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Editor's Letter



The StudentFilmmakers Magazine editorial staff is grateful to have the opportunity to meet many of you, our long-time readers and subscribers, and new subscribers to StudentFilmmakers

magazine, at the various industry tradeshows and conferences from New York to Los Angeles and in between, as well as outside the US in 2014. We continue to have the pleasure and opportunity to talk with you about your new projects, your productions, and your successes. We've also learned a lot more about your work, the technologies you work with, and the technologies your schools, companies and organizations plan to transition into and adapt. We've also received lots of feedback from the hard-working students that make it out to the tradeshows. (We greatly appreciate you filling out our readers' questionnaire! Thank you.) It is also wonderful to see many of you attending the StudentFilmmakers.com Professional Training and Continuing Education Workshops that we host in New York City and Los Angeles. We look forward to seeing you at our upcoming workshop and training events in 2015.

Many of you have asked us, whether by email or in person at the tradeshows or at our workshops, What gear do you recommend? This edition of StudentFilmmakers Magazine highlights 40 Holiday Gift Ideas for Filmmakers, Videographers, and Crew. This also serves as an informational reference for those of you who make purchasing decisions for your motion picture studios and television networks, post facilities, corporate production studios, universities, houses of worship and government.

Enjoy this issue!

All the Best,
Jody Michelle Solis
Editor-in-Chief

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THE MAKING OF INTERSTELLAR

Christopher Nolan and Jonathan Nolan discuss their work on the feature film.

by Scott Essman

Set in a post-apocalyptic future earth in which the planet's ecosystem is failing, warranting deep space exploration, director Christopher Nolan's ninth feature film, the science-fiction epic *Interstellar* positions science as its key element in a manner unlike many studio films to date. Indeed, akin to the rare breed of sci-fi picture found in features such as *2001: A Space Odyssey*, *Contact*, *Solaris*, *Gravity*, and Nolan's own *Inception*, this new film takes the audience on an unexpected journey to new worlds, different dimensions, and sharply shifting time periods.



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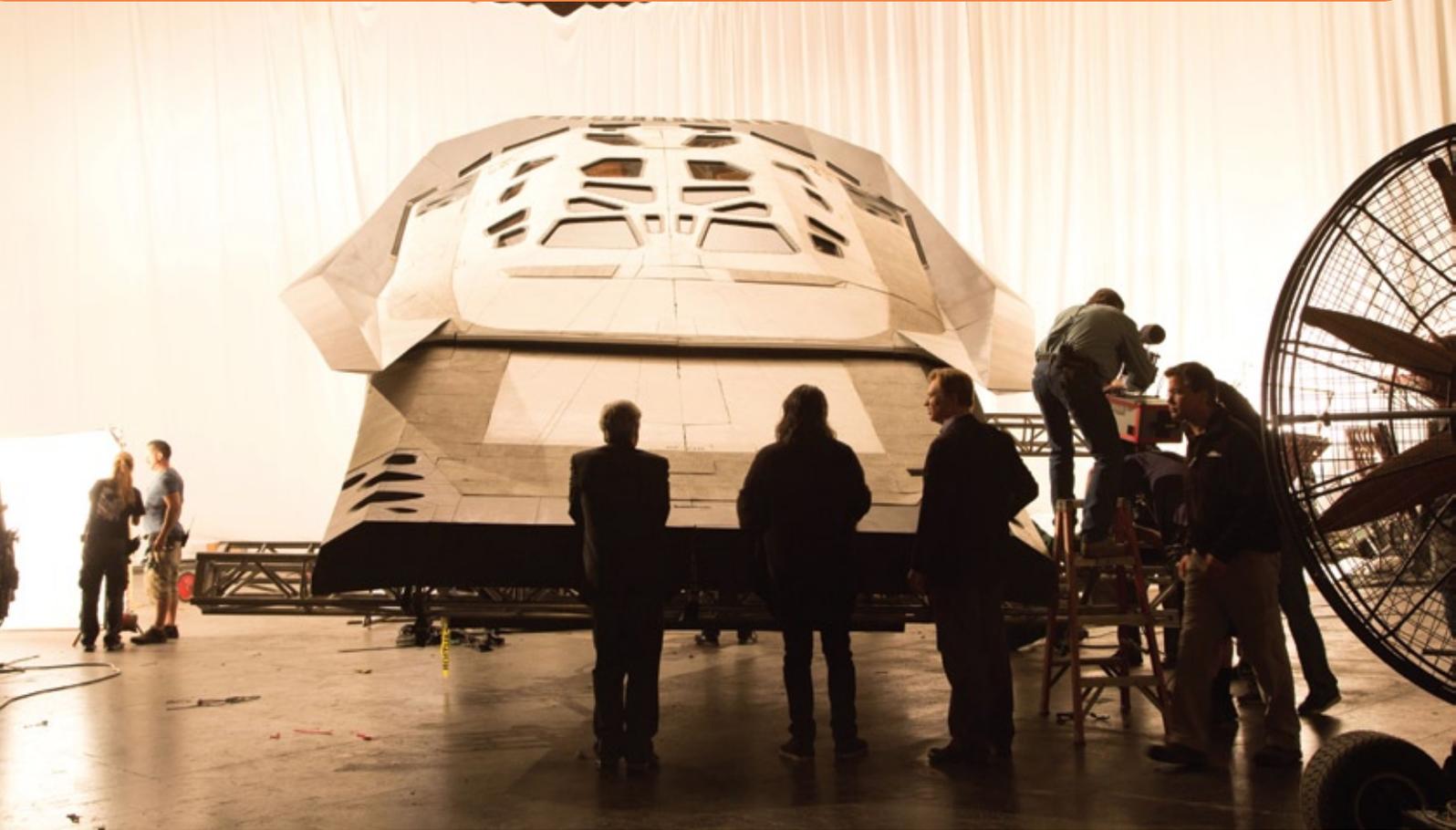
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is at the forefront of *Interstellar*, due in large part to Nolan's key collaborators. In lieu of shooting against green screens, Nolan suggests exterior space and newly discovered worlds with a combination of location cinematography in Iceland and the practical projection of celestial backgrounds to enhance practical sets. Surely, Hoyte Van Hoytema's cinematographic choices present *Interstellar's* visages as beautifully futuristic in their conception and renderings. Additionally, Nathan Crowley's production design mirrors Van Hoytema's work in its presentation of feasibility in space travel and alternative universes. Interestingly, while Van Hoytema is new to Nolan's crews, Crowley collaborated with the director since *Insomnia*, working on his entire *Batman* trilogy.

Additionally critical to *Interstellar's* sense of realistic aesthetics are co-visual effects supervisors Andrew Lockley and Paul J. Franklin, both of whom worked on Nolan's *Batman* trilogy — Franklin as a supervisor and Lockley at first in a somewhat

more subordinate role. Their effects in *Interstellar* seamlessly blend with both cinematography and set design, amounting to an otherworldly experience for the viewer.

Rounding out the visual material, Mary Zophres' *Interstellar* costumes presented a sense of tangibility and specificity in a science-fiction film unlike those seen onscreen since 2001: *A Space Odyssey* some 46 years ago. Though a newcomer to Nolan's team, Zophres has been designing cinema costumes for a full 20 years to date.

Certainly, though *Interstellar* is set amidst a dying earth, much of the ensuing story is hopeful and optimistic. According to Jonathan Nolan, Christopher's brother and the original screenwriter on the project, in 2006, he first conjured childhood memories of the United States' initial 1960s and 1970s space travels, including missions to the moon. "We get to a certain point where all those Americans... landed on the moon," he said. "We grew up watching the rocket launches. You get to a certain age and you realize, there's

no money there. We're not going back, and that moment felt like the melancholy or the sadness of that. If you charted our evolution as a species in terms of altitude, we had peaked in 1973. And that was kind of a sad realization. And so I had this optimism of what's the next moment in which we start to journey once again."

For the elder Nolan, his entry to the project began when the originally vested director Steven Spielberg left the project. "I was talking to Jonah [Jonathan Nolan] about the script he was working on at the time and what it was about, and it just sounded incredibly exciting," said Christopher Nolan. "And what it was that got me is the way Jonah had originally explained to me that it's really about an inevitability. I mean we are going to leave this planet at some point, further than we have; we are going to go beyond [the moon], we are going to go Mars. We all kind of know that on some level I think, actually. So there in inevitability to human evolution, and this being the next step. The idea with this story, you can view the earth

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as a nest and one day we leave the nest. Or the earth is the egg and the egg hatches and we go. And that to me seemed like a massive [idea] that hadn't been addressed in movies. And that's the kind of opportunity you're looking for."

As with the Christopher Nolan films *The Prestige* and the second two of his *Batman* films, brother Jonathan would become a co-writer with director Christopher. "Every collaboration I've had with Jonah has been different,"

said Christopher, 44, six years older than his screenwriter sibling, "because of different circumstances and how we would work together. This one was very unique in that he worked for a very long time on it without me involved."

For producer Emma Thomas, who has served in that capacity on all nine Christopher Nolan features, the concept of embarking on the team's first true sci-fi project became intriguing when Jonathan Nolan brought it to brother Chris.

"Obviously we were familiar with the project when Jonah was writing it, and we were not involved," she said, "but I thought it was fun to make a movie that heads out into space, which is something that we've never done before. I loved the fact that this is a project that deals with the sort of



excitement and adventure of space travel, but at the same time has a very intimate story and is very much so relatable. I love the big ideas, the big questions that it poses. On the face of it, you would think a film or a story about us having to leave the earth would be sort of a depressing one, but the thing that Jonathan's draft had, and Chris continued with, there's a real hope to it and a real sense of what we have as humanity — that is unlike any other species — which is the resourcefulness and sense of adventure and resilience. And I found that to be an incredibly exciting proposition."

Amid the science and technology which predominantly runs throughout *Interstellar's* second and third acts, the film has a humanistic core, especially among Matthew McConaughey's lead character, the pilot Cooper, and his children, who are presented at different periods in their lives; as such, that element drew Christopher Nolan even closer to the project, resulting in his joining as a co-writer and eventual director. "When I first looked at Jonathan's draft, it was very clear—at the heart of his story there was this great set of characters, this great relationship," said Christopher Nolan. "And we found that the more you explore the cosmic scale of things, the further out from everything else you went. Then more of the focus came down to who we are as people and the connections between us. I got to reap



the benefits of many years of research and development on [Jonathan's] end. And I got to make it my own, which is a fun thing to be able to do. And hopefully he is happy with the finished product."

Another recurring Christopher Nolan staple is Hans Zimmer's music, though on *Interstellar*, their approach was markedly different from earlier collaborations. "Just to speak to the creative approach, one of the things I did was I didn't want [Zimmer] to know what the genre was when he started working," said Christopher Nolan. "And so before I had started working on the script, I wrote out a page of what I considered to be... the relationships, the idea of the father. How it was to be with his daughter, his children. And I gave it to Hans, and I said, 'Work on that

for a day, and give me what you got at the end of the day,' and I'll either see if it was a good score, and indeed the finished score came from that particular creative act. And that's an illustration to the approach we tried to take in terms of keeping this about the humanity. And using the exploration of the universe as really a lens through which to view ourselves as human beings."

Echoing brother Christopher sentiments, Jonathan Nolan noted how his script dealt in not only space exploration but also the concept of shifts in time and dimensionality without losing a mandatory human connection. "What I was struck by was Einstein as fascinating figure who didn't have any instruments — he didn't use telescopes," Jonathan





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Nolan stated. "He used his mind to try and understand the universe, and you'd read these though experiments that he'd come up with. If you want to explore these bigger questions, then you have to think proportionately in the opposite direction in terms of making sure it's grounded in human experience."

Star McCaughey, whose character is the pilot in charge of the story's key space mission and serves as the audience's surrogate throughout *Interstellar's* extensive narrative, expressed his similar feeling of gravitating towards the human element of the screenplay. "It was apparent to me early on that this was about family," McCaughey said. "This was about parents and children. And I think that is obviously where the aorta of the film emotionally exists. Even if you're not parents, you have parents and you've been

in those situations, where there is a certain kind of goodbye. Now there's nothing that is as extreme as this, but that's what I think everyone latches onto is the common denominator that everyone understands. As Chris said earlier, 'The further out there we go, the more we find out and learn that it's about you and me.'"

In point, *Interstellar* has a nearly equal share of massive sequences in space along with interpersonal character-oriented moments. "A lot of it was extremely intimate," said Christopher Nolan. "A lot of it was one person in a room, not even two people in a room. I get to do that, and I get to do action adventure—with this sort of film, I get to do both. I get to do these thrilling action set pieces that you try and do on this scale of things. I try not to be particularly self-conscious in my choices, but with this film, I felt I had the freedom to try to

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put a lot of different elements together. And try out a lot of different things that I am interested in. And in terms of scale, what that resulted in is getting to do huge things, outlandish things, and then getting to do very very intimate personal things. For me, that is the best of both worlds as a director."

To ground the movie in a scientific base, first Jonathan then Christopher Nolan consulted American scientist Kip Thorne. "Jonah has been long time working with Kip Thorne who is an executive producer on the project," said Christopher Nolan. "[Thorne] is a great resource in terms of knowing everything there is to know about the real physics: of what is theorized and what is known about the issues. I had the advantage of coming to the project late and looking at what these guys have done. I spent a lot of time in my work on the script, choosing what I could grab a hold of. And then I found working with Kip to be very liberating because it was more an exploration of ideas with him. What's plausible? Where could we go here? Where could we go there? I found it very exciting to work with him on that."

With Thorne as a key advisor and Christopher Nolan's revision of brother Jonathan's *Interstellar* script, Christopher set about preparing the large-scale project. "We did a lot of research before we designed the ships, before we figured out how we were going to film it," said Christopher Nolan. "One of our greatest resources was IMAX and their relationship with NASA, because over the last 30 years they have the same cameras that we used. They've been in orbit, they've shot the international space station, repairs and all these things, and they have this incredible library footage. One of the first things we did, is we got a DP, a designer, VFX supervisor, we went and rented [a] big IMAX screen and projected these films all in one day. And watched as many of them as we could, to immerse ourselves in the feeling of the detail to be correct. We tried to get the appropriate textures of what this kind of spacecraft would need to be. That weird tension between the physical intimacy of a space ship and the fragile nature of the industrial



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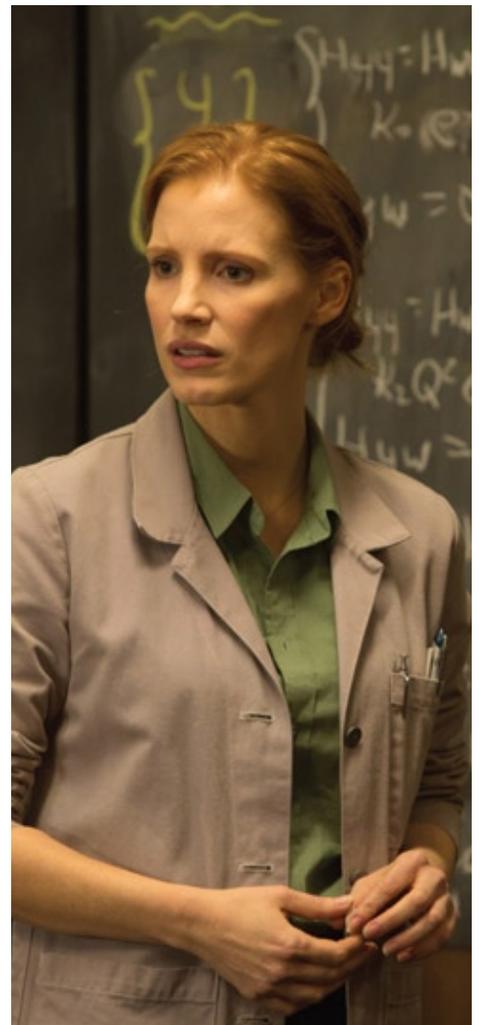
quality of it, and then the cosmic scale of where it is going.”

For *Interstellar*’s intricate principal photography period, the production shot on location in Iceland, in various spots in Alberta, Canada, in several locations throughout Southern California, and on stages at Warner Bros. and Sony Pictures. After wrap, Nolan and editor Lee Smith, who has been with Nolan since *Batman Begins*, began the considerable task of cutting

the film and enhancing practically-achieved effects material with digital effects shots and composites, the majority of which were delivered by the vendor Double Negative.

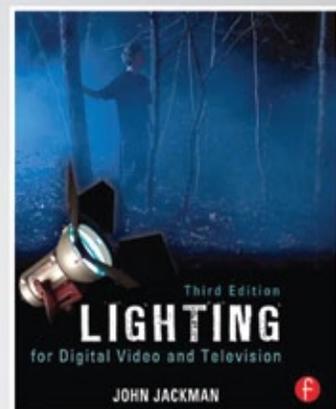
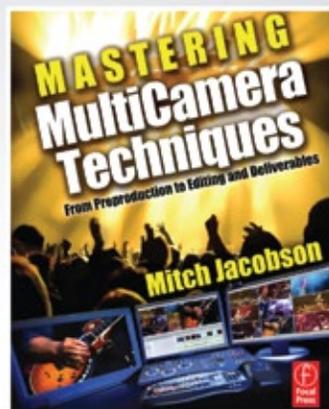
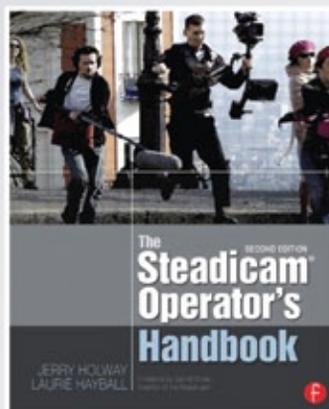
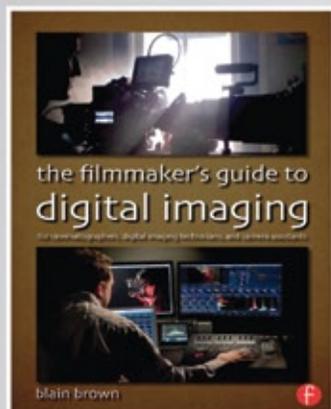
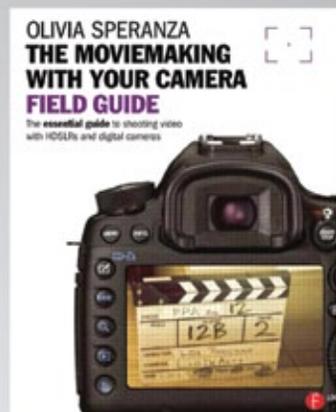
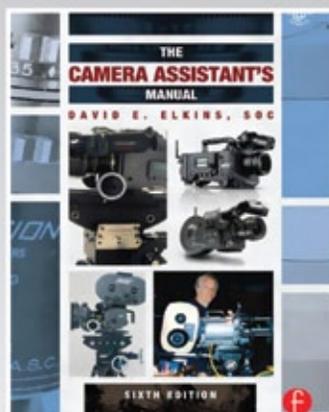
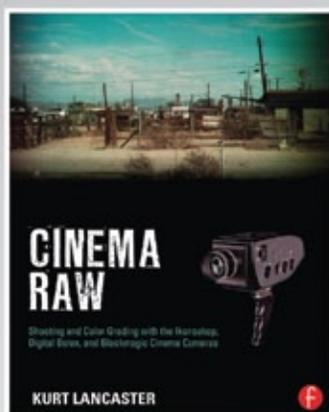
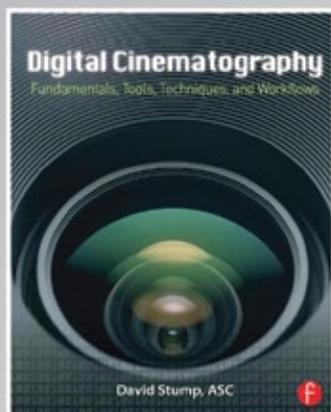
After much anticipation, with *Interstellar* finally debuting on November 7, screening in 70mm IMAX in select theaters, Christopher Nolan concluded by underscoring the sense of hope that he wishes his film communicates en masse to audiences. “Space exploration

to me always represented the most hopeful and optimistic endeavor that man is ever really engaged in,” he said. “The hope, the optimism of that, is something that feels like we are in need of again. I feel very strongly that we are at a point now where we need to start looking out and exploring our place in the universe more.”



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MUSIC ARTISTS NE-YO, COLBIE CAILLET, AND AZEALIA BANKS BEHIND-THE-SCENES SHOT WITH SYRP GENIE AND MAGIC CARPET

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Great examples of real-world application of time-lapse and slider filmmaking tools is capturing behind-the-scenes footage for EPK's, mini-features, and documentaries. StudentFilmmakers Magazine talks with Joseph Robbins about his work and capturing shots using the Syrp Genie and Magic Carpet. A graduate of the Brooks Institute, Joseph has a wealth of technical and creative experience in commercial and music video production, cinematography, editing and much more. He is currently head of production for music video company Videostatic, where he has created content for major recording artists like Katy Perry, Charli XCX, Hozier, and many others. He lives in Pasadena with his wife, their child, and two dogs.

CAN YOU SHARE WITH US YOUR MOST FAVORITE OR MEMORABLE PROJECTS YOU'VE SHOT USING THE GENIE AND MAGIC CARPET?

JOSEPH ROBBINS: I've had the pleasure of shooting quite a few projects with the Genie and Magic carpet, the most memorable would have to be the very first project I shot with them, a behind the scenes video for Ne-Yo's most recent music video for "She Knows". It was a crazy long day, as most music video shoots are, and I was able to capture some great time-lapse shots of some pretty complex, and big setups throughout the day. I used the 5 foot magic carpet and Genie combo in various positions throughout the day, as well as the panning base for some tighter spots. I remember being amazed at how quick and easy it was to get set up and how small of a footprint the gear has, both of which are incredibly important when documenting behind the scenes content.

My favorite project to date is probably an EPK that we did for Colbie Caillat. We were with her for the day, starting off at the guitar center headquarters in Westlake Village, CA, where she performed 5 songs for the staff and later that evening we shot her show at the Kavli Theater in Thousand Oaks. We were able to get some beautiful dynamic shots with the 3 and 5 foot magic carpet that added a tremendous amount of production value.

Most recently I shot behind the scenes on Azealia Banks' new video for "Chasing Time." I'm really excited to share that edit as I was able to live on the magic carpet almost all day, and I could not be happier with how great the shots look. Additionally, I used the Genie with the panning base plate to capture some pretty rad time lapse shots of in between setups.

CAN YOU TELL US MORE ABOUT YOUR WORK, AND THE KINDS OF CAMERA MOVEMENT, POV, AND ANGLES THAT CAN BE CAPTURED

USING THE GENIE AND MAGIC CARPET TOGETHER AS IT RELATES TO "STORY"?

JOSEPH ROBBINS: I work for VideoStatic.com, and one of our main gigs is shooting behind the scenes content for a lot of the major record labels. Which means we are on music video sets, big and small, all over the country all the time. I use the Magic Carpet and Genie combo to help drive the story of these behind the scenes projects forward. Music videos typically have quite a few scenes, and the setups can get pretty nuts, so I like to use the Genie and Magic Carpet to shoot time-lapses of the process so people can see what really goes in to making their favorite pop star look great.

WHAT'S A QUICK HOW-TO OR TIP IN RELATION TO CAMERA SETUP WITH THE GENIE AND MAGIC CARPET?

JOSEPH ROBBINS: My primary camera is the Canon 5D Mark III, and it couldn't be easier to get the Genie and the Mark III working together. The guys over at Syrp spent a lot of time getting the interface right here and it couldn't work better - it works just as easily as Canon's intervalometer, but better and more cohesive. So in regards to camera setup and the Genie, it's pretty much just plug and play, which is great.

One quick tip for the 5 foot magic carpet: pick up a couple of decent still photo tripods with ball head and quick release plates - attach the quick release plates to bottom side of the magic carpet, and you can very quickly and easily pop on and off the sticks, which allows you to set up almost anywhere, adjust your height and level out with ease.

WHAT WOULD YOU SAY SETS THESE TOOLS APART FROM OTHERS – AND THE COMBINATION OF THESE TWO TOOLS TOGETHER?

JOSEPH ROBBINS: The thing that really sets the Genie and Magic Carpet combo apart from others is how easy they are to use. Within 5 minutes of unboxing, I was already testing everything out, not even needing to read the instructions. The Syrp guys did such a great job at making these tools super intuitive, which most devices in this field are exactly the opposite of that. The form factor of the Genie opens up limitless possibilities to create dynamic shots in any situation.

For more information about the filmmaker, visit:

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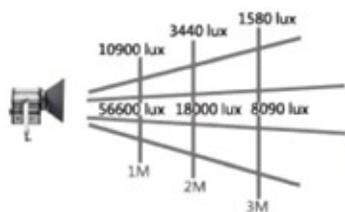
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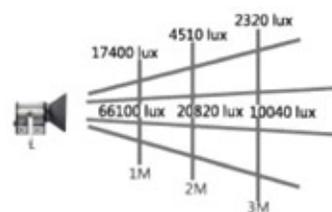
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POWER CONSUMPTION:	350W
INPUT:	100-240V/ 3.5A



For more information, visit WWW.VISIOLIGHT.COM.

SYRP IN ACTION

"The Genie and Magic Carpet will make your films better."

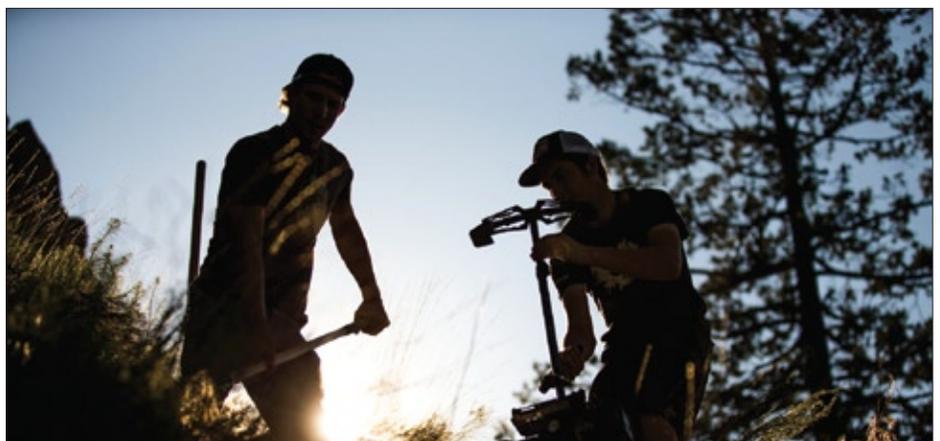
Exclusive Interview with Scott Secco
Photos taken by Hoshi Yoshida

Scott Secco is an action sport filmmaker from Victoria, British Columbia, Canada. He has interned for Aaron LaRocque and Sherpas Cinema, and thanks them for teaching him everything he knows. He's currently directing his first feature film, a mountain bike movie called, "Builder". You can find him chasing golden light and pristine singletrack, wherever the trails may take him.

CAN YOU SHARE WITH US ONE OF YOUR MOST FAVORITE OR MEMORABLE PROJECTS YOU'VE SHOT USING THE GENIE AND THE MAGIC CARPET?

SCOTT SECCO: I'm currently working on my first feature film, it's a mountain bike movie called, "Builder" which tells the story of mountain bike trail building (and includes some badass riding too). Since trail building is such a time consuming process, it lends itself well to time-lapse photography – obviously an area where the Genie and Magic Carpet really excel. I started shooting for the movie back in May so the project is still ongoing but it is by far the largest, most stressful, and most rewarding thing I've ever worked on. Syrp gear has been an indispensable part of my kit from the start.

IN RELATION TO "STORY," AND THE KINDS OF CAMERA MOVEMENT, POV, AND ANGLES



THAT CAN BE CAPTURED USING THE GENIE AND THE MAGIC CARPET TOGETHER, WHAT CAMERAS ARE YOU SHOOTING WITH, AND CAN YOU DESCRIBE THE SCENES, THE LOOK, AND HOW YOU CAPTURE AND ACHIEVE THEM USING THESE TOOLS?

SCOTT SECCO: One of my goals for the film is to show how much effort is put into trail building. Since you can't feasibly spend months shooting in one location, I've used time-lapses extensively to show the passage of time and speed up what can be a slow process. I've used the Genie with my Canon 7D for all of the time-lapse shots for Builder. I use the Genie locked off on a tripod, attached to the Magic Carpet for smooth motorized dolly moves, and bolted to my custom cable cam rig for longer time-lapse moves (30+ meters) that would be impossible on a dolly. I've also used the Magic Carpet for action shots with my Sony FS700.

WHAT'S A QUICK "HOW-TO" OR TIP IN RELATION TO CAMERA SETUP WITH THE GENIE AND THE MAGIC CARPET?

SCOTT SECCO: The most important thing I've found when setting up a shot on the Genie is to really try and visualize what it is you're trying to capture and how it'll look. Especially with time-lapses, you need to be thinking ahead – are those clouds going to block the sun and ruin your exposure? Where will the sun actually rise or set in your frame? One thing I would recommend is to under expose your camera by 1 stop when shooting time-lapses in variable weather conditions (mix of sun/cloud). This will protect the highlights, and you can always bring those up in post providing you're shooting Raw. (Always shoot time-lapses in Raw!) Also, the Genie allows you to preview your time-lapse moves so that you'll know exactly where your frame will start and end. That feature is indispensable.

ONE OF THE MANY ADVANTAGES OF THE GENIE AND THE MAGIC CARPET COMBINED TOGETHER ARE PORTABILITY AND EASE OF USE. CAN YOU TALK ABOUT THIS A LITTLE BIT, LOCATIONS WHO'VE SHOT, OR SETUPS FOR SHOTS REQUIRING SLIDER / PANNING / TIME-LAPSE?

SCOTT SECCO: Shooting action sports is different than your typical commercial project: you simply can't drive to many of the locations. When you're hiking or riding into the woods you need to be extremely conscious of what you're bringing. It can be tough trying to capture a Hollywood aesthetic without breaking your back under ridiculous loads. Thankfully, the

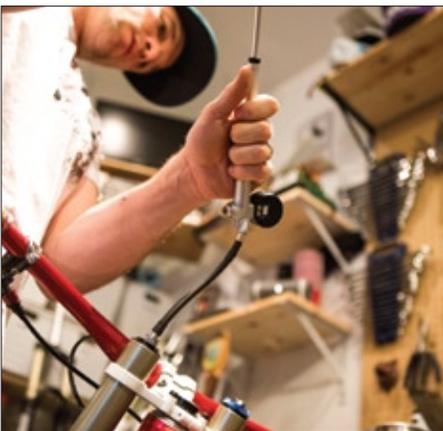
Genie fits inside my camera bag and the Magic Carpet straps easily on to the side. You can forget that you're carrying them until it comes time to capture that perfect shot. The lighter your gear is, the more of it you can bring!

WHAT WOULD YOU SAY SETS THESE TOOLS APART FROM OTHERS - AND THE COMBINATION OF THESE TWO TOOLS TOGETHER?

SCOTT SECCO: I've spent countless hours browsing filmmaking websites and blogs looking for the best possible gear, for the least amount of money. The Syrp Genie and Magic Carpet can help you

create shots that simply aren't possible with other products. These two devices are light, portable, versatile, durable, and simple to use. You won't be wasting time digging through complex menus or troubleshooting system errors. It just works. When I'm shooting I don't want to have to think about my gear, I want to be focused on capturing the best image possible. Simply put: The Genie and Magic Carpet will make your films better.

For more information about the filmmaker, visit: www.scottsecco.com
For additional details about the gear, visit: www.syrp.co.nz



THE ON-LOCATION INTERVIEW

So easy. So misunderstood.

by Dean Goldberg



Since my assignment for StudentFilmmakers is to write about film and video production around the college scene, I thought I'd enhance the narrative a little by beginning with a true or false quiz. Here goes.

TRUE OR FALSE QUIZ

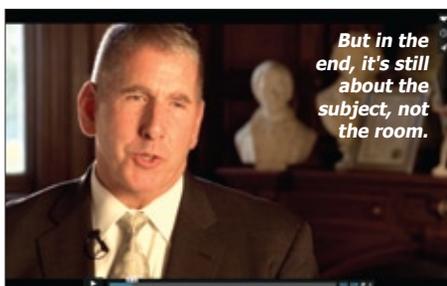
1. True or false? My column this month is going to be pretty short. I'm on deadline.
2. True or false? Shooting an interview means making the best out of the space allocated.

TRUE OR FALSE QUIZ ANSWERS

1. True.
2. False.

Tell the truth now, did you get 100% or did you fail? If got a perfect score, you can skip this column and read about something that's really interesting in this magazine. If you failed, don't feel bad. It wasn't a trick question actually, but I admit it was kind of sly.

On location interviews can be a nightmare. Small offices, large desks, no windows - I could go on forever. And that's not even mentioning noise and terrible acoustics (take a wireless lavalier, please, now that's been solved; let's



get back to our camera problems). But, so often some students - and for that matter, some teachers - forget critical production solutions. First among them are the dimensions of your "set." If you are led to a tiny office for an interview you can do one of three things.

1. Try to overcome an impossible situation.
2. Break down and beg for another location.
3. Put your interviewee in the doorway and compose the "office" in back in the shot.

Remember, it's your frame. You own it. Rather than trying to hang or hide lights in high corners, come out of the office! If you're lucky enough to have ten or fifteen feet to play with outside the office, than set up your camera there, push in to the longest lens you can get away with, throw a 350/650 through a cookie or whatever you feel works best on the back wall and then light your subject with a soft light and a bounce outside the office. You can use a high corner for a rim light if you'd like.

LIGHTING THE CEO

Like so many of you, I've spent lots of hours interviewing the big honchos. I've seen some pretty swanky offices and some pretty gigantic desks in my time. I agree it creates an impression of strength and power when clients or employees walk through the door. But... you're not a client or an employee (thank the Lord), you're a filmmaker, and that means you're essentially doing the same thing you do in any situation: you're creating a frame. A good frame will make use of the most interesting "section" of the office and not necessarily the center of attention in the room. You're in luck if there are some artifacts or old books and stuff like that, but photos of the big cheese with even bigger cheeses? Save it for the cutaways. Most importantly if that \$10,000 antique desk does take over the room, make sure you take his equally expensive leather chair, put it outside and get him to sit on a normal chair in front of his desk. Two rules you should always remember. Never, ever steal candy from a baby; and never, ever put a large desk between you and your subject.

THE THREE POINTS OF LIGHT

I wrote about the "holy trinity" a few years ago. This old school three-point lighting drill is one of the most dangerous lessons new

production students learn very early on. It's not that it's wrong, it's just a little misguided. And it continues to this day. I recently logged on to a three point lighting scheme posted by one of the most prominent lighting services in America. It looks as though they're trying to melt the subject by throwing hot lights at them from the front, back and side. Maybe that's the only way the design can be illustrated - it does tell the visual story, but I still feel it makes a very bad first impression. Yes, we need some sort of key. Yes, you want to raise the ambient light to a level that doesn't put the subject in shadow; and yes, a kicker will crisp things up. But think logically. If you have a great window, use that as your key. A practical lamp with a little hotter bulb can spread enough ambient light to keep you out of the dark and create a sense of place as well. Or use a white card or reflector. Also, try to remember to never use the word "FILL" unless you're calling out someone's name.

WRAPPING IT UP.

I was told I have to keep this short so, here's the wrap up.

1. For simplicity, use the longest focal length you can get away with. It creates less space to dress in the frame and also makes for a nice looking background.
2. Buy a Chimera or any light that you can shine through a soft box or spun glass. If you have enough room for balanced, fluorescent lights, terrific. But for this column, I am assuming you're using average lighting kit for a medium-sized video or film department. Kino flos are great but take up room and are fragile.
3. Don't try to document the space that surrounds your interviewee. Your subject is your space.
4. Always come with an arrangement of flowers. Use them if you need a splash of color - or give them to the secretary so she doesn't resent it when you ask her to order lunch.

As for the actual interview?

I'll write about that at a later date.

I will give you one tip though: don't make your questions true or false. It will make for an exceedingly short interview.

You can respond or comment via email to dean@studentfilmmakers.com

SOUTHEASTERN UNIVERSITY'S BROADCAST MAJORS PRODUCE NATIONALLY TELEVISED TALK SHOW WITH PANASONIC AK-HC3800 HD STUDIO CAMERAS

Fiber-Backed Cameras Used for All-Level Classroom Instruction. Also Feed Live Video for IMAG to Largest Event Space on Campus

Southeastern University, a private Christian institution with more than 4,000 students located in Lakeland, FL, trains its broadcast majors in a sophisticated HD production studio equipped with four AK-AC3800 studio cameras.

Students at all levels, freshman through senior, have hands-on access to the HC3800 - one of the industry's most advanced studio models - which they use not only for classroom work but also to produce RAW TV, a nationally televised talk show.

RAW (Real and Willing) TV is a student-produced show that combines musical guests, comedy, interviews and panel discussions. Shot live-to-tape, the 30-minute show airs weekly on DIRECTV channel 378 via the NRB Network, and is also available from iTunes. (See <https://www.facebook.com/rawtvonline>.)

The HC3800s were installed last summer as part of an overall upgrade of the 45' by 45' broadcast studio that was overseen by Director of Media Services Ian Fritzsche and his predecessor, Steve Griner. "Our integrator, Encore Broadcast Solutions, brought the HC3800 to the table, and we were wowed by its high-sensitivity sensors and 38-bit DSP," Fritzsche said. "The 60db signal to noise ratio is impressive, and the Dynamic Range Stretch (DRS) looks fantastic. Our experience has been that the HC3800 produces the top image of any camera in its category."

Fritzsche noted that each of the HC3800s is outfitted with Panasonic's AK-HVF70 seven-inch electronic viewfinder, equipped with a "Focus in Red" function that highlights the edges of an object in red. "This focus assist is especially valuable for students who, 20 minutes ago, may never have heard of pulling focus," he said.



Beyond the camera's image quality, Fritzsche was impressed with the HC3800's built-in fiber connectivity. "We wanted fiber-backed models because it gives us flexibility in choices we might make down the road, he said. "For instance, our long-term plans encompass remotely-located football production: our stadium is ¼ mile from the studio. And we're already running fiber to Bush Chapel, the largest performance space on campus."

Fritzsche explained that during Bush Chapel events, which include services, classes, rehearsals, concerts and the university's annual National Leadership Forum, the HC3800s send live video feeds for IMAG on the space's two side screens.

Bush Chapel is equipped with six high-powered Panasonic PT-DZ870U projectors, four of them with the ET-DLE030 ultra-short throw lens, to create a center blended, 100-inch image from only 2.7-feet away.

Fritzsche added that the HC3800s were also used to produce a video blog for the university's president. "We are proud that in upwards of 95% of campus video production, our cameras are student-operated," he added, "Using professional-grade equipment like the HC3800s gives our students an edge because they leave here with plenty of experience using the same caliber equipment that they'll encounter on the job."



For more information about Southeastern University, visit www.seu.edu.

PANASONIC AK-HC3800 HD studio camera

The AK-HC3800 is an HD studio camera equipped with three high-sensitivity, high-quality 2/3-type 2.2-megapixel CCDs, a high-precision 16 bit A/D image processing circuit, and the latest generation 38-bit Digital Signal Processor (DSP). Compact and lightweight at only 8 lbs, it offers chromatic aberration compensation (CAC), scene file settings, and a sophisticated implementation of Panasonic's exclusive dynamic range stretch (DRS). The HC3800 achieves a high sensitivity of F11 at 59.94Hz (2,000 lx) and an S/N ratio of 60dB. The 16-bit A/D and 38-bit DSP utilize Spatial Offset Technology, and an advanced single transfer system to provide a high resolution picture (1,100 lines) with less moiré and a vertical smear level less than -130dB.

For more information on Panasonic professional video products, visit www.panasonic.com/broadcast.

40 HOLIDAY GIFT IDEAS

For Filmmakers, Videographers and Crew

Many of you have asked us, whether by email or in person at the tradeshow or at our workshops, What gear do you recommend? Here's StudentFilmmakers Magazine's 40 Holiday Gift Ideas for Filmmakers, Videographers, and Crew. This also serves as an informational reference for those of you who make purchasing decisions for your motion picture studios and television networks, post facilities, corporate production studios, universities, houses of worship and government.



THE LOWEL BLENDER 3 LIGHT LED KIT

Powerful Color-Mix Interview Lighting

Today's run and gun video shooter can easily find themselves in a variety of lighting sources during the course of their day. Tungsten incandescent, office fluorescent, daylight, or the dreaded office setting that contains a mix of all three. Now you can work quickly in any of these settings with full creative flexibility, using the Lowel Blender 3 Light Kit. Each Blender has 2 sets of LED's, in Tungsten and Daylight color, which are quickly and easily blended to your desired color output. Diffusers vary the character of the light. Light to match the color temperature of your location, or contrast it to create a sense of depth and drama. You have creative control, light it the way you see it. Room inside for accessory Camcorder Battery Sled 3 Packs or industry standard battery cables. Total Kit Wattage is 48 Watts. The kit contains 3 Lowel Blenders complete, 3 Lowel Uni-stands, and 1 Slim Litebag

(LB-24). Size: 23 x 9 x 6 (58 x 23 x 15 cm). Weight: 17 lbs (7.7 kg).

For more information, visit lowel.tiffen.com.



BEACHTEK DXA-POCKET

Capture Professional Audio on DSLR Cameras and Camcorders. Ideal for the Blackmagic Pocket Cinema Camera.

Pictured here, the Beachtek DXA-POCKET is mounted underneath the camera. The compact audio adapter is for capturing professional audio on DSLR cameras and camcorders. Ideal for the Blackmagic Pocket Cinema Camera. The two-channel device is designed to easily attach wireless mics and small, self-powered, camera mounted microphones such as the popular Rode VideoMics that have unbalanced mini-plug connectors. The innovative design gives it several mounting options making it a very useful and practical accessory. Extremely easy to set up and use, the DXA-POCKET's exceptionally low noise preamplifiers provide very clean, wide bandwidth audio for full rich sound. Dual trim controls allow you to adjust the signal levels independently while the VU meters make it easy to set

the precise recording levels for optimum results. The rugged extruded aluminum chassis has an integrated mounting shoe which can be used to either attach a wireless receiver or as a comfortable hand grip with the supplied rubber insert. Its compact size fits neatly under or over the camera for plenty of flexibility. Beachtek is the original and most popular producer of XLR adapters for DV camcorders and DSLR cameras. The company specializes in unique audio accessories for the demanding videographer.

For more information, visit www.beachtek.com.



IKAN ILED312-V2

Bi-Color Flood Light

The iLED312-v2 Bi-Color Flood Light is designed and built for professional photographers, videographers and cinematographers who want high quality and versatile LED lights at an affordable price. The Bi-Color 7 3/4" x 4 1/2" LED light delivers field-tested reliability, solid construction, and all the features required for professional performance. The iLED312-v2's features include bi-color capability and a wide 60-degree angle that delivers reliable, consistent performance. The iLED312-v2 Bi-Color LED Light features energy efficient LED lights that allow you to easily adjust and control the color temperature on the digital readout between 3200K Tungsten and 5600K Daylight using the rotary knobs. The compact design with integrated horizontal and vertical interlock makes the iLED312-v2 portable and easy to set up. A removable diffusion gel filter is included and the slide-on barn doors can be folded flat for transportation. iLED312-v2 lights are also available in different kit combinations

that provide added value that may include stands, bags and other accessories.

For more information, visit www.ikancorp.com.



NIKON D810 CAMERA

The Power to Create the Compelling

The Nikon D810 is for professional photographers and cinematographers. The D810 features a 36.3-megapixel, full-frame FX-format sensor without an optical low pass filter (OLPF) for extreme resolution and staggering dynamic range. Bolstered by Nikon's EXPEED 4 image processing engine, the D810 delivers enhanced response and performance for a wide variety of photographic, cinematic and broadcast disciplines. Whether photographing weddings, fashion or landscapes, shooting documentary-style cinema or video for broadcast, the D810 provides the ultimate in versatility and capability.

For more information, visit www.nikonusa.com.



LITEPANELS ASTRA 1X1 BI-COLOR

Continuing to Lead the LED Revolution in Form and Function

The ASTRA 1x1 Bi-Color panel builds on the legacy of the original 1x1 fixture, which revolutionized the lighting industry. This innovative daylight to tungsten tunable color model was years in the making, with every design element of this next generation panel being meticulously crafted. Following the Litepanels tradition of a one square foot form factor, the ASTRA series is designed with select premium quality, high CRI, surface mount LEDs and paired with custom designed TIR optics. These tightly binned LEDs and fine-tuned optics provide the ASTRA 1x1 with superior color reproduction and a light output that is up to four times brighter than traditional LED panels. This higher intensity results in a longer throw and illuminates a wider area, allowing the panel to compete with strong exterior light sources or illuminate a large area effectively with just a single fixture.

For more information, visit www.litepanels.com.



CARL ZEISS COMPACT ZOOM CZ.2 LENSES

Interchangeable Mount System (PL, EF, F, MFT, E)

The Carl Zeiss Compact Zoom CZ.2 lenses are as versatile as they are powerful and incorporate features never seen before on lenses of this kind. The Zoom lenses are ideal for top-quality movies, feature films productions and documentaries. They are handy, compact, ready for 4k and even offer full-frame coverage. With their zoom lengths of 28-80 and 70-200 mm,

they give you a wide range of creative options. Their compact size and light weight make them the ideal companions for even the most ambitious applications, including handheld, Steadicam and projects in confined spaces. And thanks to their robust, cine-style housing (which also allows for the use of a follow-focus system), their full-frame coverage and interchangeable mounts, they will be reliable partners for years to come. Features include interchangeable mount; full-frame coverage (36 x 24 mm); no focus shift over the zoom range; robust cine-style housing; circular shape of iris; great flare suppression; calibrated focus scale; 4K capability. With their outstanding color matching, they make an optimal addition to the Master Prime, Ultra Prime and Compact Prime.

For more information, visit www.zeiss.com/cine.



SHURE VP89 AND VP82 Shotgun Microphones

The VP89 models (VP89/L, VP89/M, and VP89/S) are professional shotgun microphones for use in critical sound capture media production applications. Featuring superior Shure design and rugged, roadworthy construction, the versatile and lightweight VP89 models suit a variety of production needs. The VP89/L is ideal for use during sporting events or field recording, as it targets sources of high volume over long distances. The VP89/M, offering a wider target aperture for higher ambience, is well suited for audience response, talk shows, and live concerts. The VP89/S is perfect for camera mounting and features a wide pickup angle for the highest ambience. The compact and lightweight VP82 provides

excellent off-axis rejection for use in sound capture and reinforcement in camera-mounted A/V media production applications. With an integrated preamplifier design, the VP82 offers extraordinary performance and exceptional value. The VP89 and VP82 continue the 25-year legacy of the SM89, Shure's well-known and respected long shotgun microphone.

For more information, visit www.shure.com.



ALFA CASE MICTUBE

"It's worth knowing your shotgun mic will get to the job working and ready to go."

The MicTube by Alfa Case is designed to carry a single shotgun microphone in a padded weatherproof case. Its unique O-ringed-sealed lid is designed to keep out moisture dust and grit. Available in six sizes for short, medium and long, hyper-long shotgun microphones plus Neumann Studio mics. Every MicTube comes with a lockable draw-latch top. Each MicTube comes with a two-year warranty that includes parts and labor. MicTube cases for shotgun mics come in yellow and black. Ask Alfa Case about other colors, sizes, and their great cases for boom poles.

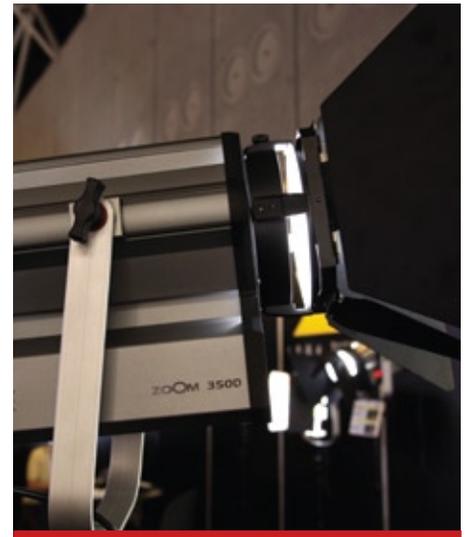
For more information, visit www.alfacase.com.



VISIO LIGHT ZOOM 350

Fresnel LED Lighting

Visio Light's Zoom 350 features include: Perfect spectrum and super high CRI. Continuous spectrum, with high CRI 95% above, provide the truest color. Focusable: Adjustable light beam angle, focus from 15 degree to 60 degree. DMX Control: DMX control available for adjusting lighting intensity. Low Consumption: High output equivalent to tungsten 1k/ 2k, save air condition and expansive electricity. For more information, visit www.visiolight.com.



SHAPE'S HANDHELD GIMBAL ISEEI WITH CASE

Handheld Gimbal Brushless Stabilizer for GoPro Hero3, Hero3+, Hero4, iPhone 6-6+ and Smartphone

The ISEEI is a 2 Axis gimbal stabilized on the tilt controller axis and on the roll axis using brushless motors. The gimbal is equipped with a joystick to manually control the camera movement and is powered by 2 LP6 rechargeable batteries. Specs and features include: 2 Axis gimbal HandHeld, Tilt up and Tilt down control button. Ready to use with preset calibration included, no need to recalibrate or download calibration software.

Adjustable clamp and easy camera balance adjustments. 1/4-20 Threaded Mounting Hole. Control the Gimbal ISEEI with our worldly know patented push button. Included standard batteries LP E6. The ISEEI is built and design for all your extreme shots for amazing results. Comes with a black case Nanuk 910, die-cut foam included. *GoPro not included with Gimbal.

For more information,
www.shapewlb.com.



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Annual, monthly, and other great subscription options available.

Media Composer is proven and trusted by professional editors in every segment of movie making, television, broadcast, and streaming media. Designed to handle high volumes of disparate file-based media, Media Composer delivers accelerated high-res-to-HD workflows, real-time collaboration, and powerful media management, eliminating time-consuming tasks so you can focus on telling a great story. And now the choice is yours - edit on premises, remotely through the cloud, on demand, through a low-cost subscription, or purchase a license outright - making Media Composer the most versatile and accessible tool for professional creative editorial.

For more information, visit www.avid.com.



HITFILM 3 PRO

The all-in-one editing, 3D & VFX software

FXHOME's newest version of its cutting edge video editing and visual effects software, HitFilm 3 Pro, is a post-production revolution, combining high quality editing tools, 3D compositing, 3D object rendering, an industry leading particle simulator and an expansive toolkit for advanced colour correction and grading, all in a single product. Over 180 fully customizable visual effects are included plus 130 plugins for use in Sony Vegas, After Effects, Premiere Pro, Final Cut Pro X and Motion. From films to documentaries, commercials to music videos - HitFilm 3 Pro has features for beginners and experts alike, combining depth and complexity with an intuitive simplicity. Modern filmmaking requires you to be an editor, VFX artist and colorist at the same time; HitFilm 3 Pro gives you everything you need.

For more information,
 visit www.hitfilm.com.



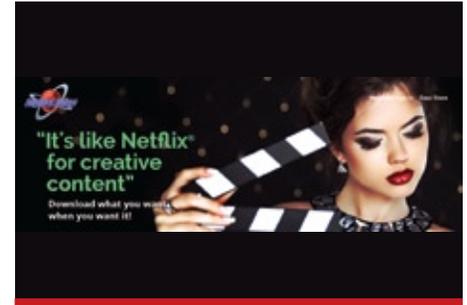
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where you can download our professional royalty-free content - not just our giant library of existing content, but also all the fresh new content that we come out with every day. You won't find an offer like this anywhere else at any price.

For more information,
 visit www.digitaljuice.com.



CSI RENTALS

Pro Photo Digital & Video Equipment Rentals & Expendables

Need the latest professional photo and video equipment rentals and expendables? The top choice is CSI Rentals with locations in Manhattan and Brooklyn. The CSI Rental staff is backed by a positive reputation of over 25 years of rental experience in NYC featuring Pro Digital, Video and Cinema Cameras, Digital Backs, Lenses, DSLR HD Video and Cinema Rigs, Strobe Lighting, HMI, Tungsten, Kino Flo, LED, Grip and Production Equipment, Location Truck Packages, Photo and Video Expendables sales, Seamless Paper, Gaffers Tape, Foam Board, Gels, Hard Drives, and more. Geared towards a user friendly atmosphere understanding your needs and will help you choose the right equipment within your budget for a successful photo video shoot. Rent with confidence for best rates and service.

For more information,
 visit www.csirentals.com.



**EDELKRONE
SLIDERPLUS PRO**

Heavy Duty & Adjustable

The unique design offsets the rail system, doubling the sliding distance. The new camera mount/carrier adds more durability and further adjustments to the system, making it ideal for professional setups. New, stronger structure carries more weight and is able to carry heavier cameras with pro-equipment. With SliderPLUS Pro both trays are adjustable so you have maximum control over the minimal play on the rails. SliderPLUS Pro is 100% CNC machined and most of its parts are made out of mono-blocks to ensure durability. The elegantly designed new chrome style rail system on the SliderPLUS Pro will complete your professional look. SliderPLUS Pro's rail system retreats back during slider operation. This way, during dolly in/out shots, SliderPLUS Pro remains out of your picture. You get to keep the advantage of having the perfect slider with an amazing dolly feature. The new pop-up camera mount screw appears and disappears with a simple tap. Great when you decide to pack your SliderPLUS Pro. With the new durable design, comes 3 different rail sizes. SliderPLUS Pro has Medium, Large and XLarge versions with respective camera travel of 50cm (1.6ft), 70cm (2.3ft) and 90cm (2.9ft).

For more information, visit www.edelkrone.com.



**BLACKMAGIC
DESIGN URSA**

Digital Film Camera

The Blackmagic URSA is a new high-end digital film camera designed to revolutionize workflow on set. Built to handle the ergonomics of large film crews as well

as single person use, URSA has multiple accessories built in, including a massive 10 inch fold out on set monitor, large user upgradable Super 35 global shutter 4K image sensor and internal dual RAW and Apple ProRes recorders. Because the sensor and lens mount assembly can be changed, customers can choose EF or PL lens mounts, or even a broadcast video sensor with B4 mount, then upgrade the camera in the future. Blackmagic URSA is designed to be used on high-end feature films, commercials, episodic television production, documentaries, electronic news gathering, music videos and more. When used on jobs with a large crew, customers can easily dress the camera with high quality cinema lenses, rails, follow focus, matte boxes and more. With built in scopes for exposure, focus and audio levels, built in dual recorders and the large 10 inch fold out on set monitor, customers can dramatically reduce on set equipment because it's all built into the camera.

For more information, visit www.blackmagicdesign.com.



**CAMERA MOTION
RESEARCH (CMR) RADIAN**

Wireless HD Video Sets and Camlink Accessories

Camera Motion Research (CMR) Radian wireless HD transmitters and receivers are manufactured with Amimon WHDI professional quality chip sets for best uncompressed resolutions and frame rates up to full 1080P(60), near zero latency, and line-of-sight range over 300 feet. CMR BackBones provide compact USB battery powered solutions for a wide range of wireless applications on cameras from DSLR's to professional video cameras. Radian sets operate on the unlicensed 5 GHz band, and transmitters and receivers require 5 volt power. They have simple plug in and play operation, and the best channel

is selected automatically on power up, and seamlessly switched if necessary during operation if conditions change. Director's Monitor Bundles available. Educational Discounts available.

For more information, visit www.camotionllc.com.



ATOMOS SHOGUN
4K HDMI Monitor/Recorder

The Atomos Shogun is the world's first 12G SDI & 4K HDMI I/O monitor recorder and deck and features a stunning 1920x1080 SuperAtom IPS 7" touchscreen 325 PPI 179-degree viewing. 400nit brightness and multi-frequency (48/50/60Hz) operation, depending on video input, giving super-smooth monitoring and playback. The Shogun utilizes both 4K and HD clean output from HDMI cameras such as the latest Sony A7S, Panasonic GH4, 4K SDI C500, and can record 24, 25 or 30p from the camera and up to 120fps HD if the camera is capable. It also has genlock in for synced payout and features optional Wifi for remote control from iOS or Android devices. Improved audio handling with the included Lemo breakout cable for XLR Audio gives balanced audio, mic and Phantom power.

For more information, visit www.atomos.com.





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This show offers two conference options to suit your needs- DC POST| PRODUCTION CONFERENCE and Next|VIDEO Conference @ GV Expo. Both options include access to the exhibit hall, networking opportunities, and sessions at the expo presentation theater. Make sure to check out this year's keynote speaker, **Loren Hudziak, Solutions Architect for Google Federal!** In this session, Hudziak will explore opportunities to deploy cloud computing solutions and how Google addresses security, privacy and other risk factors.

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PANASONIC AK-HC3800 STUDIO CAMERA

HD Studio Camera System

With the Panasonic AK-HC3800 HD studio camera system, you're assured of the most advanced image quality features in a studio camera, from high-sensitivity 2/3-type 2.2-megapixel 3-CCDs to high-precision 16 bit A/D image processing circuit to 38-bit Digital Signal Processor (DSP). At only eight pounds, it is compact and lightweight and can be used as a shoulder-mount camera or in the studio. The HC3800 offers exclusive features, including chromatic aberration compensation (CAC) and dynamic range stretch (DRS). The HC3800's DRS function simultaneously reduces blocked detail in shadow areas and blown highlights in scenes where extremely bright and dark objects coexist, and its CAC function can compensate for chromatic aberration at the lens periphery. The low profile head and low main body design are ergonomically designed for comfortable operation and to provide an unobstructed view of the camera operator's right-hand side.

For more information, visit www.panasonic.com/broadcast.



AKITIO THUNDER2 QUAD

Manage 4K workloads in ways previously unimaginable.

The AKiTiO Thunder2 Quad is a 4-bay Thunderbolt 2 product that is large enough and fast enough for professional 4K video editing and can be used in various other occupations where larger storage capacity and high-speed data transfer speeds are required. The AKiTiO Thunder2 Quad holds up to four drives and can handle 3.5", 2.5" or solid state drives. Capacity can reach up to 20 Terabytes when using 3.5" drives and reaches transfer speeds of up to 1.4 Gigabytes per second when four SSD's are installed. This extremely fast, large capacity storage device is sold both as an empty

enclosure and with pre-installed drives (either hard drives or SSD's). As with all AKiTiO Thunderbolt products, the AKiTiO Thunder2 Quad comes with a Thunderbolt cable. The AKiTiO Thunder2 Quad joins an already impressive line-up of Thunderbolt products from AKiTiO which now includes one bay, two bay and four bay storage products such as the AKiTiO Palm RAID that recently won Best of Show at Macworld 2014, as well as PCI expansion and Thunderbolt docking solutions.



PD-1 PORTABLE CAMERA DOLLY

From Premier Studio Equipment

With the PD-1 camera dolly, there's no hydraulic system, no electrical system, no pumping required and no counterweights to lug around, and it still gives smooth up and down camera movement. Eliminating all those complex systems also eliminates all the maintenance that goes along with them. In addition to the simplicity of the boom system, the PD-1 camera dolly folds up into a very compact size so it can easily be put into almost any type of vehicle, making this the perfect choice for small productions. The PD-1 has a unitized welded body giving it maximum strength and durability for decades of use, and is finished with a black texture powdercoat that is sun and chemical resistant.

For more information, visit www.premierstudioequipment.com.



CINEMECANIX C1A PRO-RIG ALEXA

Adjustable Shoulder Support for Alexa Cameras

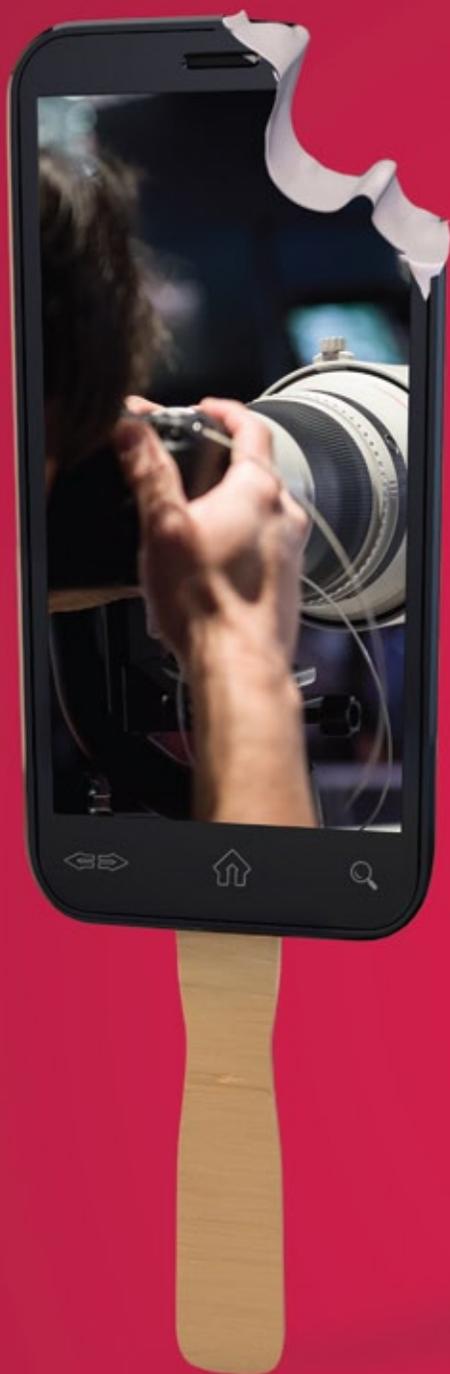
The Cinemecanix C1A Pro-Rig is a camera support system for Alexa cameras. Super comfortable adjustable shoulder support. The C1A Pro-Rig can handle the Alexa in different configurations and remains balanced and steady. Cinemecanix rigs are custom rigs out of the box for the demanding cameraman. Features include light-weight frames built of aerospace aluminum, adjustable radius shoulder pads covered in leather and suede, and unmatched balanced and stability due to very low center of gravity. Key benefits also include adjustable counter-weight for adjusting the center of balance, and the rigs are hand-built by master craftsmen. For more information, visit www.cinemecanix.com.



RED EPIC DRAGON

Still Camera? Motion Camera? Both.

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;



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CHANNEL EQ

Quick Tip

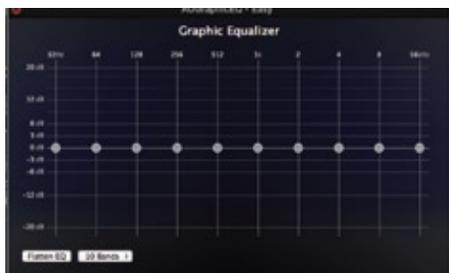


by Bart Weiss

The Joy of X

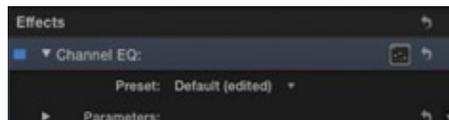
This fast but important tip has been in FCP for a while but most editors don't know about it. It is the Channel EQ. Most of us know about EQ or equalization, but don't use it enough.

Think to yourself how often will you let an image go out without color correction? Never! So why not finesse the audio in a similar way? But the Default EQ is not very much help.



Default EQ.

But the Channel EQ which can be found here in the audio effects really is helpful.



To control it clips on that black box in the inspector and you get this.



But when you click on the analyzer button you get to see the waveform that you are trying to finesse.



You can see where the voice is and lift or duck the sliders and you can see and hear how you are shaping the sound. I guarantee when you use this your tracks will be better.



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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.

For more information, visit www.red.com.



GLIDECAM HD-SERIES

HD-1000, HD-2000 and HD-4000

The lightweight and state-of-the-art Glidecam HD-1000, HD-2000 and HD-4000 hand-held Camera Stabilizers will transform your hard to watch, shaky camera footage into hypnotically smooth, professional footage. The Glidecam HD-Series offers advanced features and a degree of sophistication never before seen in a line of Hand-held Camera Stabilizers. With the Glidecam HD-Series hand-held Stabilizers your camcorder seems to float, always balanced, isolated from your hands undesirable motions. Now you are free to move with your camera - panning, tilting, booming or running without any camera instability or shake. The Glidecam HD-Series works so well that it allows you to shoot incredibly smooth and graceful shots even while going to extremes like running up and down stairs or traveling over rugged terrain. And when it comes to normal shooting, like walking or moving the camera slowly around someone, the results are equally magical. Shot after shot, move after move, the Glidecam HD-Series Stabilizers deliver beautifully smooth and professional results. With the Glidecam HD-Series you no longer

need a tripod or a dolly. All you need is your imagination!

For more information, visit www.glidecam.com.



IO INDUSTRIES 4KSDI CAMERA

4K Global Shutter Camera

The 4KSDI is the perfect small camera for shooting in tight spaces where professional quality is a must. The camera can output in both DCI 4K, and UHDTV formats, making it an ideal tool for both live broadcast and production environments. Applications include: 4K production; UHDTV live broadcast; multiple camera VFX sequencing; and drone and vehicle mounted cam applications. The 4KSDI camera can be controlled by handheld remote, or over RS485 connection. Though it can be used with RCP controllers, the 4KSDI ships with included PC control software.

For more information, visit www.ioindustries.com/provideo.



VISION RESEARCH PHANTOM FLEX4K

Digital Cinema Camera

Designed for the cinematographer, the Phantom Flex4K is a high-speed camera providing exceptional flexibility through its frame rate capabilities and by adapting to different shooting styles. The super-35mm 4K sensor provides sharp, detailed images with extremely low noise and high dynamic range. The Flex4K is capable of shooting from 15 frames-per-second (fps) up to 1,000 fps at 4K, and up to 2,000 fps at 2K/1080p.

The camera lets you customize the workflow that makes sense for your production. The Cine raw format ensures the fastest high-speed capture on set and maximum quality and versatility for post-production. Files are saved to the hot-swappable Phantom CineMag® IV (up to 2TB). The three main 3G HD-SDI video outputs support dual-link 4K video and advanced scaling when set to 1080p. The full-featured on-camera control interface eliminates the need to connect to a computer on set. All camera parameters can be set from the built in menu on the right side of the camera body, and controls for capture, playback, saving and monitoring can be found on both sides. Shortcuts are available for popular functions and multiple user presets exist to allow for a quick setup.

For more information, visit www.visionresearch.com.



AQUATECH ELITE D810 / D800 SPORT HOUSING

Sport Housing designed for the Nikon D800, D800e & D810. Depth Rating: 33ft / 10meters.

AquaTech Sports Housings are used in numerous professional fields including action sports, fishing, fashion, Olympic water sports, sailing, and commercial advertising. The Elite D810 / D800 Sport Housing is built with a Polyurethane construction. The controls are tactile using

stainless steel, aluminum, and high strength plastics. All of the aluminum parts have been anodized for maximum protection and product longevity. The Elite D810 / D800 also features an interchangeable port system for the Canon lens series, Quick Release clips with a safety latch, and 2 standard tripod mounting points.

The Elite 800 is also able to be used with other accessories like flash, pocket wizards, pistol, and pole shutter releases. What's in the box: Elite D810 / D800 Sport Housing, camera plate, instructions, and tool kit. By the way, AquaTech offers other great Sport Housing models to choose from; compatible with Nikon, Panasonic, and Canon DSLRs.

For more information, visit www.aquatech.net.



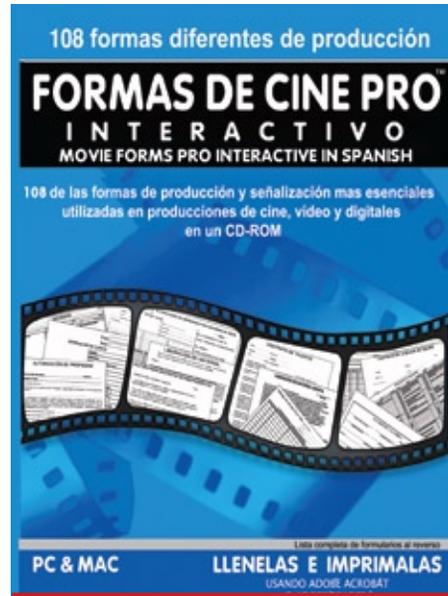
FORMAS DE CINE PRO INTERACTIVO

Movie Forms Pro Interactive - Now in Spanish!

Formas De Cine Pro Interactivo is a package of 108 forms and signage on Adobe Acrobat PDF files. Use Adobe Reader or Adobe Acrobat to fill in and then print forms out using any type of printer. Formas De Cine Pro Interactivo contains many new and redesigned forms, releases, agreements and storyboards with lots of new production signage supporting all phases of production, from pre-production through post-production. It's completely user friendly. Only minimal computer experience is needed, and it will work on any computer or smart device that can read .pdf files. Formas De Cine Pro Interactivo is the most convenient, cost-efficient way for producers, filmmakers and students to buy professional production forms. The forms can also be customized. Add your company logo, graphics or letterhead to a Formas

De Cine Pro .pdf form. Just turn your logo, graphics or letterhead into an Adobe Acrobat .pdf file. Then, simply use the "Cut" and "Paste" commands to add the pdf file to Formas De Cine Pro form. Will support any size production. Includes: Releases, Agreements, Storyboards, Production Signage, Deal Memos, and Forms For Every Production Department.

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For more information, visit www.cameracoats.com.



STEADICAM SOLO STABILIZER

for DSLRs and camcorders up to 10 lbs

The versatile Steadicam SOLO stabilizer for DSLRs and camcorders up to 10 lbs. Use as Handheld, or with optional SOLO Arm and Vest Kit, or as a Monopod! Folds up to 25" x 6". Telescopic 4-section post extends up to 63.5" (161cm). Ergonomic foam gimbal handle and post control grips. The SOLO Arm and Vest makes extended shooting nearly effortless, providing complete comfort and functionality for extended productions and long continuous shots. The SOLO can now fly for hours - shooting entire weddings, sporting events, or theatrical performances - without undue fatigue.

Suggested Retail Price of \$499.00.

For more information, visit www.tiffen.com/steadicam_solo.html.



THE STEADICAM CURVE

for GoPro Hero Cameras

The Steadicam® Curve® gives users of GoPro® Hero® cameras the opportunity to create very smooth video clips of friends performing their favorite actions sports - including skateboarding, snowboarding, BMX/mountain biking, as well as lifestyle and family events. Based on the same technology as the award-winning professional Steadicam stabilizing systems used in Hollywood, the Steadicam Curve is as versatile as your GoPro camera and better yet, you can slip it back into your jacket pocket when finished. Available in four colors - black, blue, red and silver.

Suggested Retail Price of \$99.95.

For more information, visit www.tiffen.com/steadicam_curve.html.



BEACHTEK DXA-SLR ULTRA

Capture Professional Audio Directly to Your DSLR Camera

The DXA-SLR ULTRA is BeachTek's newest and best adapter ever. Superb operation and ease of use make capturing professional audio directly to your DSLR camera a snap. New, powerful preamplifiers give you exceptionally clean audio with plenty of punch. A unique feature of the DXA-SLR ULTRA is the sleek detachable rod support system to easily attach a rig to your camera. Ergonomic all metal chassis with nice rubber grips make this a rugged workhorse. Nothing could be easier to use or provide better performance. Ultra performance, ultra functionality.

For more information, visit www.beachtek.com/dxa-slr-ultra.



NIKON D750

Full-Frame Freedom, Outstanding Agility and the Convenience of Built-In Wi-Fi

For those who find inspiration everywhere, who switch between stills and video without missing a beat, who want the look only a full-frame DSLR can achieve

and who love sharing their shots, the D750 is the tool to unleash your artistry. With features inspired by D4S and D810, the D750 brings dazzling image quality, cinematic video capabilities and pro-inspired handling in a nimble design with a tilting Vari-angle LCD and built-in Wi-Fi connectivity. Enthusiasts upgrading from a DX-format DSLR will marvel at the D750's full-frame performance. Pros seeking a primary or secondary camera for fast-paced shoots will appreciate the D750's familiar handling and speed. And filmmakers looking for a compact DSLR to bring a production to life or to capture B-Roll will find the D750 a perfect fit. The D750 is a thrilling centerpiece of an exceptional imaging system.



BLACKMAGIC POCKET CINEMA CAMERA

Shoot with style and creativity of a motion picture film.

Since its introduction, the Blackmagic Pocket Cinema Camera has been used in thousands of independent films, television commercials, music videos and anywhere cinematographers need a high quality digital film camera in a stealthy super small size. The Blackmagic Pocket Cinema Camera includes powerful features such as Super 16mm sized 1080HD sensor, super wide 13 stops of dynamic range, built in SD card recorder for Apple ProRes, lossless CinemaDNG RAW capture and active Micro Four Thirds lens mount, all in an attractive compact design. This compact design allows the Blackmagic Pocket Cinema Camera to be used in more situations where a larger camera would not be practical. It's so small that it can be used in situations in the field where a larger camera could be dangerous. The camera's film look even allows personal video to be shot with the style and creativity of a motion picture film.

For more information, visit www.blackmagicdesign.com.



SYRP GENIE

simple. portable. easy to use.

The Syrp Genie is a simple, affordable and extremely easy to use device used for motion control and image capture for Time Lapse Photography and more. The Genie is universally designed which allows it to be used with all your existing equipment and professional gear. Set the Genie up on a tripod for smooth panning shots and start shooting motion control with the press of just a few buttons. The Genie can also work with an unlimited number of third party sliders or dollies. Adding motion control to your existing kit means you don't have to buy expensive integrated systems and you can easily expand your gear bag and still have options for motion control, making it useful for a lifetime.

For more information, visit www.syrp.co.nz.



SYRP MAGIC CARPET SLIDER

simple. elegant. durable.

The Syrp Magic Carpet is a simple, elegant and durable slider for producing silky smooth professional tracking movements. Beautifully designed and engineered with you in mind, it's the perfect lightweight solution for manual tracking shots as well as being motion control ready. With quick release

adjustable legs, a counter weight roller for vertical shots, and high precision ball bearing rollers, the Magic Carpet is ready for quick setup and professional film making.

For more information, visit www.syrp.co.nz.



YESWATCH ZULU U107.4

Catch the magic light every time.

YES watches are the perfect instrument of time for photographers. At a glance you can tell when the sun rises and sets to the minute for wherever you are, taking any guesswork out of planning when to catch the golden hour. It even has a sunrise and sunset alarm to make sure you don't miss it. It also tells exact time for moonrise, moonset and lunar phase which is critical to know if you are planning any nocturnal photography. Among a long list of unique features, it also has a future date time calculator which can be used to plan future assignments for wherever the job takes you. The YES watches are pre-programmed for nearly 600 cities and adjusts for DST and time zone automatically. If you are way out there it can also be set manually via LAT/LON. Constructed in steel or titanium with a virtual scratch free sapphire crystal to 10 ATM water-resistance it is a rugged time companion perfect for the intensity of film and photo production. It is a must have in the arsenal of photographic accessories, now is the time to get yours.

For the special holiday offer click on this link: www.yeswatch.com/XMAS



SHURE VP83 AND VP83F LENSHOPPER

Camera-Mount Condenser Microphones

Designed to improve audio from DSLR cameras and camcorders, Shure Incorporated offers the VP83 LensHopper™ Camera-Mount Condenser Microphone and the VP83F with integrated flash recording. The ultra-compact condenser shotgun microphones, with a sturdy isolation suspension system developed exclusively with Rycote®, are engineered to provide broadcast professionals, videographers, filmmakers, video journalists, field reporters, and others with an all-in-one solution for capturing highly directional, premium audio with DSLR cameras and portable video/audio recorders. The VP83 and VP83F are ultra-lightweight yet durable, with all-metal construction designed to Shure's legendary quality standards. Additionally, both provide superior RF immunity and include highly directional supercardioid/ lobar polar patterns to reject unwanted off-axis audio. The VP83 also features easily-accessible controls, including a three-position gain switch to compensate for different recording environments and a low-cut filter switch to eliminate distracting background noise. The VP83F with flash recording and playback functionality enables WAV file capture at 24 bit/48kHz sampling rate for direct-to-device recording and added audio redundancy. With a dedicated headphone audio output, the VP83F simplifies real-time monitoring and also offers an intuitive menu and controls for fast and easy control in almost any environment.

For more information, visit www.shure.com.



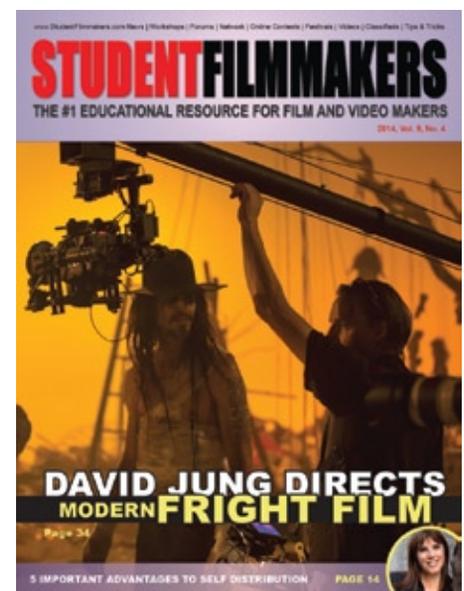
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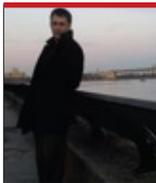
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Contributors



KIM EDWARD WELCH

Kim Edward Welch is the Publisher of television/broadcast/cinema trade publications, HD Pro Guide Magazine, for HD professionals and StudentFilmmakers Magazine, the #1 Educational Resource for Film and Video Makers of all levels. www.hdproguide.com www.studentfilmmakers.com



DEAN GOLDBERG

Dean Goldberg began his professional life as a film editor, then moved up to producer/director. He wrote and directed television episodes for "Missing Reward," "A Current Affair," and other shows featuring dramatic reenactments. Dean became a member of the DGA in 1990. His ad agency, "Wolf at the Door," produced prize winning campaigns for media companies such as Comcast, Time Warner and Cablevision. He is currently as Associate Professor of Communication Arts and Film Studies at Mount Saint Mary College. He is also Co-Director of the Digital Media and Technology program there.



BART WEISS

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



CHARLES HAINE

Charles Haine is a filmmaker and entrepreneur working in the motion picture industry since 1999. Since completing his MFA at USC in 2005, he has worked as a freelance director, cinematographer and colorist, and founded the Academy Awarded nominated production company, Dirty Robber. Haine recently wrapped production on his first feature film: Angel's Perch, starring Joyce Van Patten, Ellen Crawford, Ashley Jones and Ally Walker. www.CharlesHaine.com



SCOTT ESSMAN

Scott Essman established Visionary Cinema in New York in 1989, moving to Los Angeles in 1995. In 2008, he won a Rondo Award for Best Feature Film Commentary for work on the Legacy Set of Universal's The Mummy (1932 version). His filmography includes more than 28 productions including Jack Pierce: The Man Behind the Monsters, Ten Men on the Field, and Trane and Miles. Essman has published over 500 articles about people who work behind-the-scenes in movies. He teaches mass media, filmmaking, and digital video editing at the University of La Verne, The Art Institute of California, and California Polytechnic State University, Pomona.



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 theresasreviews.com, has her BA in History from Flagler College and her M.Ed in Elementary Education from Vanderbilt University. Theresa worked behind the scenes 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.



TINCUTA MOSCALIUC

Tincuta Moscaliuc is the very beautiful and talented designer of Welch Media, Inc.'s StudentFilmmakers Magazine and HD Pro Guide Magazine.



ANGELITA DE GUZMAN

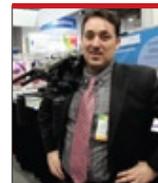
Angelita handles tradeshow marketing and has managed the StudentFilmmakers Magazine and HD Pro Guide Magazine exhibit booths at NAB, Cine Gear Expo, ProFusion, CCW Expo, Photo Plus Expo, GV Expo, WPPI and other industry tradeshows from New York City to Los Angeles. "Don't forget to stop by the StudentFilmmakers Magazine and HD Pro Guide Magazine booths at the next upcoming tradeshows."



JULIET DE GUZMAN

You may have met Juliet at the StudentFilmmakers Magazine and HD

Pro Guide Magazine exhibit booths at NAB, Photo Plus, CCW, WPPI, GV Expo, and other industry tradeshows. "Keep up to date with tradeshow news at StudentFilmmakers.com."



EDMUND OLSZEWSKI

Edmund Olszewski serves as Advertising Director for StudentFilmmakers Magazine and StudentFilmmakers.com. 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.



MANUEL VALLADARES

Manuel Valladares is an aspiring screenwriter based in New York. He conducts interviews for StudentFilmmakers Magazine and StudentFilmmakers.com.



DAVID

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

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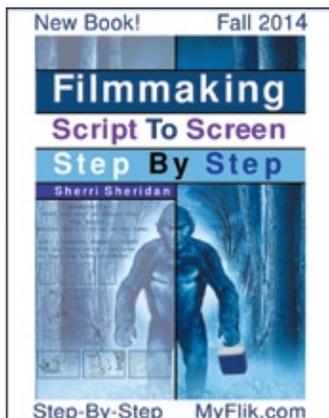
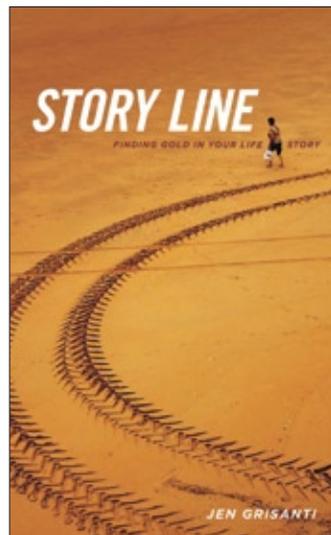
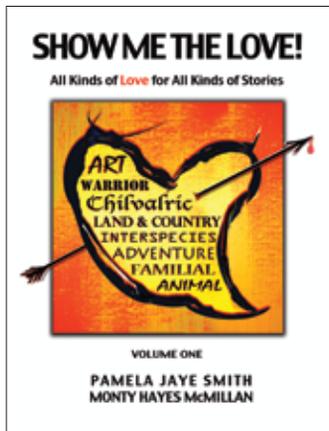
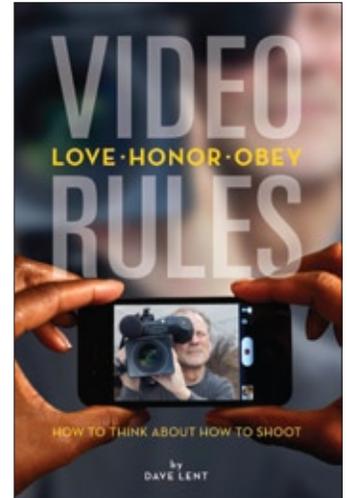
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WHERE WE ARE

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