Atomos are designed with real productions and real situations in mind, to create smarter workflows, keeping the highest quality but also keeping running costs low. The Ninja Blade was designed with a long battery life. Atomos' unique Continuous Power technology (patent pending) means that you never have to interrupt recording to swap batteries.

The new Ninja Blade features a stunning 1280 x 720 SuperAtom IPS touchscreen, at 325ppi 179-degree viewing, 400nit brightness and multi-frequency (48/50/60Hz) operation depending on video input, giving super-smooth monitoring and playback. Every screen is calibrated to SMPTE Rec 709 colour space and a D65 white point with 100% gamut from factory. On-the-fly screen calibration is built into every Ninja Blade, so you are always accurate in any shooting environment.

ATOMOS SPYDER

Atomos began shipping the Spyder calibration tool in December 2013. Priority sales are given to pre-orders and general stock is available through Atomos Worldwide reseller network.

"We believe color calibration and color image accuracy are paramount to a fast and efficient production process, whilst maintaining customer

ULTIMATE PORTABLE SOLUTIONS

creativity," states Jeromy Young, CEO and Founder of Atomos. "Calibrating your screen to standard color specifications allows the user to view accurately what is being recorded, avoiding costly color correction in post-production. We believe that color normalization should be done at the camera, not in editing."

Developed in partnership with New Jersey based Datacolor, the Atomos Spyder gives Samurai Blade one button color calibration normally only found on high end monitors. With Spyder, the Samurai Blade gains the ability to accurately calibrate to the SMPTE Rec 709 color space with a D65 white point with 100% gamut and is fully customizable after calibration.

ATOMOS SPYDER FEATURES:

- Extreme precision 7 sensor calibration
- USB to LANC serial control unit included for automatic calibration.
- Calibrate to 6500K ITU-Rec709 white point with delta-E better than 2 down to 20% grey
- User adjustments of lift, gain and gamma per channel after initial calibration
- Can be used as a standard calibration unit for any monitor or computer (provided Datacolor software is purchased from their website).

The Atomos Spyder has initially been developed for the Samurai Blade with implementation on other Atomos recorders available soon.

ATOMOS SAMURAI BLADE

Samurai Blade includes the world leading, now fully color calibratable, 5" SuperAtom IPS touchscreen with amazing 1280x720 325PPI resolution and the simple and intuitive AtomOS with a suite of set-up tools – waveform, RGB, Luma Parade and Vectorscope – as well as essential monitor assist functions – Focus Assist, Zebra, Blue Only Exposure and False Color. Samurai Blade allows the recording of pristine, 10-bit images straight from the camera sensor directly to inexpensive HDD or SSD drives, captured using the Apple ProRes or Avid DNxHD codec. Instantly play back to review recording, in/out cut edit (with meta-data tagging) and create .FCPXML projects for fast edit integration.

For more about Atomos, see www.atomos.com and Global Distribution www.globaldistribution.com.

PRICING AND AVAILABILITY

The Atomos Ninja Blade is now shipping for \$995 USD, €749 EUR and £595 GBP (excluding tax and delivery) and will be available through the Atomos Worldwide reseller network. The Windows compatible version of the Atomos Spyder is currently shipping at the RRP of \$149 USD, €109 EUR and £89 GBP, and is available through the Atomos Worldwide reseller network. A Mac compatible version is in development. The Samurai Blade is \$1295 USD and €995 EUR. For more information visit www.atomos.com.



StudentFilmmakers Magazine visits the ATOMOS booth at IBC2013, Amsterdam, Netherlands. Photos taken by StudentFilmmakers.com.



CONTRIBUTORS - Many Thanks



David Worth

David Worth has a resume of over thirty-five feature films as a Director of Photography and Director and has worked with talents like Clint Eastwood, Jean-Claude Van Damme, Shelly Winters, Roy Scheider, Dennis Hopper, Sondra Locke and Bruce Campbell. He has taught filmmaking at Chapman University, USC and at Chapman Singapore where he also lectured at the NYU TischAsia campus. He is presently a part-time professor at UCLA and The Academy of Art University in San Francisco. His first textbook, "The Citizen Kane Crash Course in Cinematography," was published in 2008 and is available at www.amazon.com. David's website is www.davidworthfilm.com.



Peter Kiwitt

Peter Kiwitt is an Assistant Professor in the School of Film & Animation (<http://cias.rit.edu/schools/film-animation>) at Rochester Institute of Technology (RIT). He is also a member of the Directors Guild of America with years of professional film and television industry experience as a director, writer, producer, editor, and executive.



Paula Brancato

Paula Brancato is a filmmaker and poet on faculty at University of Southern California and Stonybrook

Southampton. Her films have won the Karlovy Vary and Angelcity film festivals and the Organization of Black Screenwriters, SCIFF Family Focus and WINFEMME awards. She has twice been a Sundance finalist. Paula earned her MBA from Harvard Business School and is a graduate of Los Angeles Film School and Hunter College. She lives in New York. Contact: TWPBrancato@aol.com, www.thewritersplace.org/script_consultation.shtml



Scott Essman

Since the mid-1980s, Scott Essman has been writing and producing projects about motion picture craftsmanship. He has published over 350 articles as a freelancer and has produced over twenty publicity projects for Universal Studios Home Entertainment where he made video documentaries and wrote publicity materials. He published his first book, "Freelance Writing for Hollywood," for Michael Wiese in 2000, and has a new book about Tim Burton.



Nathan Ward

DP Nathan Ward shot The Spirit of Browns Canyon, edited by Sam Bricker. Ward has worked as a professional writer/photographer worldwide in the adventure and humanitarian fields. Bricker has made 30+ short films for national television with Outside Television and other outdoor clients. Their most recent 4K project is The Rider and The Wolf - the story of a Mountain Bike Hall of Fame cyclist who disappeared without a trace. riderandwolffmovie.com, gritandthistle.com



David Kaminski

David Kaminski works with community film groups, professional organizations, students, and adults to make films and to create media for entertainment and social change. He lives in the New York metro area. David's students have earned two Cine Golden Eagles, eight Telly Awards, and over 50 national awards for their work. They also have screened their films more than 200 times in festivals across the country and internationally.

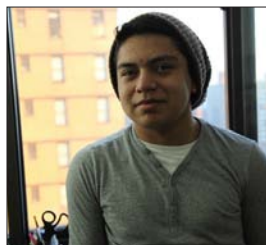


Edmund Olszewski joins StudentFilmmakers Magazine and HD Proguide Magazine as Advertising Director. Prior to working with Welch Media, Inc., he has worked for more than 10 years as a cameraman and editor for a faith-centered cable TV network based in New York. He has also worked as a videographer and cameraman for different independent productions. For more than three years, he has assisted Peter Stein, ASC in lighting and cinematography workshops with StudentFilmmakers.com.



Tincuta Moscaliuc is the very talented designer behind the redesign of StudentFilmmakers Magazine, starting with the Anniversary Issue / NAB Edition of StudentFilmmakers Magazine, 2013, Volume 8, No. 1. She also designed the Premiere

Issue of HD Proguide Magazine, which debuted at IBC2013, Amsterdam, Netherlands.



Manuel Valladares

Manuel Valladares is an aspiring screenwriter currently based in New York. He has recently interviewed documentary filmmaker Alex Meillier and film director John Harkrider for StudentFilmmakers Magazine.



Erica McKenzie

Erica McKenzie is a contributing writer for StudentFilmmakers.com (www.studentfilmmakers.com). In this issue, she talks with Andrew Lesnie, ACS, ASC on shooting "The Hobbit" Film Series.



Naomi Laeuchli

Naomi Laeuchli is a freelance writer based in Arizona. She has lived in 10 different countries on four different continents, most recently having spent two years in the Democratic Republic of Congo where she worked part-time for the American Embassy. For more than two years, she has written and published articles with StudentFilmmakers.com and StudentFilmmakers Magazine, including interviews with film directors, screenwriters, and festival directors. As the On Campus Section Leader, she has conducted interviews with award-winning student filmmakers, professors, and educators.



Wynona Luz

Wynona Luz has written and published articles with StudentFilmmakers Magazine and HD Proguide Magazine. She has conducted interviews with industry professionals including Barbara Kopple, two-time Academy Award-winning director and producer. Her published articles have special focuses on documentary, cinematography, and visual effects.



Kelcie Des Jardins

NYC-based writer Kelcie Des Jardins has conducted interviews with film directors, screenwriters, and directors of photography for StudentFilmmakers Magazine and HD Proguide Magazine. Her most recent published works including interviews with Eric Steelberg, ASC, Larry Fong, ASC, Ron Garcia, ASC, and Peter Stein, ASC.



Camille Haimet is a writer based in New York City. She has written and published over 20 articles with StudentFilmmakers Magazine and HD Proguide Magazine. She has conducted interviews with industry professionals including cinematographers Michael Coulter, BSC, Rasmus Videbaek, Benoit Debie, and Manuel Alberto Claro.



David

David serves as Editor's Assistant/Intern and office mascot.



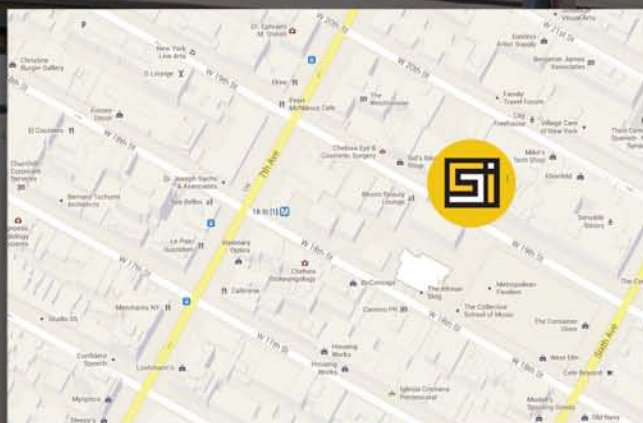
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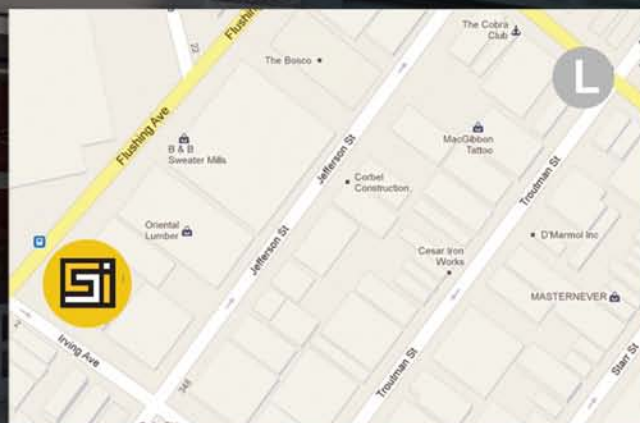
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