

STUDENT FILMMAKERS

THE #1 EDUCATIONAL RESOURCE FOR FILM AND VIDEO MAKERS

2014, Vol. 9, No. 2



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WAYS OF USING THE CAMERA TO TELL A STORY

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"When shooting '42,' Tiffen filters helped me hit it out of the ballpark."

DON BURGESS, A.S.C.



Legendary cinematographer Don Burgess was seeking a period look when shooting the hit feature "42." He chose to give each year of Jackie Robinson's career represented in the film its own subtle look with a different Tiffen filter. "I wanted it to become softer, warmer and progressively a little cleaner, with the colors less muted, as Jackie moved closer to playing for the Dodgers," Don says. As for Tiffen filters, "I've been using them for 30 years – the consistency makes them a product I know I can rely on."

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Editor's Letter



Never Stop Learning, Never Stop Networking.

Welcome to the StudentFilmmakers Magazine 2014, Volume 9, No. 2 Edition. We celebrated our 8th year exhibiting at the 2014 NAB Show in the Las Vegas, NV. Back in Manhattan, New York, we prepare to return to

Hollywood, CA, to exhibit StudentFilmmakers Magazine and HDPROGUIDE Magazine at the 2014 Cine Gear Expo. The event will take place at The Studios at Paramount, June 5th through June 8th. If you're at the show, don't forget to stop by our Booth #73A and say hello.

I want to personally thank all our friends and the students and instructors and professional filmmakers from around the world for stopping by our booths this year. Your compliments and suggestions are greatly appreciated!

As I write this, I receive the following email from one of our wonderful, long-time readers:

"Just wanted to say as a filmmaker, I think your magazine is great. I've been a subscriber since you first started the magazine. Your magazine was the only one out there that gave basic articles on filmmaking that is so needed by filmmakers in general. Your how-to articles are much needed by anyone doing or thinking of getting into filmmaking. Keep up the good work."

Charles Card

Card Productions - www.linkedin.com/in/charlescard

Our goal for the remainder of 2014 year is to provide you with more How-To articles in the five distinct stages of filmmaking. Development, Pre-Production, Production, Post Production and Distribution. You spoke, and we listened!

On the Cover is cinematographer Jarin Blaschke shooting on the ARRI D21 for "The House at the Edge of the Galaxy," an allegorical short film about the beauty and significance of the here and now. (www.houseattheedgeofgalaxy.com)

In this issue we have directing insights that can help you get the desirable performance you want for your film. Read about the three broad categories of directing in the article, "Categories of Direction" by Peter Kiwitt on Pages 6 & 7.

Don't forget to visit our website and sign up for the networking section and interact or find work with other filmmakers in your city around the world <http://networking.studentfilmmakers.com> and enjoy.

One of the most important facets of making any movie, whether it be a TV spot, short film, documentary, comedy, drama, horror, or whatever format, is using the camera to tell the story. Get ideas and learn more about how the camera communicates to your audience in the "Four Ways of Using the Camera to Tell a Story" article by Peter John Ross on Page 8.

"Auditioning Tips" on Page 12 is co-written by our Networking members Ryan and Theresa Pickett. We have one of, if not the largest, online networks of active filmmakers of all levels. It's easy to sign up and we feature members from our network in each issue of the magazine. Check our website for the latest news about new cameras and gear as well as schools, film festivals and video contests and upcoming workshops and events.

All the Best,

Jody Michelle Solis

Editor-in-Chief

[networking.studentfilmmakers.com/
jodymichelle](http://networking.studentfilmmakers.com/jodymichelle)

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Subscriptions, bulk orders, and collections:

www.studentfilmmakers.com/store

1Year Subscription: US\$45.00. 2Year Subscription: US\$90.00. 3Year

Subscription: US\$135.00. For subscription, mailing address change and

distribution inquiries, go to www.studentfilmmakers.com/contact.shtml

StudentFilmmakers Magazine, established in 2006, is published in New York by StudentFilmmakers.com. Opinions are solely those of the authors. Letters, article queries, photos, movie stills, film submissions, and unsolicited manuscripts welcome, but returned only with SASE. Submissions are subject to editing for style, content, and to exclusive rights provisions in this publication. Advertising: Rate card upon request.

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Printed in the USA.

Postmaster

Send address change to: *StudentFilmmakers Magazine*

42 West 24th St., New York, NY 10010.

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LEGENDARY
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by Peter Kiwitt

PLAYABLE, RESULT, AND DEMONSTRATION

THE BASELINE FOR ACTING IS FOR AN ACTOR TO BE BELIEVABLE IN THE STYLE OF THE PROJECT. THE GOAL, HOWEVER, IS TO BE ENGAGING, COMPELLING. AFTER CASTING THE RIGHT ACTOR FOR THE PART, THE DIRECTOR'S JOB IS TO HELP THE ACTOR REACH THAT GOAL.

The casting ideal is to find a talented and skilled actor whose soul matches the soul of the character. The further away from the part, the greater range of the part, the more vital talent and skill. But sometimes you cannot or do not want to match the soul of the character. (No one

wants to work with a sociopath!) And great actors are often in scarce supply—even in the largest production centers. To compensate, care and skill is required when directing actors.

Ranked in order of desirability there are three broad categories of direction: playable, result, and demonstration.

Playable direction has its roots in theater. While playable direction is generally much better than result direction, result direction has a worse reputation than it deserves when used in film directing. The reasons lie in the differences between theater and film.

Theater should have a relatively large amount of rehearsal. Film may have none



before the day of shooting. Theater wants a great performance every night. Film needs it just once. Theater actors perform for an audience without the director present. Film actors perform for a director without the audience. Theater blocking (position and movement) only needs to be generally repeated. Film blocking should be more precisely repeated for continuity



(so different shots can be edited together). Theater actors must be able to project their performance. Film actors must be able to give an intimate performance.

While the danger of result direction is that actors might “indicate” their performance (work too hard to show you what a character is feeling) rather than “be in the moment” (truly listening and reacting), the danger of playable direction is that, because it is less defined, it can take longer to get what you want.

PLAYABLE direction is telling the actors something specific they can mentally or physically *do* that will produce the result you want. Most notably this includes giving an actor an active verb (rather than saying, “be angrier,” you might tell her “to accuse”). Other types of playable direction include: Describing the given or imagined circumstances preceding the scene, particularly as actions (rather than saying, “he’s dishonest,” you might say, “he steals from the tip jar”). Pointing out a scene’s central event (rather than saying, “be sad,” you might say, “they realize they don’t love each other anymore”). Giving tasks to move concentration from the actors’ lines and help them “be in

the moment” (instead of saying, “be preoccupied,” you might tell him to “polish your trophy”). Giving an image (instead of saying, “be insane,” you might say, “treat the corpse like you’re on a date”). You could also ask questions. Rather than saying, “be in love,” you might say, “do you think she still loves him?” Or you might use the “magic if.” What would you do if you were in this situation?”

RESULT direction is telling the actor the result you want—how you want their character to *be* rather than what their character is trying to *do*. The actor must then convert it into a playable direction or intuitively do it. So “be angrier” and “be more loving” are examples of results direction, as are requests for such things as talking faster or slower. In effect you are describing the vision of your film that lives in your mind rather than telling the actors how they might achieve it. While playable direction is preferred on set, it is sometimes better to concisely tell an actor how you want them to be rather than ramble on trying to find a playable direction if one is not clear to you. Besides time on set being at a premium, it can be worse to get an actor thinking too intellectually or risk confusing them than to give a simple result direction.

DEMONSTRATION, giving a line reading (actually saying the line) or otherwise acting out the part for the actor to imitate, is a far worse form of direction. The best direction engages an actor’s imagination so the performance has life and gives you more than you imagined. Demonstration is asking an actor to copy you copying the film you see in your mind. First of all, if you feel the need to use this technique it is quite possible you lack the skill to effectively demonstrate what you want. Even if you can, however, you increase the chance of getting a superficial, unconvincing performance. That said, it is important to keep direction simple and concise on the set so, in rare circumstances, it can be useful.

So do your prep. Divide a scene into its beats (separate parts) and think about the active verbs and other playable directions you might use *before* you start working with your actors. But once you are on set, avoid talking your actors to death. Use more concise means of communication if you can’t quickly find a simple playable direction.

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Four Ways of Using the Camera to Tell a Story

by Peter John Ross

THE POWER OF THE CAMERA AS A STORYTELLING DEVICE

IN THIS NEW AGE OF DIGITAL, EVERYONE MAKES MOVIES. USING CELL PHONES OR TABLETS, PEOPLE CAN SHOOT AND EDIT THEIR MOVIES ALMOST ANYWHERE. ONE OF THE MOST IMPORTANT FACETS OF MAKING ANY MOVIE, WHETHER IT BE A TV SPOT, SHORT FILM, DOCUMENTARY, COMEDY, DRAMA, HORROR, OR WHATEVER FORMAT, IS USING THE CAMERA TO TELL THE STORY.

in judgment of the man.

Juxtaposing characters with negative space can add tension or infer how the characters feel. Breaking the spatial relations intentionally can build tension, and framing something like a door in the shot can let the audience know subconsciously that the character wants to leave.

audience is feeling absolution. If we dolly in on the man after the significant line, you leave no doubt as to his guilt. All without using obvious and contrite dialogue.

Dolly shots, pans, and tilts, and all movement should be motivated. Why is the camera moving? What does it tell the audience? Is "it looks cool" really helping tell your story? Have a reason, a very good reason to move the camera. Is it making the audience feel amped up? Going handheld usually means people are unnerved, or panicked. Moving camera means the story is 'going' somewhere. Think of the camera like a person in the scene, almost like a ghost observing and on the verge of participating in what's going on. Would they move or not? If their motivation is, "I'm going to look cool", then the audience will not respond well to that.



People get overly excited about shooting and neglect the power of the camera as a storytelling device. A lot of first time shooters wind up doing a master shot and calling it a day. Or they get over the shoulders to get coverage, but that still doesn't use the camera to its greatest potential.

Something as simple as changing the perspective of angles, can greatly affect how the viewers interpret the meaning of a scene. In a basic scene where a line of dialogue can change the relationship between the characters, shifting angles to match the line will accentuate the intent of the movie. If a character says, "I know you cheated on me," the camera should do something to notate the change in dynamics, like looking up at the woman who said it, and look down upon the man. This very basic change can signify to the audience that we look



Shallow depth of field also contributes. By controlling what the viewers are focused on means the cinematography also relates to timing if you rack-focus from one part of the frame to another. Or simply having everything you want the viewer to be paying attention to be the only thing in focus.

Adding camera movement can further create mood or even make certain that the



Visual storytelling makes for the best cinema. Directing is not just yelling "action" and "cut," it relies on knowing how to tell the story with the camera, as well as working on performance with actors. Combining these elements are what the best filmmaking entails. Everyone loves cool shots, but having them relate to the script and the story is what effective storytelling is all about.

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AN INCREDIBLE TIME OF COLLABORATION BETWEEN MY STUDENTS AND AN INDONESIAN CREW, SHOT OVER THE COURSE OF 10 DAYS.

MY WIFE AND I SPENT LAST SUMMER IN JAKARTA WITH EIGHT AMERICAN FILMS STUDENTS, WHO WERE HUNGRY TO MAKE A FEATURE FILM IN THE INDONESIAN LANGUAGE. WE PARTNERED WITH A FORMER STUDENT OF MINE, WHO RUNS A PRODUCTION COMPANY THAT CHURNED OUT OVER THIRTY INDONESIAN FEATURE FILMS IN THE PAST YEAR. THEY SHOOT EACH FILM IN A MATTER OF 5 TO 6 DAYS, SO THEY THOUGHT THEY WERE BEING GENEROUS BY GIVING US 10 SHOOTING DAYS TO GET OUR FILM IN THE CAN.

Under this kind of pressure, there wasn't much room for error. With that said, we had to be flexible because the traffic in Jakarta is about five times worse than that of Los Angeles. It wasn't uncommon for cast or crew to show up two hours after their call time. The weather was also an issue as torrential downpours could, and did, happen, setting us back hours.

In the end, we shot all 176 scenes the way we wanted. The Indonesian crew was impressed that we were consistently wrapping early by their standards. Here's how we did it:

1. We established a strong visual scheme in pre-production. Understanding our visual structure informed every shot—whether we wanted deep space, flat space or a particular linear motif. It helped us determine the most effective place to set up the camera. It provided a safety net for us to be loose on set and able to go with our gut. We had to feel each shot and whether it felt right for the story.

2. We shot with two 5D Mark IIIs. Shooting on the RED One MX





was an option for us since our school owns one, but we couldn't be as mobile with it. The production company was comfortable with us using their 5D Mark IIIs because these DSLRs were nearly disposable to them. If we broke one, the liability would not be high. With the moving shots we wanted, the 5D was easier to maneuver and mount. Two cameras also allowed us to catch a lot of moments—whether in the city or the countryside—that we might have lost had we only used one camera.

3. We were flexible, which meant we were gracious with one another. Things happen. People make mistakes. They are forgetful. But it's not the end of the world. After all, we were only making a movie. Our relationships with one another are going to last longer than the life of this film. This is a philosophy that we needed to stay true to, especially since we wanted to leave a positive impression on the Indonesian crew. If we were going to do our best work, it was essential to keep morale up for each and every day. Chastising someone is counter-productive, but showing grace will give your team wings to fly.

It was a rare experience to be shooting a feature film in a country as beautiful as it is complex. We can't wait to return and experience it all over again.



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Co-written by Ryan and Theresa Pickett

STAY ORGANIZED, PREPARED, AND POSITIVE

GETTING HIRED AS AN ACTOR TAKES MORE THAN JUST GOOD ACTING. THERE'S NO SHORTAGE OF GOOD ACTORS OUT THERE COMPETING FOR THE SAME JOBS. YOU NEED EVERYTHING YOU CAN TO MAKE YOU STAND OUT TO SUCCESSFULLY LAND A ROLE. BEING A WORKING ACTOR REQUIRES THE RIGHT ATTITUDE. EVEN THOUGH ACTING ISN'T AN EASY BUSINESS, STAYING ORGANIZED, PREPARED, AND POSITIVE CAN GO A LONG WAY.

DO YOUR RESEARCH

Choose what you audition for wisely. Everything that your agent sends you on may not be what you want. Determine ahead of time what your standards are and stick to them so you don't waste time auditioning for roles you don't want. Research the show, the writer and director, as well as any actors who have already been given a role in the project. Find out all you can about the part you are auditioning for before the audition. If you are auditioning in a city you are unfamiliar with, research bus routes and addresses well before the day of your audition.

COME PREPARED

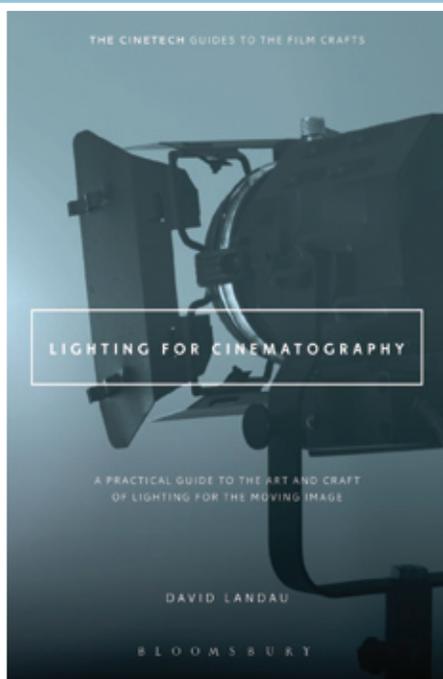
Arrive on time, which is fifteen minutes early. If you claim to have memorized a monologue or some sides, know every single line, every pause, and every movement you will make. Actors who

sing and dance should be prepared to show their skills on demand. Rehearse any accents or languages that you claim to speak on your resume. Be organized. Some things to bring to an audition would be a notebook and pen in case you need to make notes, your headshot, and your resume. Arrive in ironed clothes and turn off your cell phone.

BE POSITIVE

You never know how good your chances are. When you're auditioning for a major role, you might have something unique the casting director likes. Even if you leave an audition feeling that you did horribly, you still might be exactly what the casting director wants. Be friendly. Directors will be envisioning whether or not they could work next to you all day. If you don't land the role you want, you still might be considered for another role in the future.





NEW FILMMAKING BOOK

I AM CONCERNED THAT THE EASE OF SHOOTING IN LOW LIGHT SITUATIONS WITH THE NEW HD CAMERAS MAY LEAD SOME TO IGNORE MUCH OF CINEMATIC ART AND TECHNIQUE WHICH HAS BEEN DEVELOPED OVER THE YEARS. THE NEW BOOK "LIGHTING FOR CINEMATOGRAPHY: A PRACTICAL GUIDE TO THE ART AND CRAFT OF LIGHTING FOR THE MOVING IMAGE" FROM BLOOMSBURY PRESS HELPS TO ADDRESS THIS FEAR.

REVIEW

As author David Landau says in his introduction, "We can't shoot good pictures without good lighting, no matter how good the newest cameras are. Shooting under available light gives exposure, but lacks depth, contrast, contour, atmosphere and often separation." This book concentrates on how to create lighting that supports the emotional moment of the scene, contributes to the atmosphere of the story and can augment an artistic style. The book emphasizes that well crafted lighting helps establish the illusion of reality that is necessary for the viewer to forget they are watching a screen and get lost in the story. It is a practical hands-on lighting text for anyone who wants to learn to improve their lighting for video or film, based on David's college lighting course that he has taught for over ten years, as well as his extensive professional work in the industry as a DP, Lighting Director and union gaffer.

Unlike other books on lighting, this book features practical advice that is immediately applicable to students and filmmakers working on a limited budget and schedule. The book starts off with a chapter on what is light, its four controllable attributes and the seven primary functions it has in motion picture photography. The next chapter is about

the lighting crew, lighting instruments and basic electricity every filmmaker needs to understand. Next is the theory of three point lighting versus the actual practice of three point light and motivation in designing the lighting, which is invaluable to the budding cinematographer. Additional chapters cover such things as lighting for actor and camera movement, working with the sun and working with windows, night lighting, lighting the three planes of action, non-fiction lighting, lighting effects and lighting looks and inspiration. David draws on multiple accounts from his work in the field as examples of how a shot could be lit, which gives his book a practicality and voice of experience that is invaluable for the emerging cinematographer. Especially valuable are the over 20 lighting diagrams and over 90 stills that illustrate the lighting concepts discussed and each chapter even has lighting exercises for the reader to put into practice. And while other lighting books remain mainly technical, David's book spends equal time discussing the artistic contributions that lighting makes to the story telling as it does on the techniques used to achieve a look. His conversational tone mixed with his years of technical experience and aesthetic awareness results in a very accessible text that should be cherished by students and professionals alike.

David Landau is the perfect person to write such a book. Having worked over 30 years professionally in lighting as a

film electric and gaffer on everything from feature films and TV shows to commercials and corporate films, he has had a wide range of cinematographers to watch and learn from before becoming a cinematographer himself. I have had the pleasure of working with him as my gaffer in the past and he has come in to share some of his expertise with the graduate cinematography classes that I teach at NYU. I have even hired him as my own cinematographer on a film I produced.

A fun thing in the book are the quotes from DPs and gaffers he sprinkles throughout various chapters. I was one of a diverse range of working professionals to whom he posed a series of questions. These also included David Mullen, ASC, as well as low budget feature DP Joe di Gennaro, documentary cameraman Eli Lyssy, 60 minutes cameraman Ray Bribiesca, TV lighting director Gus Dominquez and gaffers Tigre McMullen and Bill O'Leary. In the first appendix he provides the questions and everyone's answers, which are fun to compare.

This unique approach has been needed for a long time and there is simply no other lighting book like this in print. It is available from Amazon, from www.lightingforcinematography.com and from the Bloomsbury Press website. "Lighting for Cinematography" is truly enlightening for the film student or emerging cinematographer.

QUICK TIPS FOR NOVICES

EDITING DIALOGUE AND VOICE-OVERS IS ONE OF THE MOST IMPORTANT STEPS WHEN WORKING ON SOUND FOR FILM, VIDEO GAMES AND TV SHOWS, FOR WITHOUT COMPREHENSIVE DIALOGUE THE VIEWER WOULD NOT UNDERSTAND THE STORY.

Dialogue and voice over editing are the two least understood aspects of audio postproduction for some novices just starting out. It is our job to remove the filmmaking from the film and to illuminate the actors under their best light by eliminating slurred words, over-breathing, mouth clicks, hums, wind, boom handling and crew rustling. We essentially articulate the voices and make them sound more enticing with various plugins, tools and constant playback with software systems. I use Pro Tools. A proper sound editor will listen intently to all the nuances within each waveform, knowing what to edit out and keep depending upon the character's disposition and the shot.

Proper dialogue and VO editing is approached manually and sometimes through a minimum amount of signal processing. The goal is to create smooth transitions between each syllable and line of dialogue to not distract the viewer away from the story. If you are using Pro Tools, deleting intrusive breaths and replacing it with room tone is usually a good idea. Shuffle mode is useful here (the ` key switches between each mode). Make sure to fade each clip in and out. To clean up mouth clicks or mic rustling I use the scrubbing tool to pinpoint the source of the problem. As you scroll over the waveforms with the scrubber, you will hear faint popping sounds. If you

zoom fully into the damaged waveform (control + 1, select problematic area) you will see a series of sine waves and one spikey area. This is the clicking sound. Use the pencil tool (control + 6) and draw over it to smoothen out the sound.

Plugins prove to be useful when a certain frequency needs to be eliminated such as a hum from the camera, airplanes or any kind of background noise. A LPF or HPF can be used for this or narrow Q cuts which eliminate the entire unwanted frequency and nothing else. There are a plethora of after-market plugins that are accurate and easy to use for cleaning up clicks, crackles, rustles and even distortion such as Izotope RX, allowing you to see a visual map of all the frequencies.

Great care and extensive resources must be set in place and utilized when working on sound for film, including the composition. Film is truly 50% visual and 50% audio, yet less time and money is focused on audio due to the advent of digital cinema, which demands more in less time. But with the current innovations within 3D sound, 7.1 & 11.1 mixes, sound now has the ability to completely envelope and enrapture the listener. There has never been a better time to design and modify sound or compose – the possibilities are endless in the hands of a great sculptor.

DEFINE YOUR “ARTISTIC WORLD”

MUSIC IS VERY IMPORTANT AND CAN CHANGE THE WAY YOUR FILM OR VIDEO IS FELT IN A GOOD OR BAD WAY... TRY SEVERAL DIFFERENT KINDS OF MUSIC ON THE SAME SCENE OF YOUR MOVIE AND YOU'LL SEE WHAT I'M TALKING ABOUT!

A good relationship between filmmaker and music composer is essential. The role of composer is to listen and transfer into musical terms what a director is saying. For this, the most important thing to the composer is to understand precisely your code, what you have in mind. To avoid misunderstandings and wasting time, here are some quick tips.

If it's the early stage and you don't have your movie edited yet, when you speak about your film, describe it with some examples. If you say, "I'd like to have a sad mood in this scene," give an example of your sad mood scene with a song that could fit, or a movie scene with the same sensation that you want, because your "sad mood" could be very different from the composer's "sad mood". If you don't know exactly what kind of music you want, let the composer help you and be open-minded. The composer is your partner, and the more you communicate, the more you'll make a good team.

If you've already edited your movie with "Temp Tracks", you can choose to have the composer listen to it if you want him to recreate the same color. Or you can choose

to show him your movie without temp tracks to let the composer bring you his color.

If you don't have a music editor for your first movie, you'll have to decide with the composer where each music cue begins and ends in your movie. Even if you have your idea, let the composer propose to you his view of it, and you could have a good surprise.

Some composers will propose you almost a final mix, and some others a demo. In both cases, try to note the differences between the arrangements of songs and the melodies. Don't be categorical. If you like the melody but you don't like an instrument's sound, keep in mind that everything can be changed. Don't reject the song, but communicate what you like and don't like to help the composer create the best music for you.

If you are working for a trailer, edit in rhythm with music, so the composer can match the tempo, and the trailer will be more effective.

Choose a composer based on his completed projects and bodies of work, and you won't be disappointed!

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PST., Burbank, CA*

EVENT DETAILS

9:30am:	Coffee and Bagels
9:50am:	Welcome!
10:00am:	First Demonstration
10:30am:	Second Demonstration
11:00am:	Third Demonstration
12:00pm:	Pizza Lunch
12pm-1pm:	Financial Aid Workshop and Admissions Counseling

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Creature from the Black Lagoon

by Scott Essman

THE GILL MAN TURNS

60



STILL TO THIS DAY, HE IS ONE OF THE MOST UNIQUE MONSTERS IN THE HISTORY OF CINEMA. PART MAN, PART FISH, PART REPTILE, AND WHOLLY AMPHIBIAN, HE SWAM AND TRAIPSED ACROSS MOVIE SCREENS 60 YEARS AGO IN THREE DIMENSIONS AND WAS FOREVER CEMENTED IN THE HEARTS OF MONSTER FANS EVERYWHERE.

This upright majestic beast was every bit as human as the many monsters who came out of his same studio before him, and was equally as sympathetic as any who ever came to film. With foreign invaders encroaching on his home territory, he could have been left well alone by society, but his longing for a female made him a target like many similar wild screen terrors, and he would eventually feel the wrath of civilization in a sequel where he would be paraded in front of humans as little more than a zoo animal. With a visual concept that was at once iconic and defining, his image stands with those who can be recognized by virtually any age person of any extraction who has been exposed to American pop culture of the 20th century. He is, of course, the Gill-Man, and even after 60 years as a lasting pillar of unforgettable monstrous iconography, he is often identified by the name of the film which brought him to movie screens: the *Creature from the Black Lagoon*. Though only three films all in, the *Creature* series rates with any of Universal's internationally famous monsters from the 1930s and 1940s for sheer fan adulation.

According to many studied *Creature* experts, due speculation exists that the film's producer William Alland had been at a party given by Orson Welles and heard a story with eventual plot similarities to *Creature*. As legend has it, Mexican folklore told of an amphibious being deep within the jungle; alas, Alland ultimately noted that the story was his own. Additionally, many *Creature* fans believe that H.P. Lovecraft inspired the *Creature* plot with the author's various man-fish characters.

As written by original screenwriter Harry Essex, the Gill-Man might well be a combination of myths and lores alluded to in many a sci-fi story, but his essence may well owe more to *King Kong* than any other tale. Surely, with an American

sea expedition into the wild leading to a hidden locale unseen by the Western world, the meddling of adventurous men into uncharted territory, and the discovering of a mythic creature in his native environment who captures the expedition's girl, provoking an attack on said beast, *Creature from the Black Lagoon* and *King Kong* have many basic thematic parallels, an element that would be exploited somewhat further in the first *Creature* sequel. Of course, Essex (who would produce the low-budget genre spinoff *Octaman* in 1971 – a project which gave life to Rick Baker's first professional monster) would be rewritten by Arthur Ross, who may have added a more human element to the story, and, the Gill-Man, like the Frankenstein Monster, the Wolf Man, King Kong, and other classic monster characters, gained due empathy from audiences, right down to his anticlimactic final fate, reminiscent of *Kong* and other endearing monster classics. In a broader sense, Universal Pictures, who by the mid-1950s produced far fewer monster/horror pictures but knew their core audience's tastes well, intentionally made the Gill-Man, along with aforementioned monsters, effusively appealing to audiences, leading to the Gill-Man's beloved status these many decades onward.

Alas, the combination of precise casting, director Jack Arnold's balanced finesse with the material, and essential production values — not the least of which was the Gill-Man's superlative design and articulation — elevated the Essex/Ross script from might have been a pedestrian experience into a magical concoction of pieces which make for a whole above the norm. Released March 5, 1954, *Creature* works on many levels much like the 1930s-1940s films which introduced the Universal slate to unsuspecting audiences. To that point, the Gill-Man stands with his studio brethren, surely the 1925 *Phantom of the Opera*, the 1931 duo of *Count Dracula* and the *Frankenstein Monster*, 1932's *The Mummy*, 1933's *The Invisible Man*, 1935's *The Bride of Frankenstein*, and 1941's *The Wolf Man* as Universal's greatest genre characters, surely from their "classic horror cycle," but just as surely from any era regardless.

By now, movie monster fans are well aware that there were two Gill-Men in the title role of the film. For the movie's underwater scenes, production

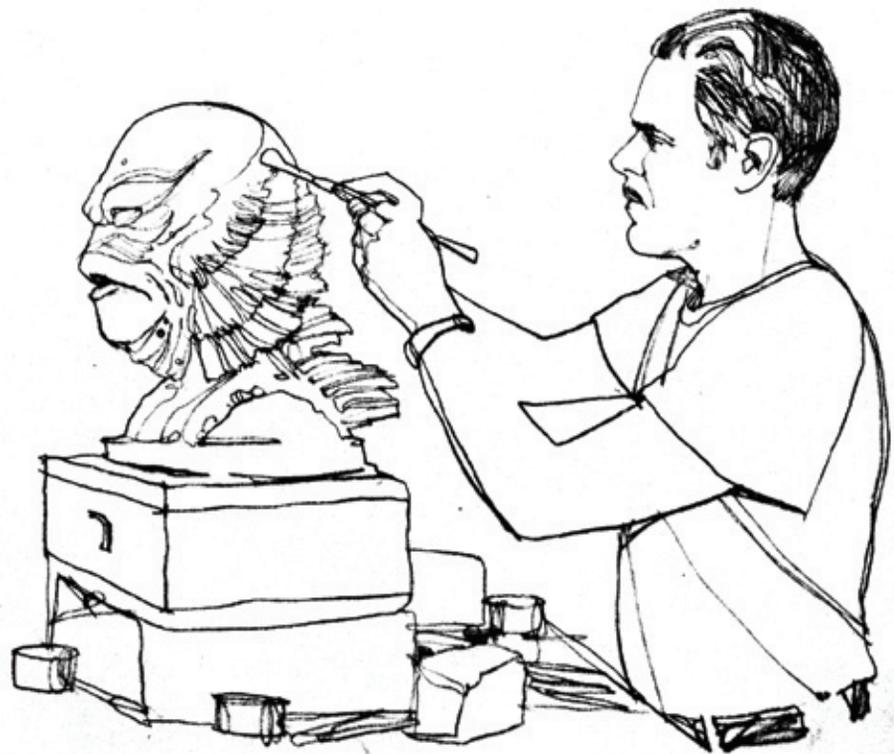
enlisted Florida-based expert diver Ricou Browning, still active to this day, a skilled craftsman who would be able to execute long underwater location shots of the Gill-Man in full costume and mask, holding his breath all the while. Browning does a marvelous turn as the underwater Gill-Man in all of his scenes, striking a believable visage in all aspects of his performance. We fully believe that this is a creature who belongs in his habitat and owns the environs, never once questioning the verisimilitude of such set-pieces. At all times, Browning disappears within the engorged costume and mask in his scenes, rendering one particular scene as the most memorable.

When lead actress Julie Adams, in her striking one-piece white bathing suit, goes for a swim in the ominous Black Lagoon, we sense imminent danger. However, Arnold plays his hand closely, offering the creature's point-of-view from the depths, fascinated with the sight of the young woman, at once taken with her and willing to get close if not to initially capture. The moment where the creature

swims parallel to the girl but upside down, looking up to her as she innocently swims atop the water of the lagoon where her boat is perched, is one of the outstanding moments not only within the genre but in any film in any period. Browning's work is so spectacular in these moments, a career is at once born and forever defined.

Twenty years onward, Steven Spielberg, also at Universal, chose to open his new film being shot in the summer of 1974 with the Jack Arnold touch. In the opening scenes of *Jaws*, as Susan Backlinie (albeit fully nude) swims into a dusk oceanic mass — one might call the appearance a sea of black water — Spielberg's camera assumes the position of the unseen shark rising up from the ocean floor to the oblivious girl who meets her fate, mostly off-camera, quoting *Creature* and mirroring the sense of dread in the 1954 film, though no actual tragedy would befall Adams' character in said scene.

Though suit performers who played the Gill-Man on land followed in the 1955 and 1956 sequels to *Creature*, notably Tom



Creature from the Black Lagoon 1953
Chris Mueller, Jr.

Tom De Haven 1983

Hennesy and Don Magowan, respectively, for millions of *Creature* fans, Benjamin F. Chapman, Jr. was the “reel” Gill-Man from the original 1954 film. Certainly, the Bay Area native had the advantage of being a player on the Universal lot in the early 1950s, and his 6’5” size and relative youth – in his late 20s – made him ideal for the part of the creature who stalks named invaders of his Amazonian lagoon in the film. But Chapman brought a grace and several nuances to the performance of the first Gill-Man, all of which made him one of the great icons in the Universal Pictures canon of classic monsters. Of course, Browning and Chapman had to have the perfect appearance, both underwater and above water, to complete the convincing nature of the character. Enter special makeup effects and a dream team of artists.

Noteworthy that by the early 1950s, Bud Westmore’s makeup department at Universal Pictures had expanded, and he was given some massive projects. After proving his worth on 1948’s *Abbott and Costello Meet Frankenstein*, with main prosthetics technician Jack Kevan stepping in for Jack Pierce in the creation of the Frankenstein Monster, in 1953, Westmore was tasked with *Abbott and Costello Meet Dr. Jekyll and Mr. Hyde*, with veteran Boris Karloff as the titular dual characters. By this time, Karloff was in his 60s, so cutting down on the makeup process was a must. Again, Westmore brought in Kevan to realize the makeup. Now with his own style coming through many of his makeups, Kevan’s familiar look permeated his Mr. Hyde. As in earlier Hyde projects such as that of Bud Westmore’s older brother Wally in his 1932 outing with Fredric March, this Hyde required a transformation which Kevan created step-by-step with dissolves. Of relevance, in most of the Hyde scenes, Karloff is wearing mask-like pieces. That same year, Bud Westmore was able to lightly send up the 1930s and 1940s Universal mummies with *Abbott and Costello Meet the Mummy*. Certainly, these projects were just practice for the burgeoning effects group considering what came next.

First, in preparations for the creation of the Gill-Man for *Creature*, the Universal makeup department cast all of Chapman’s various body parts (Browning’s face and

body would have to be cast separately) to fabricate the Gill-Man costume, which was to be realized in foam rubber. Different molded sections such as face and head, torso, arms and legs, were taken off of impressions of Chapman’s body. Then the team, headed by Universal lab supervisor Kevan — who significantly presided over many future 1950s studio projects which required prosthetics — and young stalwarts such as Tom Case and Bob Dawn, fashioned individual sections in rubber. The memorable Gill-Man face had been meticulously designed by artist Millicent Patrick and beautifully sculpted by the legendary Chris Mueller. Later, Chapman was suited up on a daily basis by Case and Dawn for his exterior scenes, filmed on Universal’s backlot (the creature suit team reportedly put weights in Chapman’s feet appliances so the actor would effectively glide on screen) while footage of Browning in a slightly different duplicate suit was achieved on location in Florida. Though Bud Westmore’s name is the only one to appear in the credits, his astute assemblage of these key makeup-creature artists made the Gill-Man as indelible as he became, especially considering that the job involved an unprecedented head-to-toe prosthetic manifestation.

Though Chapman never played the Gill-Man in the sequels, he did reprise the creature for the Colgate Comedy Hour’s February 21, 1954 TV episode with Abbott and Costello, also Universal players. In the show, the comedy duo first encounters Glenn Strange as the Frankenstein Monster, resembling his appearance from 1948’s *Abbott and Costello Meet Frankenstein*. From out of another crate bursts Chapman as the Gill-Man, revealed to the astonished public for the first time anywhere.

Chapman had long been retired from acting by the rebirth of interest in the Gill-Man as a classic monster but made regular personal appearances at conventions and autograph signings over the years. He maintained a website, the-reelgillman.com, and was the focus of fans’ love since magazines starting with Famous Monsters of Filmland made the character popular again for new generations of fans in the 1960s and 1970s. Always good-natured and happy to talk about his 1953-1954 Gill-Man



performances, Chapman will be fondly remembered by fans of the original film and all who had met him since. On February 21, 2008, he sadly passed away in Hawaii at the age of 79.

In many genre films to follow, the Gill-Man’s impact can be seen and felt. Non-mammalian hybrid characters have been pervasive onscreen ever since, and one can convincingly trace that legacy back to *Creature*. In everything from *The She Creature* (1956) to *The Monster of Piedras Blancas* (1959) to *The Horror of Party Beach* (1964) to more recent fare including *Swamp Thing* (1982), the Snake Man in 1984’s *Dreamscape* and a similar character in 2001’s *Monsters, Inc.*, the Gill-Man presence can be felt. Moreover, working at Stan Winston Studio in 1987, in a loving tribute to the 1954 film, young effects artists Steve Wang and Matt Rose created an homage character with their own Gill-Man in Fred Dekker’s *The Monster Squad*; just thereafter, their personal Gill-Man design preferences were felt in their conception of *The Predator* for that similarly named film. In animated homages, Gill-Man send-ups can be found in 1967’s *Mad Monster Party?*, 2009’s *Monsters vs. Aliens* and 2012’s *Hotel Transylvania* among others.

Given the vital onscreen contributions of Adams, Browning, and Chapman, the excellence achieved by the makeup department, and the carefully measured allowances for the entirety that Arnold provided, *Creature* remains one of cinema’s finest genre films six decades hence. Though the Gill-Man made appearances in two 1950s sequels, it will always be the creature’s appearance in that first feature which cemented the character as one of the top monsters in movie history. Without question, there can be no greater testament to the vitality of the character than the fact that, 60 years after his inception, the Gill-Man, and first film from whence he came, are still regarded by masses of fans with equal amounts of genuine fondness, integral respect, and aesthetic admiration.

Special thanks to Dan Roebuck plus Sam Borowski & Matthew Crick, creators of the documentary, CREATURE FEATURE: 50 YEARS OF THE GILL-MAN.



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IFOOTAGE SHARK S1 SLIDER



Camera Motion Research. Ifootage Shark S1 Slider. Photos by STUDENTFILMMAKERS Magazine.

The Ifootage Shark S1 slider provides best in class performance at an affordable price. Precisely aligned high quality carbon fiber rails and high quality carriage bearings on a wide track, are the basic building blocks of The Shark slider. These features produce very low and consistent rolling friction over the entire travel range. And torques on the carriage from camera panning/tilting, or unbalanced camera payloads, have negligible effect on rolling friction. For the operator, that means smooth shots with no surprises.

But the Shark has another very important design feature: a belt driven flywheel. The rotational inertia of the flywheel is transformed into linear inertia at the carriage. The combination of great basic slider design and manufacturing, combined with the flywheel action, makes getting super smooth and consistent slides very easy.

The Shark without extension rails has over 19 in. of travel. It can be mounted on a tripod using the under- rail

cheeseplate with multiple 3/8-16 and 1/4-20 threaded holes. Carbon fiber rails, anodized aluminum and stainless steel construction means you'll never have to worry about corrosion.

The travel can be extended to 40 inches with the addition of the two carbon fiber extension rails. Precision manufacturing of the rails and end fittings to control concentricity, results in a perfect joint that doesn't produce a bump as the carriage moves over it. Adding or removing the extension rails easy and quick. The extended length Shark can be mounted using a tripod on the under-rail cheeseplate and another tripod, or a light stand on the opposite end block. Or even using just light stands under each end block.

The Shark slider wide rail spacing is better for stability, and the carriage features easy adjustment of bearing tension. All adjustments including adding extension rails are tool-less. The allen wrench attached under the carriage can be used

for complete disassembly of the Shark.

The carriage has a locking knob, standard 3/8 -16 mounting bolt and built in bubble levels. Multi-position adjustable legs allow leveling on uneven surfaces. Hard rubber ball feet will not scratch surfaces. The end blocks can drop onto light stand spigots and locked, or mounted to a tripod using the 3/8 - 16 or 1/4 -20 holes on the bottom. An optional auxiliary flywheel can be used for the most incredibly smooth shots.

The Shark Kit comes with a padded carrying case with handle and shoulder straps. Pockets are provided for the extension rails and main flywheel. Without the extension rails, the Shark drops into the case fully assembled. The auxiliary flywheel is optional.

Camera Motion Research is an authorized dealer of the Shark slider and provides complete technical and warranty support.

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Join Vincent Laforet for a 32-City
Camera Direction and Movement Tour



DIRECTING MOTION TOUR! 32 CITIES | MAY 6TH - JULY 14TH 2014

VINCENT LAFORET, DGA AND ICG DIRECTOR, IS LAUNCHING HIS NATIONWIDE DIRECTING MOTION TOUR CATERING TO ASPIRING FILMMAKERS. THE FULL-DAY COURSE WILL BE COMPRISED OF A SIX-THEME DAYTIME WORKSHOP, FOLLOWED BY AN EVENING APPLIED THEORY SEMINAR.

THE SPRING AND SUMMER DIRECTING MOTION TOUR WILL BEGIN IN MAY, END IN JULY, AND HIT 32 MAJOR CITIES IN JUST 9 WEEKS.

LAFORET WILL OFFER HIS EXPERTISE TO FILMMAKERS OF VARIOUS LEVELS ON HOW TO EFFECTIVELY EXECUTE THEIR VISIONS AND ENABLE FILMMAKERS TO TRANSMIT A VISUAL LANGUAGE THAT WILL ELICIT AN EMOTIONAL CONNECTION AND RESPONSE FROM

Laforet is known for his avant-garde approach to filmmaking and storytelling. *Reverie*, a Laforet directed short film was the first to be shot with the Canon 5D Mark II. Later, he was chosen as one of the first filmmakers to shoot with the Canon C300. Laforet has been a cinematographer and director for clients such as Sony, Adobe, Pepsi, Nike and more. *Vanity Fair*, *The New York Times Magazine*, *National Geographic*, *Sports Illustrated*, *Time* and *Life Magazine* are a few of the

AUDIENCE MEMBERS. NOT ONLY CAN THE TECHNIQUES BE APPLIED TO ANY PROJECT SUCH AS SHORT FILMS AND DOCUMENTARIES BUT THE PRINCIPLES TAUGHT BY LAFORET WILL PROVIDE UNIQUE, GROUND-BREAKING, AND COMPETITIVE INSIGHT THAT WILL NOT ONLY BE TAUGHT IN THEORY BUT WILL ENGAGE STUDENTS WITH LIVE DEMONSTRATIONS USING SOME OF THE MOST ADVANCED CINEMA TECHNOLOGY.

LAFORET BELIEVES "THAT MOTION IS CRITICAL BUT ONLY WHEN IT SERVES THE STORY." HIS EXTENSIVE STUDY AND KNOWLEDGE OF CAMERA MOTION IS IMPERATIVE TO THOSE WHO WANT TO ENHANCE THEIR FILMMAKING SKILLS.

publications that have commissioned Laforet's work. In 2010 he was a three-time winner of the Cannes Lions International Advertising Festival. Laforet is considered a pioneer in the field of HD-capable DSLR cameras and is renowned for his innovative tilt shift and aerial photography.

To watch the trailer, view the tour dates, and signup, visit www.DirectingMotion.com

Interview with Vincent Laforet

Q&A

WHAT INSPIRES YOUR PASSION FOR CAMERA MOVEMENT?

VINCENT LAFORET: There are four things that hypnotize me in film in the following order:

1. The acting/dialogue
2. The camera's movement and cut
3. The visuals
4. The music

Naturally I think it's critical for a director to understand how to elevate their content with the careful inclusion of motion within their films.

YOU SAY THAT COMPETITIVE FILMMAKING HAS TO INCORPORATE CAMERA MOTION; WHAT OTHER ASPECTS SHOULD PEOPLE CONSIDER THAT WILL PROVIDE THEM WITH AN ADVANTAGE?

VINCENT LAFORET: I really think Directors need to focus on the structure of their story, how they execute that story and how movement can truly serve to help engage and audience on an emotional and subliminal level.

YOU HAVE MADE IT CLEAR THAT CAMERA MOTION IS CRITICAL BUT ONLY WHEN IT SERVES A PURPOSE. CAN YOU GIVE US AN EXAMPLE OF CAMERA MOTION BEING OVER UTILIZED?

VINCENT LAFORET: I see so much unnecessary and unmotivated movement in the smaller type productions and web series out there - which is almost worse than no movement at all. The number one thing that separates high end productions from low and middle end is the director's understanding of movement and sequencing. Within seconds you can judge the quality of the film based on movement. It has nothing to do with the amount of money they spent on locations, actors or wardrobes... at least not when you're looking at a new director's work. You can tell immediately if they understand the art and craft of filmmaking.

YOUR TOUR IS COMPRISED OF DIFFERENT SECTIONS. IS THERE ANY ONE IN PARTICULAR THAT YOU ARE MORE EXCITED TO TALK ABOUT?

VINCENT LAFORET: I really enjoy the breakdown of my Nike Commercial - and apparently so have the attendees to date. I got through the entire process from pitch, to prep, shoot all the way to the edit. I also truly enjoy the live shoots and the challenge of pulling a two camera shoot with actors in every city.

YOU TALK ABOUT "ONE SHOT WONDERS" ON YOUR BLOG. WHAT IS A "ONE SHOT WONDER," AND WILL YOU BE COVERING THIS?

VINCENT LAFORET: One shot wonders are in a class of their own - the complexity of what it takes to make a good one is simply fascinating. I've got examples that show how the ADs call action as well as how a Steadicam operator such as Larry McConkey approaches designing a shot - in a video that shows him describing his process step by step.

HOW INVOLVED WERE YOU IN SELECTING THE GEAR ON TOUR? DID YOU PERSONALLY SELECT ALL THE GEAR?

VINCENT LAFORET: Yes on a general level, very much in the same way I would as a director. I know what platforms we'll need and specific accessories. The crew is more involved in terms of nuts and bolts. We have a pretty incredible amount of gear on this tour... it's impressive. I'm pretty much using the same type of accessories that I would be using on any commercial or episodic shoot.

OUT OF THE 50 FILMS ON THE TOUR, WHICH DO YOU BELIEVE HAD THE MOST INTRICATE CAMERA MOVEMENT?

VINCENT LAFORET: I have to say that if you pick just about ANY film that Steven Spielberg directed you are witnessing a master class in movement. I also love Scorsese's work and notably in "Goodfellas".

HOW LONG DID IT TAKE YOU TO FORMULATE THE DIRECTING MOTION WORKSHOP?

VINCENT LAFORET: I worked on it for close to 3 months. I've been joined by 3 others people and together we've exceeded 1,000 man hours in terms of preparing the material and the animated diagrams that show the camera movement and blocking.

IS THERE A SCENE IN ONE OF YOUR FAVORITE FILMS THAT YOU WOULD HAVE DIRECTED DIFFERENTLY?

VINCENT LAFORET: No. I don't believe in questioning other directors. I do that plenty with my own work.

WAS THERE EVER A TIME YOU HAD TO PULL A MACGYVER ON A SHOOT?

VINCENT LAFORET: Every. Single. Day. [smiles] That's part and parcel with the business. You constantly have to come up with physical or mental "audibles" on any shoot. It's part of the fun.

PEOPLE TEND TO HAVE THEIR FAVORITE FILMS THAT ARE "BAD" BUT LOVE TO WATCH THEM ANYWAY. DO YOU HAVE ANY THAT YOU COULD NAME FOR US?

VINCENT LAFORET: Sure: "Top Gun" is one of my favorites. It's cheesy but the aerial filming and sequencing is phenomenal and has yet to be truly matched. What the editors did with that film and the relatively thin script is phenomenal.

OUT OF CURIOSITY, WAS YOUR ARM INJURY FILM RELATED?

VINCENT LAFORET: Somewhat - I was with a bunch of filmmakers, but ultimately I was on vacation.

WHEN DIRECTING FILMS AND COMMERCIALS IS THERE ANYTHING YOU MUST BRING WITH YOU TO EVERY SHOOT?

VINCENT LAFORET: Yes, a positive attitude and a ton of preparation. Your goal should be to be prepared for any variation and surprise, let alone questions that come at you. And to have 2-3 alternate solutions to each potential problem. Being on set is the easy part.

YOU HAVE SAID THAT YOU WILL BE TALKING ABOUT THE BEHIND THE SCENES BETWEEN YOUR LATEST COMMERCIAL FOR NIKE. CAN YOU GIVE US AN IDEA OF WHAT YOU MEAN BY THAT?

VINCENT LAFORET: I walk people through the initial client request, the treatment process, the initial drawings and storyboards, as well as the test we did and prep. All the way through the shoot and edit. It's as close as you're likely to get to this type of process until you get to shoot a commercial like this yourself.



WHAT ABOUT BEING A PHOTOGRAPHER? HAS THAT MADE YOU A BETTER FILMMAKER?

VINCENT LAFORET: Sure - it's helped me to better understand people better, to understand what drives different type of people and how to best capture that.

MANY PEOPLE WOULD ARGUE THAT WITH TODAY'S TECHNOLOGY, YOU CAN TEACH YOURSELF ANYTHING. DO YOU FEEL THAT GOING TO FILM SCHOOL IS NECESSARY FOR AN ASPIRING YOUNG FILMMAKER TODAY?

VINCENT LAFORET: School and knowledge never hurt anyone. I don't think going to school is a substitute for experience however. I've always said: go out there and shoot. You'll learn plenty. Having mentors and teachers who guide you can be critical to learning more quickly.

WHO DO YOU THINK THIS CLASS IS FOR?

VINCENT LAFORET: Anyone who sees their work and knows something is missing. I can see people just starting off as well as people who've been shooting for over a decade benefitting from this content. In fact the attendees have confirmed as much to me on a number of occasions already which is great!

BY THE END OF THE TOUR, WHAT IS ONE GOAL YOU WANT ACHIEVED?

VINCENT LAFORET: To still be standing! No seriously, I think I've already seen people leave super pumped and satiated. As long as we can keep pulling that off I'm already quite happy with the unusually positive way people have reacted to the content and delivery so far.

ONE WORD TO DESCRIBE THE WAY YOU FEEL ABOUT YOUR DIRECTING MOTION TOUR?

VINCENT LAFORET: Ambitious.

TOUR SCHEDULE

- | | | |
|-----|---------------------------|----------------|
| 1. | Tuesday, May 6, 2014 | PHILADELPHIA |
| 2. | Thursday, May 8, 2014 | NEWARK |
| 3. | Saturday, May 10, 2014 | BOSTON |
| 4. | Tuesday, May 13, 2014 | COLUMBUS |
| 5. | Thursday, May 15, 2014 | DETROIT |
| 6. | Saturday, May 17th, 2014 | INDIANAPOLIS |
| 7. | Sunday, May 18, 2014 | CHICAGO |
| 8. | Tuesday, May 20, 2014 | ST. LOUIS |
| 9. | Thursday, May 22, 2-14 | MINNEAPOLIS |
| 10. | Tuesday, May 27, 2014 | DENVER |
| 11. | Thursday, May 29, 2014 | SALT LAKE CITY |
| 12. | Saturday, May 31, 2014 | VANCOUVER |
| 13. | Sunday, June 1st, 2014 | SEATTLE |
| 14. | Tuesday, June 3, 2014 | PORTLAND |
| 15. | Friday, June 6th, 2014 | SAN JOSE |
| 16. | Sunday, June 8th, 2014 | SAN FRANCISCO |
| 17. | Tuesday, June 10, 2014 | SACRAMENTO |
| 18. | Saturday, June 14, 2014 | IRVINE |
| 19. | Sunday, June 15, 2014 | L.A./BURBANK |
| 20. | Tuesday, June 17, 2014 | SAN DIEGO |
| 21. | Thursday, June 19th, 2014 | PHOENIX |
| 22. | Saturday, June 21, 2014 | AUSTIN |
| 23. | Sunday, June 22, 2014 | DALLAS |
| 24. | Tuesday, June 24. 2014 | HOUSTON |
| 25. | Thursday, June 26, 2014 | NEW ORLEANS |
| 26. | Saturday June 28, 2014 | NASHVILLE |
| 27. | Sunday, June 29, 2014 | ATLANTA |
| 28. | Tuesday, July 1, 2014 | FT. LAUDERDALE |
| 29. | Tuesday, July 8, 2014 | CHARLOTTE |
| 30. | Saturday, July 12, 2014 | WASHINGTON, DC |
| 31. | Sunday, July 13, 2014 | NYC |



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THE CUTTING EDGE POST-PRODUCTION TOUR WITH ADAM EPSTEIN: 32 CITIES | JULY 20TH - SEPTEMBER 22ND

ADAM EPSTEIN, THE EDITOR FOR THE SATURDAY NIGHT LIVE FILM UNIT, IS LAUNCHING HIS CUTTING EDGE TOUR ON JULY 20TH AND WILL TRAVEL TO 32 CITIES IN 9 WEEKS COVERING THE MULTIFACETED INTRICACIES OF POST-PRODUCTION. YOU CAN FIND OUT MORE INFORMATION ABOUT HIS WORKSHOP ON WWW.CUTTINGEDGETOUR.COM.

Q&A

TELL US ABOUT THE WORKSHOPS YOU'RE TEACHING AT THE MZED POST PRODUCTION TOURS.

WHAT SETS THE POST PRODUCTION WORKSHOPS APART FROM OTHER EDITING WORKSHOPS OUT THERE?

ADAM EPSTEIN: My workshop will be an expansive look into the many facets that go into modern post-production, showing how I go from a blank timeline to a finished, broadcast-ready piece. While we will also be talking about classic editing theory, what sets this workshop apart is the fact that attendees will be able to see how pieces that they know and recognize come to fruition from start to finish, using the original source media.

ARE THE POST PRODUCTION WORKSHOPS GEARED TOWARDS BEGINNERS OR PROFESSIONALS, OR BOTH? TELL US MORE ABOUT IT.

ADAM EPSTEIN: I plan on designing the workshop in a way that both beginners and professionals will be able to come away from it with a deeper understanding and appreciation for their own craft as well as having a few new tricks up their sleeves. One of the best aspects of post-production overall is that there is never an end to what you can learn, whether you're just starting out, or you're an established pro.

CAN YOU TELL US ABOUT THE POST PRODUCTION CURRICULUM AND OBJECTIVES?

ADAM EPSTEIN: There will be a balance between the technical, the theoretical, and the interpersonal. By breaking down what goes into working on different styles of pieces -- promos, short films, commercials, trailers -- the different techniques used will give a much broader knowledge base than a straight ahead "how to" type of workshop.

WHAT CAN AN ATTENDEE EXPECT TO LEARN AND KNOW AFTER TAKING THE COURSE?

ADAM EPSTEIN: We will be looking at a wide range of post-production topics, everything from specifically technical points such as project and bin organization, sound design, color correction, prepping for finish, motion graphics, plugins, compositing, to broader topics such as rhythm, timing, story and tone, to the interpersonal side of post, such as how to constructively collaborate with other people and how to avoid mistakes that editors can make.

ARE THERE ANY PRE-REQUISITES?

ADAM EPSTEIN: I wouldn't say that there are any pre-requisites. In theory you could know "nothing" about post and find the workshop informative and interesting, but I'd say that having a basic knowledge of some of the technical foundations of editing wouldn't hurt.

ARE ATTENDEES REQUIRED TO USE DIFFERENT EDITING SYSTEMS DURING THE WORKSHOPS? OR IS THERE A SPECIFIC SYSTEM YOU FOCUS ON?

ADAM EPSTEIN: I feel that the software / NLE's that one chooses to use is a matter of personal taste based on their needs and the needs of the project. That being said, I personally prefer to use Adobe Premiere CC as my go-to NLE along with the rest of the Creative Cloud. For the type of work and the timelines we deal with in the SNL Film Unit, it makes the most sense for our particular needs.

WHAT FOOTAGE WILL YOU USE TO TEACH THE COURSE?

ADAM EPSTEIN: When it comes to showing how specific projects I've worked on for the SNL Film Unit came together, I will be using the original source material, giving attendees the full scope of what goes into these types of projects. We will also look at classic film scenes, commercials and other pieces that have inspired and taught me along the way and analyze those in a more theory-based manner.

ARE THERE ANY TIPS THAT YOU WOULD RECOMMEND FOR STUDENT FILMMAKERS?

ADAM EPSTEIN: My main tip for student filmmakers, or really for anyone who wants to work in a creative field, is to just go out and make as much stuff as you can. There is no better way to learn and improve than through experience, repetition and by figuring out how to correct the mistakes you will make. Don't worry about things being perfect right from the get-go...just get out there and make things.



CURRICULUM

DAYTIME WORKSHOP:

If you've ever wanted to see what it takes to take a project from an empty timeline to a network broadcast in under 24 hours, this is your chance. Using the actual, full projects — with the original source media — that he's worked on in the past as a guide, Adam Epstein will illustrate just what goes into each piece, showing the techniques unique to each project.

WHAT YOU WILL LEARN:

- How to keep your projects and sequences clean and organized — and why this is so important.
- Tips, tricks, and shortcuts that will help you to get more done in less time.
- Using sound design and music to really make scenes and pieces come to life.
- Getting "the look" right — color correction, effects and other ways to get the most out of your footage.
- Understanding the rhythms and archetypes that come with different styles — what makes a promo different from a commercial or a short film?
- Plus a deep, deep rabbit hole of other topics: Importing and working with multiple cameras, how to deal with various codecs, multi camera workflows and techniques, compositing and keying, motion tracking, exporting for final delivery and many many more topics.

EVENING SEMINAR:

Focusing less on the technical aspects of NLEs and other post-production programs and more on broader concepts such as rhythm, tone, and story, Adam will break down some of the scenes from films, music videos, commercials and other sources that have inspired him over the years. Then, the class will focus on the more interpersonal aspects of editorial that Adam has found to be helpful...the ones that you won't find in any manual.

WHAT WILL BE COVERED:

- How to be truly collaborative, and the paramount importance of working as a team.
- The importance of empathy and knowing your place
- Understanding when and how to get your ideas through.
- Overall techniques to keep your own creative process fresh and sharp.

To view some of Adam Epstein's work, view the tour dates, and sign up, visit www.cuttingedge.mzed.com.



THE CUTTING EDGE
POST-PRODUCTION TOUR
WITH ADAM EPSTEIN



Natalia Jaramillo, Student Bogotá, Colombia

JOIN THE FILMMAKERS NETWORK.

Start networking with film and video makers of all levels around the globe. Login or Sign Up at <http://networking.studentfilmmakers.com>.



NATALIA JARAMILLO IS CURRENTLY STUDYING IN BOGOTÁ, COLOMBIA, AT UNIVERSIDAD DE LA SABANA, TO BECOME A FILMMAKER. IN 2012, SHE RECEIVED THE SCAD CHALLENGE HONORABLE MENTION FOR A VIDEO SHE CREATED AND WAS FEATURED IN THE CHALLENGE WEB PAGE. SHE IS FINISHING HER FIRST YEAR OF STUDIES.

FIRST CAMERA

The first time I used a camera was a Panasonic film camera I used to shoot a short film for a school project. I was ten years old when I did my first short film. Ever since I was a little girl I've enjoyed watching movies and I've been obsessed with the whole process of making a film. But it was just after I did my first video that I knew filmmaking was what I would want to see myself doing for the rest of my life. The experience was indescribable; having the possibility of portraying reality into video and communicating a story through it was amazing. I enjoyed every second of it. From experimenting different angles to shoot a scene to see which one was better, to experimenting different camera movements and directing the actors. After that school project I continued filming many more short films.

INFLUENCES

I remember the first time I watched Harry Potter and the Philosopher's Stone. I was utterly impressed by how great the movie was. I was amazed by the visual effects, by the story and the characters. I was amazed how someone could

create such an excellent production. Later on, I continued feeling each time more amazed by every movie I watched, and it was then that I realized I wanted to create an audiovisual production that could cause such great impact in an audience like the impact I've receive from all the movies I've ever watched. The feeling of joy I experience every time I watch a movie is indescribable, and at a young age, I discovered that I wanted to make people feel like I do whenever I watch a movie.

I'm a fan of Steven Spielberg's work. I love his films, and I grew up watching most of them. I also like Alfonso Cuarón. Not only did he direct one of my favorite movies, Harry Potter and the Prisoner of Askaban, but his work inspires me to work harder and to improve.

FAVORITE CAMERA

The camera I have is a Canon T3i, and I consider it's an excellent camera. It

provides me a high quality of video and it's got a diversity of features that provide me with different tools when shooting.

I would love to have the experience of shooting with a professional filming camera, the actual cameras used in films. Later on in my career I'm going to have the opportunity of getting to learn more about the use of these cameras.

TOOLS I'M LEARNING

I've learned a lot about the sound design in movies and its importance. I've had the opportunity of learning the diversity of equipment required for a sound design. I've learned about the importance of microphones, and I've had the opportunity of working with several programs for sound editing like Protools and Adobe Audition. I feel really passionate about sound in movies, I believe it has a great impact on the narrative and it's fundamental to count on a really good sound design to create an excellent production. I've also learned about the movement in films and I consider it to be an essential factor for the meaning that wants to be communicated. I'm really interested in the diversity of camera movements and how one can play with them to produce a more interesting content. Regarding editing, I believe it's vital to have knowledge about the editing processes and the best editing programs.

CURRENT PROJECTS

Right now I'm finishing two short films, one of which is a soundtrack short film, for university projects. I'm also planning the new projects and short films I will be working on this summer.





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- **IBC Workflow Solutions**
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EQUIPMENT RETAIL & RENTAL



ADORAMA
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.

Whether you're a beginner or professional, our knowledgeable Videoguys Team is available to answer all of your questions before, during and after the sale. We'll even stand behind our recommendations with a 30-day money-back guarantee and FREE tech support – a customer service policy unmatched in the industry!

CAMERAS



**RED DIGITAL
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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. For more info: WWW.RED.COM.

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.

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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

is uniquely equipped to address production needs for television studios, churches, events, K-12 and college media departments.



LITEPANELS
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Emmy® Award winning Litepanels, a Vitec Group brand, is the innovation leader in LED lighting for TV/film. Continuing to expand its suite of flicker-free, color accurate, fully-dimmable LEDs, Litepanels will be debuting the Hilio D12/T12 (daylight & tungsten balanced), Sola 9 Fresnel (daylight), & Inca 9 Fresnel (tungsten). Also available, the new Sola 4 Traveler Kit & 1x1 LS Traveler Kit collection. These environmentally friendly fixtures can pay for themselves with power savings and long life.



ROTOLIGHT
www.rotolight.com

Rotolight are the award-winning manufacturers of the Rotolight RL48 Ringlight and the Rotolight ANOVA - The world's most advanced LED Flood Light. The Rotolight is a compact, ultra-lightweight LED ring light that simply slips over your shotgun mic (or hot shoe, using the Rotolight Stand) and delivers warm natural light for HD cinematography and photography when you need it, so you'll never miss that perfect shot. Rotolight can be accurately

dimmed (using Neutral Density filters) over a range of 1.5 aperture stops. The 48 Ultrabright LED's provide give that great 'ring-light' effect but without 'Red-Eye' or shadows. The RL48-A 'Stealth Edition' has a matte black rubberized outer coating which minimises reflectivity and acoustic resonance, and makes the ring weather resistant. The package also includes a Filter-Holder and custom Lighting Gel Kit (made by Lee Filters).

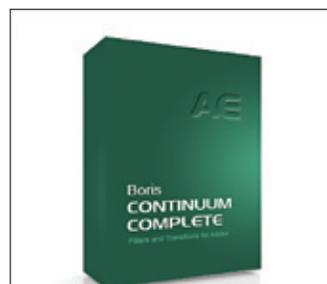
AUDIO SOLUTIONS



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VFX PLUGINS, SOFTWARE & FOOTAGE



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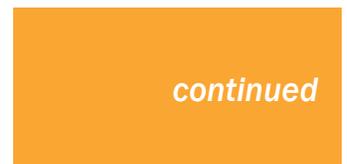
The company's success lies in its ability to tightly integrate and leverage technologies through strong partnerships with industry-leading developers of video editing software and hardware including Adobe, Apple, Avid, Corel, Grass Valley, Nexidia, and Sony.



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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 for its aggressive and affordable pricing.



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STORAGE SOLUTIONS



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www.akitio.com

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nice to know there is someone you can talk to if you ever need help. That is why we are committed to providing exceptional customer service and support. You are not just buying a piece of equipment. You are buying piece of mind.

EDITING ACCESORIES



KB COVERS
www.kbcovers.com

Our mission is to provide the highest quality keyboard covers to the Apple/Mac community with the largest selection. We value customer feedback and many of our new designs have come from customer suggestions. All our covers are ultra-thin and made with the highest quality silicone available.

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.

TRADESHOWS & CONFERENCES



AES
www.aes.org

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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.



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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.



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



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.

GLOBAL MARKETPLACE

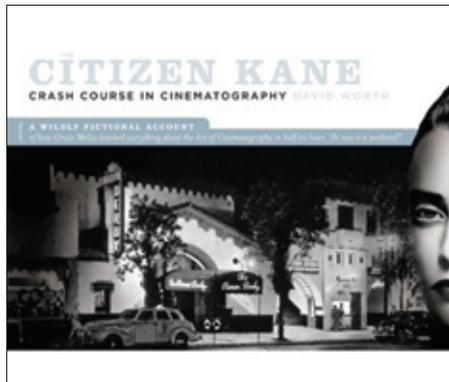
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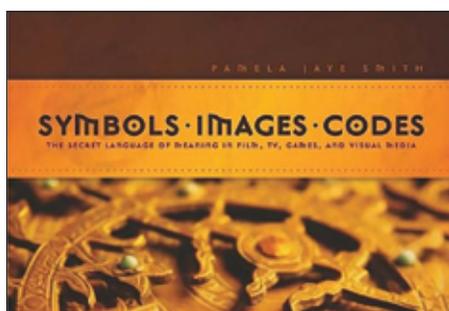
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Many Thanks



KIM E. WELCH

Kim E. Welch is the Publisher of Welch Media, Inc., publishers of HDPROGUIDE Magazine and STUDENTFILMMAKERS Magazine, headquartered in Manhattan, New York City.
www.hdproguide.com
www.studentfilmmakers.com



PETER STEIN, ASC

As the Director of Photography on more than 50 feature films and TV movies, Peter Stein has photographed major studio and independent releases including classic cult films in various genres such as comedy and horror - as well as noted documentaries. He was invited to join the prestigious American Society of Cinematographers in 1999.
www.petersteinasc.com



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.



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.



DEAN YAMADA

Dean Yamada received his MFA from USC and is an associate professor at Biola University, where he specializes in production and post-production classes. "Mujo No Kaze", shot in Tokyo, went on to win 1st Prize at the Inigo Film Festival in Sydney, Australia. "Jitensha" has won multiple awards including Best of Fest at the Broadcast Educators Association Festival of Media Arts Festival of Media Arts (2010); Best of Show at the Imago Film Festival (2010); and Best Dramatic Short at the Windsong Film Festival (2010).
www.jitenshathemovie.com
www.persimmonfilm.com
www.cicadathemovie.com



BILL ZARCHY

Bill Zarchy is a freelance director of photography, writer, and teacher based in San Francisco. His new book, "Showdown at Shinagawa: Tales of Filming from Bombay to Brazil," features 18 tales (from Japan, India, China, Uganda, the Philippines, New Zealand, France, Singapore, England, Taiwan, Mexico and Brazil) and 21 pages of color photos, the rich experiences of a cinematographer on six continents. See www.showdownatshinagawa.com —or— on Amazon.



NANCY YACHNES

Nancy Yachnes, Executive Producer, Sparkling Photography, works together with husband Norman, and partner, Beto Ramos. They have been in business for ten years, producing wedding films (primarily in the Orthodox Jewish market), web commercials, cinematic biographies, as well as commercial and family-oriented still photography. Nancy was trained at SVA, is an Apple Certified Pro, and is VP and Treasurer of NYPV. She favors shooting with her Canon 5D Mark III.
www.SparklingPhotography.com



MANUEL VALLADARES

Manuel Valladares is a contributing writer for STUDENTFILMMAKERS Magazine and STUDENTFILMMAKERS.com.



PETER JOHN ROSS

Peter John Ross is an award winning filmmaker and producer of the Emmy nominated PBS show FRAMELINES, airing regionally in the Midwest. Ross has published articles and books on filmmaking, and has played at film festivals around the globe.
www.sonnyboo.com
www.peterjohnross.com



RYAN PICKETT

Ryan Pickett, owner of ryanpickettproductions.com, has his BA in English with a minor in Film from the University of Maryland College Park and he is currently working on his BS in Computer Science and Information Systems from Austin Peay State University. Before Ryan created 6-time award winning short film, "Look", as well as short film, "You Only Loved Me Twice", he played Young Oscar Bluth on "Arrested Development".



THERESA PICKETT

Theresa Pickett, owner of [www.theresasreviews.com](http://theresasreviews.com), has her BA in History from Flagler College and her M.Ed in Elementary Education from Vanderbilt University. Theresa worked behind the scene and on camera for over a dozen projects and was voted one of Nashville's Best Local Actresses in the Nashville Scene's Reader's Poll.



STEVEN SILVERS

Steven Silvers began writing stories as a child, fueled by the unseen mysteries found within. He grew up on progressive music, folk, jazz and classical artists and was fascinated by the pure, emotional stories they conveyed. He became a musician, making soundscapes and sound effects on his synthesizer and explored the world through field recordings. He started film school in Vancouver BC and learned the discipline of shooting 16mm. Today Steven lives in Los Angeles where he works on sound design and editing, composing and scriptwriting projects.
<https://soundcloud.com/szsilvers>
16mm short film: www.youtube.com/watch?v=AnE73as2Two



PHILIPPE FALLIEUX

Philippe Fallieux is a French composer

specializing in background music for television and radio programs. Since 2001, Philippe Fallieux has dedicated himself to composing music for televised and radio programs and created his first company through which his work is contracted: Stereolith. Stereolith has been responsible for theme and background music for some of the most prominent shows on French television and radio.
www.philippefallieux.com



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.



ERICA MCKENZIE

Erica McKenzie is a contributing writer for STUDENTFILMMAKERS Magazine and STUDENTFILMMAKERS.com.



EDMUND OLSZEWSKI

Edmund Olszewski joins STUDENTFILMMAKERS Magazine and HDPROGUIDE 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

Tincuta Moscaliuc is the designer of Welch Media, Inc.'s STUDENTFILMMAKERS Magazine and HDPROGUIDE Magazine.



DAVID

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



NAVIGATE NEW TECHNOLOGY



COMMUNITY



YOUR MOVE CONTENT

ENGAGE WITH

CCW+SATCON is where the core of your community comes together to get business done. Connect with industry visionaries, see next-gen innovations and get the solutions to advance your ideas, content and creativity. Set in New York City – the epicenter of broadcast, media and entertainment – CCW+SATCON is the East Coast's most significant content and communications event.

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WHAT YOU NEED



CAMERA



RIG PACKAGES



CONTINUOUS LIGHTING



EXPENDABLES



STROBE



GRIP + ELECTRIC

ALL YOU NEED

Location Packages



WHERE YOU ARE

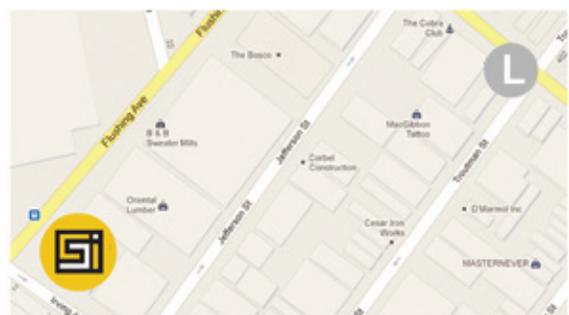
Rent on the go from the CSI App.



WHERE WE ARE

Manhattan: 133 West 19 St. New York, NY

Brooklyn: 1138 Flushing Ave, Brooklyn NY



Mon-Wed: 8am-6pm, **Thurs:** 8am-7pm, **Fri:** 8am-1pm, **Sundays:** (only NYC) 10am-5 pm