# studentfilmmakers

2012, Vol. 7, No. 3 The #1 Educational Resource for Film and Video Makers U



# Road Challenge

Frank Barrera's Approach to Lighting *In the Family* IR Pollution and Hotmirrors

Heart Warming Asian Pop Cinema for the Global *Citizen*The Ins and Outs of Short Ends





After returning from the 2012 NAB Show in Las Vegas, Nevada, StudentFilmmakers.com Manhattan, New York City, hosted exclusive, private HDSLR Workshop with Patrick Reis for Norwegian students and teachers from Skiringssal Folkehoyskole. Skiringssal lecturer Odd Einar Ingebretsen shared after he and his class attended: "Favorite parts of the workshop were the tips on how to get best hand-held shots and the

use of polar filters. I also liked that there was gear the students could try out during the breaks. As I'm working part-time as a teacher of film production at Skiringssal, this workshop gave me good basic knowledge of how to use the camera in production for my students."

StudentFilmmakers.com then hosted the April 2-Day HDSLR Filmmaking Workshop with Patrick Reis. New to the curriculum was a special focus on camera movement with new segments on how to build, use and apply the Camera Turret 300 Series Crane, Steadicam Merlin 2, and other great systems. Additionally, we worked with new Zeiss CP.2 lenses and featured the new BeachTek DXA-SLR Pro.

During the recent Two-Day Hands-On RED Production Workshop from Shoot to Post with Jon Firestone, attendees had the opportunity to get up close and personal with SCARLET, EPIC, and RED ONE cameras. New to the curriculum were the SCARLET and EPIC cameras. Additionally, we featured AJA's Ki Pro Mini, new Zeiss lenses and new tripod and monopod systems from Manfrotto. (The new Manfrotto systems are amazing!) Each attendee received one-on-one training and time behind the camera. After the post production segment, we enjoyed watching the footage shot by the attendees.

With the back-to-back workshops and industry events, as well as back-to-back editorial deadlines (online and print), I want to give a special thanks to the StudentFilmmakers Magazine staff, crew, and writers for their inspiring passion, hard work, and blood-sweat-and-tears putting this great issue together.

See you at Cine Gear Expo in Hollywood, CA, StudentFilmmakers.com Booth # S204.

Enjoy the magazine!

Truly, Kim E. Welch Publisher/Editor-in-Chief

# studentfilmmakers

The # 1 Educational Resource for Film and Video Makers

Publisher / Editor-in-Chief Kim Edward Welch Senior Editor Jody Michelle Solis

#### Contributing Writers

Thomas Ackerman, ASC, Jack Anderson, Anthony Q. Artis, John Badham, Charlie Balch, Christopher Ball, CSC, Karl Bardosh, Adam Biddle, Nicholas Brennan, Joe Brewster, Terence Brody, Kevin Burke, Julia Camenisch, John Carrico, Steve Carlson, Al Caudullo, Chris Cavallari, Pete Chatmon, Nash Choudhury, Vicky Collins, Michael Corbett, Sky Crompton, Vanessa Daniels, Carsten Dau, Todd Debreceni, Jeff Deel, Christina DeHaven, Zachary Steven Houp, William Donaruma, Dana Dorrity, Pamela Douglas, Scott Eggleston, David E. Elkins, SOC, Scott Essman, Bryant Falk, Carl Filoreto, Jon Firestone, Brian Flees, Jacqueline B. Frost, Sean D. Gaston, Daniel Gaucher, Fred Ginsburg, CAS, Ph.D., MBKS, Dean Goldberg, Todd Grossman, Leonard Guercio, John Hart, David K. Irving, Larry Jaffee, Ian Johnson, Catherine Ann Jones, David Kaminski, Michael Karp, SOC, Sam Kauffmann, Peter Kiwitt, Christopher Keane, Tamar Kummel, Naomi Laeuchli, Richard La Motte, John Manchester, Dave Lent, Adam Matalon, Matthew Marshall, Thomas McKenney, Jonathan Moore, M. David Mullen, ASC, Stacey Parks, Elizabeth Raymond, Mark Sawicki, Myrl A. Schreibman, Dr. Linda Seger, Sherri Sheridan, Mary Ann Skweres, Pamela Jaye Smith, Tim Smith, Scott Spears, Michele Stephenson, Ira Tiffen, Jeff Turboff, Melissa Ulto, Mike Valentine, BSC, Saro Varjabedian, William F. Vartorella, Ph.D., C.B.C., Ric Viers, Tony White, David Worth, Dean Yamada, Kevin Zanit



Advertising & Sponsorship Opportunities: Kim E. Welch 212.255.5458

Event Photographer: Edmund Olszewski

Contact StudentFilmmakers.com http://www.studentfilmmakers.com/contact.shtml 212.255.5454 (US and International)

Subscriptions, bulk orders, and collections: https://www.studentfilmmakers.com/store/

1-Year Subscription: US\$24.95. 2-Year Subscription: \$42.84. 3-Year Subscription: \$58.90.

For subscription, mailing address change and distribution inquiries, go to http://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.

Copyright 2012 StudentFilmmakers.com (All rights reserved.) Printed in the USA. Postmaster: Send address change to StudentFilmmakers, Magazine 1123 Broadway, Suite # 307, New York, NY 10010.

## Table of Contents 2012, Vol. 7, No. 3









#### Shoot-Out

4 Road Challenge Taking the Canon EOS C300 for a Ride by Carl Filoreto

6 Steadicam Shots to Feature Films to Documentaries with the AF100 A chat with AF100 shooter, Joe Ensley

#### Cinematography

8 Frank Barrera's Approach to Lighting In the Family by Jody Michelle Solis

12 IR Pollution and Hotmirrors by Jon Firestone

by Zachary Steven Houp and Sean D. Gaston

#### Documentary

14 Behind the scenes and working in EDIUS 3D by Al Caudullo 16 "Misa's Fugue" Story Parallels Weave Different Melodies Together

#### Directing

20 Reflections on Directing by Scott Essman 22 DP William Klayer Shoots Debut Feature Film and Moves to Directing by Nash Choudhury

#### Production

26 Heart Warming Asian Pop Cinema for the Global Citizen by Sky Crompton 28 The Ins and Outs of Short Ends

by Scott Spears

#### Film Business

32 Constructive Advice for Crowd Funding by Stacey Parks 34 How 'Not' to Get Hired by Jack Anderson 35 Who's Driving the Bus? by Dean Goldberg

#### On Campus

36 The Global Cinematography Institute 37 Madison Media Institute

42 Filmmakers Networking: Rick Siegel

44 NAB 2012 Best Choice

#### On the Cover:

DP Rick Siegel (pictured right) working with a Sony EX1 on feature film. Director: Paul Cotter. Photographer: Alex Ward



# Road Challenge

### Taking the Canon EOS C300 for a Ride

#### by Carl Filoreto

events happened simultaneously. First I got a call that my shiny new super 35 image maker was fresh off the truck and waiting for me at my local reseller's office.

On the heels of this exciting news, I received a call that several pilot programs focusing on international foods that I'd worked on last year were picked up by the Travel Channel. Would I want to work on them again?

Let's see. Six cities. Six different countries spanning South and Central America. Twelve flights. Twenty-six consecutive days on the road. Let me think. Okay, long enough, sure, I'm in.

The next question surprised me. Would I like to use that lovely new black box on my desk for the shoot? The answer requires a bit of a back story. The trip would produce two one-hour combo travel/food programs, one concentrating



City food guide interview with Arianne Araiz in front of the Palacio de Bellas Artes, Mexico City, Mexico.

on international street food, the other would take a look at international fast food. My role was as the second camera, so I wasn't taking on the brunt of the

The shoot schedules are fast and tight, but they include a lot of tripod work. Would the Canon C300 be up to the test? Would it prove to be beneficial or would it be a gigantic headache on a shoot that required accumulating a lot of superior images in a hurry? One thing for certain, once a decision was made, there would be no turning back. Carnets would be set in stone. Gear lists would be prepared for customs. And once I hit the first stop in Brazil, a replacement camera was out of the question.

The primary concern on a fast paced shoot concerned the lack of a lens with a servo zoom lens. Could you crank out nice images on the fly with a camera like the Canon C300?

There was no real decision to be made. The prospect of putting a new piece of technology capable of creating tantalizing images was irresistible. The challenge was accepted.

an upcoming issue of StudentFilmmakers Magazine, break down how the Canon EOS C300 performed under pressure. And it'll receive two challenges, as a second trip



Working a local market in Mexico City. Photo by Lance Lundstrom.

to other parts of the world was added after the decision was made to use it on the program. So let's get on with it and break some new ground!

Carl Filoreto is an award-winning DP, and his company is Elk Run Productions, Inc. (www.elkruntv.com), which has a roster of clients that spans corporations, production houses, crewing agencies, and broadcast and cable networks, including Dateline NBC, The Food Network, and The Travel Channel. Prior to starting his business, Carl won seven regional Emmy awards, numerous national and regional National Press Photographers awards, and multiple awards from Colorado Ski Country and the National Snowsports Journalists Association, while working at KMGH-TV in Denver, WTNH in New Haven, and WGGB in Springfield, Massachusetts.



# When it comes to filters, COMPROMISE NOTHING

Steven Poster, ASC Director of Photography, Still photographer

You usually only get one shot to get it right. Tiffen Filters are the only choice for the most respected and visionary filmmakers in Hollywood, even more so with the advent of the Digital SLR. Constructed to the highest quality specifications, these innovative filters have helped create some of the world's greatest images.

It Post ASC



tiffen.com 1.800.645.2522











## Steadicam Shots with the AF100

#### Feature Film and Documentary Shooter Joe Ensley

While scouting locations for his current project, AF100 shooter Joe Ensley takes five with StudentFilmmakers Magazine to chat about his favorite projects shot on the AF100 so far, including music video, "Shotgun," by Atlas and feature film, Blackout, which he's currently in production on. "The music video has a lot of cool transitions mixed with costume changes, and the feature has been fun to experiment and try out a different shooting style," shares Ensley. Projects Ensley shoots on the AF100 include narratives, documentaries, commercials, music videos, and more ENG type TV shows.

On shooting steadicam with the AF100, "I love shooting on the steadicam with the AF100. It balances very similar to my previous camera, the Panasonic HMC150. To get around not owning a remote focus, I use a Tokina 11-16mm



2.8 wide angle lens and keep my focal distance in mind when moving the camera. I'll keep my subject around the same distance and since it's a wide angle, the depth of field is a lot less shallow."

Ensley describes one of his most favorite scenes shot on the AF100 so far: "A five-minute steadicam long take from Blackout. We follow the main character lugging a dead body in a suitcase from the fifth floor of a luxury apartment complex to his trunk at the garage level. We started INT., moving to the elevator, make a stop at the fourth floor, exit elevator at ground floor, enter garage entrance, now EXT., main character is stopped by the night guard, we cover the dialogue in a 360 degree pan, proceeded to trunk, character enters car, drives away, following from outside the car and end on the gate closing, all in one continuous shot. For lighting, we put gels in the elevator to better match the hallway and the garage EXT. night we let go a little blue. We shot at a 1000 ISO and it didn't turn out too noisy."

On shooting with the AF100 in low light conditions, Ensley shares, "Get fast lenses. I typically don't use anything slower than a 2.8 lens just in case. Practice your limitations before hand with the ISO noise and see how much you're comfortable playing with. Then you can gauge what is acceptable in certain situations. Using the B.Press gamma setting for the scene file in the





AF100 will give you the least amount of noise when shooting low light."

A quick AF100 camera tip: "Keep your zebras at 85% and watch your highlights. The AF100 needs a little more care when dealing with that issue," says Ensley. Joe Ensley is currently finishing feature film, Blackout, directed by Matt Hacker which will be released on Netflix, Hulu, and On Demand this summer. Following that will be a feature called, Finder's Keepers, shooting at Myrtle Beach. On the documentary front, Ensley is shooting a piece featuring artist Ivey Hayes directed by Sheena Vaught; a documentary in Lebanon directed by Faiza El-Hibri; and one in London directed by Ryan McKnight.

## The moment when a filmmaker achieves creative perfection.

#### This is the moment we work for.





#### **Compact Prime CP.2 Lenses**

A filmmaker's tools should not limit creativity. High quality ZEISS CP.2 lenses are designed to provide the control that you need to capture the perfect moment. For more information and a list of our authorized dealers, please visit our website:





# Frank Barrera's Approach to Lighting *In the Family*

#### Creating Dramatic Scenes Covered in Long, Single Takes

StudentFilmmakers Magazine: In reference to the multiaward winning film, "In the Family," for which you served as Director of Photography, how would you describe the film's 'look,' and how did you achieve this look?

Frank Barrera: We took a naturalistic approach to the visuals of In the Family. We spent a great deal of effort to ensure that all aspects of the sets, props and wardrobe were accurate to the world we were attempting to create. This included tight control over our use of both color palette and color temperature. We developed rules regarding the use of warm versus cold tones, i.e., when either should be utilized and when they should be avoided. We wanted to make a film that didn't need garish color or dynamic camera moves to tell its story. This is a quiet film whose subtle shifts in color and light work on an almost subliminal level.

We had many outside references that we drew upon to act as guidelines for every shot. We looked at paintings, photographs and films. Both Bergman's Scenes from a Marriage and Cassavetes' A Woman Under the Influence were of great inspiration to us. These films are brilliant examples of production design that at first glance seem practically happenstance. But on closer inspection the viewer realizes that little is left to chance in these films. Naturalism is not synonymous with documentary. Naturalism is created from the ground up.

#### SFM: Tell us about the lighting for scenes.

Frank Barrera: As we were looking for a natural look I decided to look at the locations and learn about how the sun affected the interiors. I looked for natural light throughout the day that might add to or propel our story forward. Usually the sun would offer some inspiration as a base from which we would light a particular scene. Sometimes this meant warm direct hard sunlight. But usually it meant soft indirect cool light. Our gaffer Chris Clarke was integral in making this happen. Our daily lighting package maxed out at a single 4K HMI PAR. We also had some smaller HMI units as well as an array of tungsten units. But that 4K was our workhorse for all our day interiors.

The principle aspect of creating natural light is using a single large soft source. Achieving that with a single 4K was not easy. Chris was able to work wonders.

SFM: What was one of your most favorite scenes to light? Frank Barrera: The library scene where Paul [played by Brian Murray] proposes that he offer his free legal representation to Joey [played by Patrick Wang] is my favorite scene in the film from a lighting perspective. For starters it is a critical scene in the film that gives Joey sudden hope that he might be able to see his young son again. It is very dramatic. The library location we had was lovely. We shot this and all the mansion scenes in a late 19th century mansion in Yonkers New York. The value of using the correct location cannot be overstated.

We were on an extremely tight schedule [120 pages in 18 days]. When we were to shoot the library scene the sun was just about to poke through these high and narrow southern facing windows and give us a perfect back light from high up. If this was a bigger budgeted production I would have simply blocked the real sun from coming into the room and rigged up an 18 K HMI re-creating the practical sunlight and shoot for two hours. Instead we knew that the sun was going to only shine through this window for about 30 minutes and we didn't have an 18K or the man power to rig one. If we wanted this beautiful and dramatic light we would have to shoot the entire 5 1/2 page scene in 30 minutes.

By this point in the production we had all learned to move as quickly as possible and still get Patrick what he needed and wanted. Needless to say we all jumped at the challenge to shoot this pivotal scene in such beautiful light in such a short time. Patrick often talks about how discovery is part of the filmmaking



# NICE TO MEET U 2

edelkrone has forged passion of filmmaking with advanced engineering. In years of hardwork, we have reapproached to every single component of a classic DSLR rig system and introduced several innovative ideas that will change the standards for the industry forever.

edelkrone<sup>\*</sup> www.edelkrone.com



Scan the QR Code or visit www.edelkrone.com/studentfilmmakers

# Cinematography

process. And that's what we had to do and do it quickly we did. We had to jettison Patrick's initial concept of coverage for the scene which was traditional and we came up with a roving single to cover the dialogue. This was decidedly untraditional and risky. It was a gamble that paid off. I love this scene.

SFM: Covering scenes in long, single takes. Why did you decide to shoot this way, and could you share any 'Do's and Don'ts' in relation to using this technique?

Frank Barrera: The long takes were essentially written into the script. The shooting style was built into the DNA of the film. We had no choice about it one way or the other.

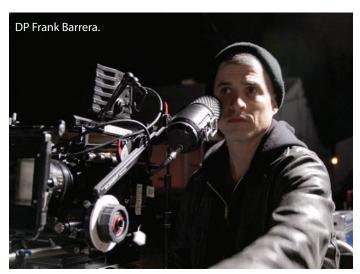
You must schedule more time in your day when attempting this approach because every shot must be 100% perfect as there will be no cutaways or coverage to help with poor performance, incorrect dialogue or poor camera work. An experienced Assistant Director is invaluable in this instance. Rehearsal is also extremely important. Patrick worked with all of his actors in extensive rehearsals many of which I was able to observe.

SFM: What other camera and lighting techniques did you use to create visually dramatic scenes and characters?

Frank Barrera: The first shot of the film was written as a slow FADE IN from BLACK. But as we discussed it in prep we decided to do the FADE IN 'in camera' as opposed to doing it in post production. We thought there would be a more compelling and realistic effect this way. We not only did a rack open exposure on the lens iris at the beginning of the shot but also faded up on a couple of lights inside of the bedroom and panned our 4K in through a window from the outside. It was a complicated shot that took several takes but I think we captured something subtle and unique.

SFM: By the way, what cameras and lenses did you shoot with, how many, and why?

Frank Barrera: We shot with a RED MX out of TCS in New York. We had a full set of the Cooke Panchro lenses. This lens set was new from Cooke when we shot. They were designed for the low budget PL mount camera systems such as Red and the Sony F3 and the Canon C-300. They are much more affordable than the Cooke S4's and S5's. They only open to a 2.8 and this is reflected in their price. However, the Panchros are just as sharp at a 2.8 as the S5 at a 2.8. Same glass, same sharpness. The loss



of stop is not a significant burden when rating your camera at an 800ASA. And the shallowness of the depth of field at a 2.8 is usually sufficient.

SFM: Tell us about your workflow with the RED.

Frank Barrera: We had our assistant editor on set and he would verify, then back the footage up onto a couple of hard drives. Even with the long takes we were usually able to stay with using the CF cards. The cards are more stable than the drives and more importantly the cards make for a more disciplined camera department. In many ways using shorter loads mimics the protocol for film which has taken a beating over the years with the seemingly endless recording times of digital capture.

During the deposition scene we had to go direct to hard drives because we were doing 30 minute takes.

SFM: Your experience spans over 15 years working in everything from television series to commercials to feature films. What came first, television or film, and how did you make the transition from TV to film, or vice versa?

Frank Barrera: I learned most of what I know about lighting by working in the Grip and Electric departments on several low budget 35MM features in the mid to late 1990's. It was the peak of the indie feature scene in New York City. Even though these were low budget productions we always shot film and had access to all the same gear that much larger shows used: boom cranes, jib arms, dollies, large HMI's, etc. After several years in that world, I moved up to the gaffer position and began to light commercials.

Finally I was ready to move over to the camera department. This transition was hard because all of my feature and commercial contacts only knew me as a gaffer. This is a common problem when one transitions for one department to another. No one wanted to hire me as a DP. So I had to take my knowledge and start gathering new clients and collaborators. I began by being the DP on any student film that would take me. I used this material to put together a show reel. But that wouldn't pay my bills so I also began operating camera on the latest craze on television: reality TV. I could talk about the mixed feelings I have about some of the content on some of the reality shows I worked on but the truth is that my hand-held operating skills reached a much higher level from all of that experience. Eventually, I was able to translate my reality operating ability to narrative feature work.

Currently, I have one foot in the narrative world and one in the reality world. More and more narrative shows seem to be referencing some type of reality TV aesthetic. And that's just fine with me.

SFM: What are some of the unique differences working in television world versus feature film world in your experience?

Frank Barrera: In feature film production there is often a more personal and financial investment by the directors and producers. Theirs is often a labor of love. This affects the entire tone of the set on a daily basis. It is common for the crew to also feel a personal connection to the project and its success or failure.

Conversely, in TV production there are often many more people involved [multiple directors and producers] with a wider range of personal commitment applied. It can begin to feel like a 'regular' job. Interestingly, because there is that lack of the Labor of Love Effect TV productions can be more fun to work on just because there is less stress revolved around the success of the show. There can often be more levity on a TV set compared to a feature set.

SFM: By the way, what is your favorite camera to shoot with and why?

Frank Barrera: I am excited about the recent crop of moderately priced PL mounted S35 sized sensor cameras: Sony F3 and Canon C300. Many of the early technical issues with solid state recording codecs have been resolved and the cost of

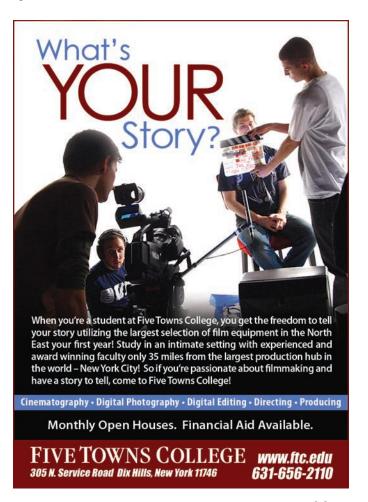
manufacturing a large sensor chips have dropped. We now have access to several stable wide latitude capture systems and the ability to use high end glass with them. The future looks bright for all low budget filmmakers.

SFM: If you could share a piece of advice with new and aspiring filmmakers, shooters, and storytellers around the world, what would it be?

Frank Barrera: To be brutally honest I usually tell aspiring filmmakers to find a husband, wife or partner who believes in the idea that you are destined to tell stories and there is no other path for you. Oh yeah and this supportive person needs to have a 'real' job with benefits. It's a long haul to become successful in this business and it is critical that on your way you also have a full life experience that involves family and friends. So go out and find someone. Someone with a job.

#### SFM: What are you working on next?

Frank Barrera: I will shoot Patrick Wang's next movie whenever that happens. Otherwise I am seeking the next great production.





## IR Pollution and Hotmirrors

#### What happens when infra-red light affects the image.

by Jon Firestone

Generally you don't want infra-red light to show up in your images, and generally it isn't much of a problem. However, IR pollution can be a problem under the right conditions with most modern cameras. This issue became widely know when the RED ONE camera came out and people began to experience this problem. This was not a RED specific problem but instead became more noticeable as people began using heavier ND filtration. Cameras like the RED have specific filters that filter out most of the infra-red light so that only the visible light is going to be recorded. However, some infra-red light can still reach the sensor and can have an impact on the image and becomes more severe the heavier the ND filteration.

Usually when I am shooting, I am trying to make very cinematic looking images. I will generally lock my shutter at 1/48th of a second and shoot at 24P to emulate the look of film with a 180 degree shutter. Also I often shoot with the aperture of my lens fairly open. Opening the aperture of the lens decreases the depth of field and allows for a more selective depth of field. This works great on my medium and close up shots where I want the background to go out of focus and brings the viewer's attention to the subject who is in focus. It creates a nice separation of the subject from the background and also allows for dramatic rack focus shots where we pull focus from the subject in the foreground to the subject in the background or



Photo 1 is shot with .6 and .9 standard ND filters and shows excessive IR pollution. Photo 2 is shot with a Tiffen 1.2 Hotmirror IRND filter and it has no noticeable IR pollution. Notice that in Photo 1 the patterned shirt looks purple but in Photo 2 it is very grey. Also in Photo 1 the guy's hat and shirt are supposed to be black, and they are showing up maroon.

vise versa. When shooting outside in sunlight, I usually don't have much control over the lighting, so I have to rely on the camera to control the exposure. There are four ways of affecting the exposure with the camera. Shutter speed, iris, ISO and ND. My shutter and iris are already set where I want for a desired look. When working with any RED camera, including the RED ONE, SCARLET and EPIC, the sensitivity of the sensor is fixed so changing the ISO does not change the RAW image which is what I am determining my exposure by. So the best option for getting the exposure down where it needs to be is to use Neutral Density Filters. ND filters are great in that they decrease the amount of light passing through them with very little effect otherwise on the image. They usually come in steps of .3, .6, .9, 1.2, 1.5, 1.8, and 2.1. A .3 reduces the light by 1 stop or in half, a .6 does 2 stops or to ¼ and so on.

When in bright sunlight, I often have to ND heavily to reduce the amount of light entering the lens by 4 to 7 stops. Above 3 stops is where IR pollution usually starts to become noticeable. Most ND filters do a great job of decreasing the amount of visible light but don't have much affect on the amount of infra-red light passing through them. The infra-red pollution can be very obvious especially on black clothing which sometimes reflects a lot of infra-red light and the black comes out looking grey instead of black and often has a magenta hue to it.

There are two ways to solve this problem: ND filters that also absorb IR light known as IRND filters and hotmirrors which reflect IR light. For the best results you can use them in conjunction. My filter kit consists of a full set of Tiffen Hotmirror IRND filters, which combine both types of filters into one and completely block the IR spectrum. These filters have completely solved any IR Pollution problems for me.

Jon Firestone served as director of photography and co-directed with Mark Steven Grove, "Gathering of Heroes: Legend of the Seven Swords." The film stars Martin Kove (The Karate Kid, Cagney & Lacey, Rambo: First Blood Part II) and Christopher Atkins (The Blue Lagoon, TV's Dallas, the cult favorite The Pirate Movie). Jon Firestone developed and taught the 3D graphics program at the Colorado Film School and works as a freelance director and cinematographer when he is not pursuing his other passion as a Visual FX Supervisor and Animator. Jon is a partner in the Denver-based production company, Asgard Entertainment.

www.asgardentertainment.com



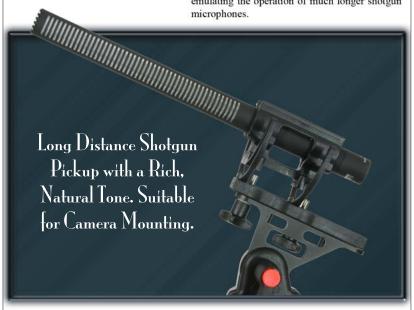
- Rich Topham Ir. Owner, Professional Sound Services



The world's most original microphone maker

#### Sanken CS-2 Shotgun Microphone

The newest model in Sanken's comprehensive shotgun microphone line offers extended reach in a standard length mic via the company's unique audio tube length and proprietary rectangular diaphragm design. As a result, a rich natural tone is produced throughout the frequency spectrum, emulating the operation of much longer shotgun microphones.







## Tales from the 3D Road

#### Behind the scenes and working in EDIUS 3D.

#### by Al Caudullo

Above the stark, almost lunar Mongolian landscape, an eagle circled and pivoted in an equally empty but piercingly blue sky. The ease with which the great bird maneuvered and traversed the heavens contrasted with the rugged trail we had to follow in order to arrive at Mongolia's annual eagle festival.

Flying into Ulaanbaatar, Mongolia's capital, one of the first things you notice is how vast and overwhelming the Mongolian landscape is. It is easy to get lost here. Highways cover only a small portion of the country. And the road to the great eagle festival winds between enormous steppes and towering mountains. The eagle festival takes place amidst these barren heights.

And that is the easy route, the one my colleagues had taken earlier, after flying three hours westward to their jumping off point. My route to the festival was more complicated. Coming from the capital later, I traveled four hours by an aging turboprop to Hodk and then transferred to a beaten up jeep for an eight hour trip across some of the sparsest roads and trails imaginable.

But the hardship and trouble in getting there was well worth it. The festival is spectacular. The birds' owners enter in ranks, mounted on horses. Decked out in full traditional regalia, the men themselves resemble the eagles. Thick, burly fur coats and leather boots cover most of them. All wear hard leather gloves to protect themselves from their eagles' steel-like



talons. And more than a few sport red furred hats that resemble the crest of some great flying predator.

The culmination of the festival, however, rises to even greater heights. Perched high on the mountains' rocky crags, the eagles sit waiting. Far in the depths below, across an utterly empty valley floor, devoid of everything but rocks, moves a slight figure. A man on a horse. It is the owner of one of the birds.

As the owner calls out and his eagle recognizes him, the massive bird takes flight. He soars against an azure sky, a wide expanse of heaven that contains not a single cloud. Only the form of the eagle can be seen. Climbing. Circling. Diving. And turning. Until it streaks down and alights on its owner's outstretched arm.

Man. Horse. And eagle. The combination produces a lethal hunting team. And the festival celebrates this millennia old tradition of nomadic culture in Mongolia. The mountains and





enormous valley floors present a stage for this exhibit that retains the authenticity of the experience as generation upon generation of Mongol must have experienced it.

At the end of the day, I noticed something else across the valley floor. Walking towards it, I realized it was a two-humped Bactrian camel. Around the ungainly beast stood a young Mongol family, a man, his wife, and two small children. In his fur hat and layered purple coat, the husband's outfit almost sparkled in the setting sun. But even he was overshadowed by the camel, which was bedecked in a multi-colored blanket, saddle, and bridle.

Getting up closer now, I was able to see the young wife sitting astride the camel. As the animal rose off its knees, she extended her arm. Simultaneously, one of her children grabbed hold and was hoisted aboard the camel's back.

Such a dramatic act. But she achieved it with the grace and fluidity of a practiced routine. And then it occurred to me. All this magnificence. All this gala celebration. For generations it had been a practiced routine. A matter of survival. Nomadic families on camel and horseback, moving across harsh valleys, undulating steppe, and twisting rivers. Men tethered to their hunting eagles. This was the secret life behind the spectacle I had just witnessed.

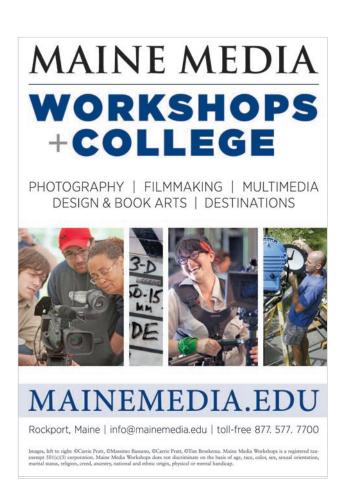
#### Behind the Scenes

During our on-site production, we stretched EDIUS' capabilities to the limit and beyond. It never failed us. We used it in multiple environments, in everything from rugged Mongolian gers to dung-roofed housing. Our immediate concern was to be able to download volumes of 3D footage not only from our cameras and recorders but to be able to check our dailies. This was to make sure our framing and 3D were within spec and keeping within the storyline. Our intern from Mahidol University International College, Parnop 'Tommy' Siripornpak, had as his task that of data wrangler. His job was to download footage and use EDIUS 3D to create project files and sequences.

EDIUS was a marvel to work with, easily creating stereo pairs and stereo adjusting using only the Toshiba laptop and a 24inch LG Cinema 3D monitor. It was a hit with our hosts and the eagle trainers who flocked around the screen in 3D glasses and adapted to watching 3D as naturally as they would call to their eagles. One of the young eagle hunters took a special liking to the Spatial View 3DeeSlide attached to my iPhone, which makes the iPhone autostereoscopic. He made a habit of taking it around to his friends and showing off 3D footage from 3DeeCentral. 3D was a big hit. And it just goes to show how easy and fun it is to use this medium to build new audiences.

Other team members included Dorn Ratanathatsanee and Sompao 'Bee' Caudullo. Being a small documentary film team, each member of the team was able to switch jobs and work on every facet of the production, including production stills and behind-the-scene camera work.

Al Caudullo is Chief Cook and Bottle Washer, 3D Evangelist, Producer, 3D Stereographer and Editor for 3DGuy Productions. Al has won the Association of Virtual Worlds award for 3D Excellence, and has used his thirty plus years of video production experience as a foundation for stereoscopic image capture. As principal of 3DGuy Productions, Al served as 3D Stereographer and 3D Editor many on projects including film, TV and corporate production. Clients include Panasonic, Hitachi, Imagimax Studios, 3DeeCentral, Polaroid, Spatial View, Toyota and many others.





# "Misa's Fugue"

#### Story Parallels Weave Different Melodies Together

by Zachary Steven Houp and Sean D. Gaston

When the cost of an ambitious class project in Sean Gaston's TV/Media classroom is estimated at \$10,000, students begin to realize they aren't completing ordinary class work; they are creating a piece of art that is growing more vast and intricate by the day.

Misa's Fugue is the first full-length documentary produced by Tiger TV Films, a fictitious class-based production company out of Fleetwood Area High School in Fleetwood, Pennsylvania. When it was released [April 2012], spectators witnessed a labor of love for nine faculty members in seven different departments, voluntary contributions from numerous industry professionals and five international organizations, and the efforts of more than 100 current and former high school students.

Frank "Misa" Grunwald, the subject of the documentary, was the keynote speaker at the 2010 Arthur and Rochelle Belfer Conference for Holocaust Education in Indianapolis, Indiana. Gaston, a fifteen-year veteran of the film industry who made the transition to teaching in 2007, was there to hear Grunwald's tale.

"This was a truly extraordinary story of survival," Gaston said. "When I heard it, the filmmaker inside me just took over."

Grunwald is a Czech native whose childhood was filled with the art and culture of early-twentieth century Prague. When the Nazis invaded, his entire family was transported through some of the most notorious concentration camps of World War II. In Auschwitz-Birkenau, Grunwald witnessed firsthand the selection process of the infamous Dr. Josef Mengele, but he was spared at the last minute because of an unlikely friendship with fellow prisoner and renowned artist Dina Babbit. Grunwald's mother and older brother were not as fortunate. Grunwald and his father survived the war and emigrated to The United States, but both were haunted by the memories of Nazi cruelty for the rest of their lives.



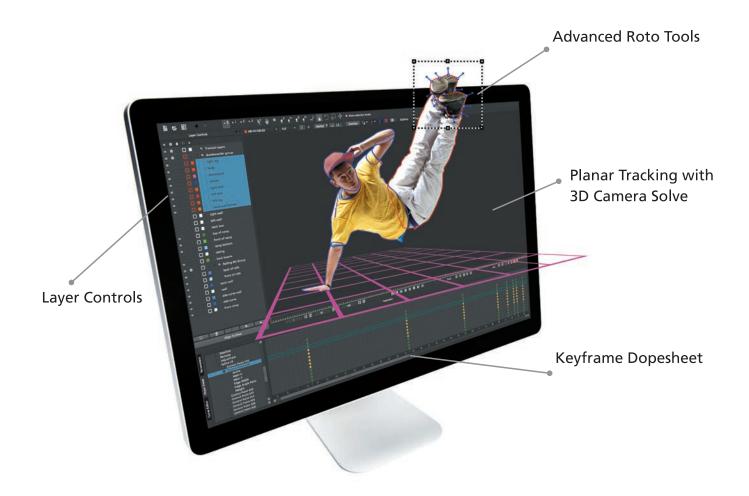
Gaston's inner filmmaker imagined a collaborative film project uniting education professionals with active high school students to produce a meaningful work of art. Although Gaston is wellversed in both film production and Holocaust history, his first recourse after envisioning the project was to enlist Jennifer Goss, a colleague and Holocaust expert at Fleetwood Area High School. Because of Goss's involvement in the Holocaust education community, her participation was an essential component of the fundraising process.

"We want to create something for our students, for all students, for the Holocaust community, and for Frank," Goss said. "We want people to see how a series of events in history completely disrupted the lives of a very normal family."

The first step was to record Grunwald telling his story. Gaston and a small film crew consisting of Goss and director of photography James Hollenbaugh visited Grunwald in his Indiana home over Labor Day weekend of 2010. Using a JVC ProHD camera owned by the Fleetwood Area School District, the crew acquired more than five hours of narration detailing the Holocaust survivor's life story. Gaston and his students translated those five hours into

#### **Hollywood's Favorite Visual Effects Software...at Student Prices!**

Academic Discount Program: Over 85% Off for Students, Schools & Educators



## mocha Pro v3

Planar Motion Tracking • Rotoscoping • 3D Camera Solve Object Removal • Screen Inserts • Image Stabilization

Download free 15 day trial MAC OS-X, Windows & Linux

Supports: Adobe After Effects, Final Cut, Motion, Smoke, Nuke, Cinema 4D, Maya, 3DS Max & more!



mocha-Pro.com

# CEL SELECTION AND ASSESSMENT Documentary

a 116-page transcript that was turned over to English teacher and screenwriter Zachary Houp.

"I literally destroyed the transcript, cutting it up and rearranging it on the floor of my office until there was no room to walk," Houp said. "My carpet became the timeline for Frank Grunwald's life story."

Houp organized the screenplay into thirteen chapters divided by the most significant events in Grunwald's life. Using free Celtx® screenwriting software, Gaston and Houp fashioned an audio/ video screenplay with visual information detailed on the left side of the page and audio on the right. Meanwhile, Goss undertook an ITS search for primary source documents related to Frank's life; this permitted the filmmaking team to situate Grunwald's personal story within a historical context.

"There really weren't any defined pre-production, production, and postproduction stages," Gaston said. "Every day a new resource or idea would send the film in a whole new direction."

As Grunwald's narration developed the audio component of the screenplay, Gaston began to incorporate images and stock footage gathered from Holocaust archives such as the Steven Spielberg Film and Video Archive at the United States Holocaust Memorial Museum in Washington, D.C., Yad Vashem, The Auschwitz-Birkenau Museum, and USC Shoah Foundation. When existing imagery was missing, Gaston turned to Fleetwood students to fill in the gaps.

Fleetwood art teachers Diane Chisdak and Elaine Hilbert commissioned students to produce original artwork depicting important events Grunwald's life. The final cut of the film will be a layered realization not only of one survivor's story but also of how education and art can create meaning out of extreme tragedy.

Gaston, Goss, and Houp held roundtable discussions to identify the presiding themes of Grunwald's life as well as the specific historical events relevant to his story.

"We had to identify the one thing that made Frank's story unique," Houp said. "That turned out to be how music and art enabled Frank to survive the atrocities of the Holocaust."

A "fugue" is a type of musical composition that builds by adding layer after layer of instrumentation, but the term also possesses a clinical definition relating to a loss of identity or memory. The filmmakers stumbled on the latter denotation by accident.

"We want the film to visually depict a fugue," Gaston said. "If you examine the parallels of Frank's story, it's like all these different melodies are woven together."

Justin Reinert, a 2010 Fleetwood graduate with ancestry that includes both Holocaust victims and a grandfather who was among the first to "discover" Auschwitz after the war, entered the project to compose fuguelike underscore for the film.

"The fact that [Frank] shares common ground with my ancestors makes it even more significant to me that I am a part of this project," Reinert said.



While Gaston and his students edited Grunwald's narration using Final Cut® Pro Studio and a bank of nine Macintosh® computers, Fleetwood music teachers Charles Ebersole, Catharine Williamson, and Sara Hughes rehearsed Reinert's original music with students. Reinert then recorded the students' performances and performed preliminary post-production sound mixing.

"I wanted to make sure this music tears at the heart, softens the soul, and provides relief and comfort at the right times," Reinert said.

When principle photography concluded, Gaston returned to Indiana on two other occasions to acquire additional footage of Grunwald, his Holocaust-inspired artwork, and B-roll footage.

"We did lots of experimental one-light lighting to get some very dark, emotional shots that played with shadows," Fleetwood graduate Zachary Strine said. "We also got a lot of interesting shots that played with panning and focusing and close-ups of [Frank's] hands."

Gaston, Goss, and special effects artist Andrew Valentino also received special permission to film in The United State Holocaust Memorial Museum. Valentino, one more Fleetwood graduate enlisted to the project, is using Motion® to construct illustrated maps and other special effects involving studentproduced artwork.

Apart from Grunwald's expertise with an accordion, the artistic centerpiece of the film is a life-size female nude sculpted by Grunwald himself. Gaston and Strine shot the statue using an Indie-Dolly\* to preserve the piece's three-dimensionality. The form is bent in half, contorted, and painful to observe. The title of the piece, *V-11071994*, refers to the date that Grunwald's mother Vilma and older brother John were sent to the gas chambers and murdered in Auschwitz-Birkenau.

As technology education teacher Sara Shelton prepared posters and a DVD jacket for the documentary, Gaston and Goss continued the rigorous fundraising needed for the \$10,000 project. An early donation of \$2,500 from The Jewish Federation of reading enabled the project to commence. While much of the existing technology and equipment was owned by the school, the district could not directly fund the project.

Alongside Valentino and professional editor Chad Haberstroh, Gaston polished a rough cut by posting completed footage on secure YouTube® pages and using Fleetwood students as a test audience for feedback.

The aggregate of this piecemeal process was refined by the premiere, when students, faculty, and historians witnessed the culmination of their efforts at Reading Area Community College's Miller Center. The red carpet event commenced in conjunction with a student art show at the nearby Goggleworks art complex. *Misa's Fugue* then showed at the Goggleworks and will be screening at several universities and film festivals.

Misa's Fugue is not merely a product of a school-wide passion for cinema or the determination to document the past; it will also be a permanent, personal account for Grunwald's two children and five grandchildren.

"How cool would it be, and how much impact would it have, if a high school here in suburban Pennsylvania was able to document Frank's amazing story so that one day his grandchildren could pop in a DVD and see and hear it right from the mouth of their grandfather," Gaston said. "I want to do this for five kids I've never even met."

At a time when the arts in Pennsylvania are threatened by excessive gubernatorial budget cuts, Gaston and his colleagues are providing students with a practical demonstration of how art and the realworld can operate in tandem. What's more, the students seem to understand the unique opportunity they've been granted.

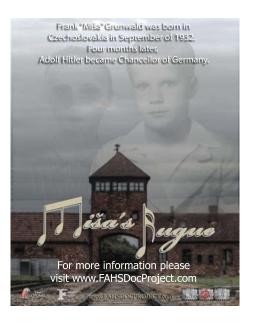
"We've learned about the Holocaust countless times in school, but you don't get the full effect like hearing it from an actual victim," Fleetwood senior Nicholas Ercoli said. "The film is accomplishing something much bigger than we think it is, and everyone who was able to be a part of it should know that it isn't just some movie. It's a lifechanging experience."

Educators interested in receiving a copy of "Misa's Fugue" should follow www.fahsdocproject.com for more information. The official film trailer is available for viewing on this site.

Sean Gaston, Director, Producer & Screenwriter. A fifteen year veteran of the film industry, Sean is in his fifth year

of teaching Media & Communications at FAHS. A graduate of USHMM's Belfer and Belfer "Next Step" programs, Sean co-teaches a course entitled, "The History of the Holocaust through Film & Literature," with Jennifer Goss. Sean also produces the school's weekly news show Tiger TV, with students in his TV/Media courses. He is also the Communication Director of the Pennsylvania Holocaust Education Council. In 2011, Sean was named an Alfred J. Lerner Fellow with the Jewish Foundation for the Righteous.

Zachary Steven Houp, Screenwriter. Zach is a graduate of Kutztown University and has been teaching English at FAHS since 2004. Known for his creative and enthusiastic lesson delivery, Zach is also the co-advisor of the "Film Club" with Sean Gaston. In addition to teaching core English courses, Zach also teaches a course on Film Studies and is the advisor for the school newspaper, The Tiger Times. Outside of school, Zach has many hobbies including amateur theatre, reading and listening to film scores.





# Reflections on Directing

### "...One of the most creative things one can do wearing an artistic hat."

#### by Scott Essman

As writer-director-producer, I just came off of short film project about which I can share several gut reactions: it's one of the most creative things one can do wearing an artistic hat. For 15 years, I had wanted to make a film about Miles Davis, but without musical rights, I knew it would be pretty tricky. Instead, I conceived this project around a fictitious discussion during Davis's work with John Coltrane, particularly when they were recording the final and best track from arguably Davis's most popular album, Kind of Blue. I wasn't able to fully envision the project until I had found the actors I would need for this on the last short two projects I directed, those being Potluck and Ten Men on the Field.

With actors in hand, I wrote a script this winter that imagined and older Miles Davis looking back upon that memorable date with Coltrane and his band, the final day of the Kind of Blue sessions and just a few weeks before Coltrane broke out to record his own seminal solo album Giant Steps. We rehearsed several times in various locations, only one of which was the magnificent intimate recording studio, LMP in Claremont, California, where we would shoot the actual film over two days in late February.

From the aforementioned Potluck, a TV pilot, I recruited cinematographer Bryan Greenberg, who is used to shooting good material quickly with a minimum of equipment. He in turn brought in a skilled assistant cameraman, gaffer, and key grip,



and was able to wrangle 90% of the equipment from the Potluck producers and his own wares. The two art directors, Amber Summers and Allissa Morgan, also came from Potluck, were tasked with transforming the California studio of light and space into a moody 1950s New York environ. The remaining crew and equipment came from my endeavors as a filmmaking and media instructor at three California schools, plus several keys makeup, old-age makeup, script supervision, etc. - were directly or indirectly the result of my experiences with industry friends with whom I have worked for the better part of two decades. The last element was getting the instruments. While LMP has a set of drums, a trumpet apropos for Davis, and a beautiful piano, I needed to locate an upright bass and both alto and tenor sax, all of which eventually came through friends.

Everything boils down to two full days of shooting the entire script in one small space but making it work to the eye and ear nonetheless. On day one, we shot the full band scenes and select walk-ins from a Columbia Records executive and Kind of Blue producer Teo Macero, leaving the second day for old Miles' scenes and the bulk of the conversation between Davis and Coltrane, aptly played by Travis Hinson and Ricco Ross.

By the time the set was dressed and lit and actors were ready for camera, it was late morning on both days, and we shot nearly non-stop on this winter Saturday and Sunday save short lunch breaks. Each day's work was done on time and on budget, which in the end was relegated to day rates for select crew and cast, and of course food and expendables. And although I had written and rehearsed the script, there are always differences when you have the camera on a dolly with a full crew in tow, actors in makeup and costumes, and set pieces hanging from interior walls. One needs to be a balanced combination of flexible, focused, and have the proper instincts for what is working in the moment. So much of directing seems to be innate, in fact, that even the most prepared craftsperson in the world would have trouble if he or she was unable to think on his or her feet and be ready to adjust to new circumstances in a heartbeat. Feeling the pace of a scene, the impact of a scene, and the vitality of a scene and how it might play within the context of a piece makes up most of what informs whether or not you need another take of a certain shot. Even on a tight schedule, carefully slotted for availability of actors and properties, such as instruments that had prior commitments the night of the shoot, the director cannot be afraid to "go again" if the moment is somehow off. That minute detection of play among actors and their surroundings can make or break an entire project.

After the two days covered the entire 15 pages of script, we wrapped and moved into post-production, its first order of business being the synching of footage with sound which was recorded on a separate system. Some post-production sound is inevitably required, but one hopes to keep it to a minimum. And this particular show will have a constant jazz score underlaid, courtesy of Steve Johnson's Jazz Legacy band, who I had worked with over the past few years in a documentary capacity. We hope to have this project locked this spring, and, with our New Media agreement with the Screen Actors Guild, we hope to have the finished film online later this year for people to enjoy. As an homage to the greatness of Miles Davis and John Coltrane with their singular band, we hope the piece plays to surely jazz audiences, but hopefully the more general cinephile audience as well.

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.



# THE ADVANCED PROGRAM

FOUNDED BY VILMOS ZSIGMOND. ASC & YURI NEYMAN. ASC

#### FOR INDUSTRY PROFESSIONALS AND POST **GRADUATE FILM SCHOOL STUDENTS**

THE APPLICATION PROCESS CONTINUES FOR THE NEXT SESSION AT www.globalcinematography.com/apply

Recently created in Hollywood, the Global Cinematography Institute™ (www.globalcinematography.com) is not only devoted to upgrading the students knowledge and experience of "Classical Cinematography" subjects such as Lighting, Composition, Color, etc., but will also teach new classes such as Virtual and Digital Cinematography, Previsualization and Digital Lighting. Classes will include discussions on technical and artistic issues that affect today's cinematographers.

João Jasmin, DP, Brazil: "The Global Cinematography Institute has been the most incredible experience...Worth every mile traveled to get there!"

Michal Dabal, DP, Poland/USA, 2010 Graduate from Los Angeles based Major Film School: "The faculty and curriculum Yuri and Vilmos created is unique and invaluable. The amount of knowledge and experience they will bring to the program will undoubtedly bring the role of the cinematographer to another level"

Tim Sutherland, DIT, Hollywood: "The depth and breadth of subjects to be covered will become invaluable in my career moving forward. An opportnity hard to pass up."

#### APPLY TODAY AT

HTTP://WWW.GLOBALCINEMATOGRAPHY.COM/APPLY.HTML

3349 CAHUENGA BLVD WEST - SUITE I -UNIVERSAL CITY, CA 90068 - 323-436-7583 - INFO@GLOBALCINEMATOGRAPHY.COM -WWW.GLOBALCINEMATOGRAPHY.COM



# DP William Klayer Shoots Debut Feature Film and Moves to Directing

by Nash Choudhury

StudentFilmmakers Magazine talks with Mr. Klayer about all he's learned from his years on the show "Law & Order," the challenges of moving into directing, and shooting in New York.

William Klayer has worked on the Law & Order series since the second season and now with the show finally off the air, Klayer is taking everything he's learned in almost 20 years of shooting one of the most popular shows on television to other projects. He has worked in various roles since starting on the show working his way up from gaffer to DP to finally directing the show himself in its final seasons. For Mr. Klayer, this is a fulfillment of decades of hard work in the business that has finally lead to him shooting his first feature film as Director of Photography. The film is called, That's What She Said, starring Anne Heche and Alia Shawkat. After a world premiere at Sundance Film Festival this year US/ Canadian distribution rights were picked up by Phase 4 Films at SXSW. Currently in the festival circuit it will be released in the fall of 2012. We talked with Mr. Klayer about all he's learned from his years on the show, the challenges of moving into directing, and shooting in New York.

Nash Choudhury: Having worked on Law & Order, you've had probably the closest one could get to a steady gig in this business for almost twenty years now. Now that it's over, what has it been like working on other sets, not that you didn't work on other sets during your run on Law & Order of course, but rather transitioning over to finding more film work in New York City? What is the demand for film crews like in New York City today versus when you started out? Especially for someone with your high level experience.

William Klayer: I've been lucky to have been a part of film production in New York City for over 30 years. Law & Order was an incredible place to be. When I work on other sets in NY I feel great pride in having been part of making New York City the great film production center that it has become in that time. I think there was a time when New York crews didn't get the respect they deserved but I think with every new production that comes in producers



see that we New Yorkers can rise to any challenge, and with great style.

NC: What have you learned from your years of experience on Law & Order as you move on to other projects?

William Klayer: The thing about having done a great deal of episodic television is that it gives you an excellent set of skills in working within the limitations of feature film production on extremely limited budgets. This wasn't necessarily a lesson I learned doing TV but rather something I paid close attention to while working in that world, knowing that Hitchcock had used that approach doing Psycho. I also learned that while I am always striving to get the best images I can on the screen, it is equally important that I do everything I can to give the director the most time he can get working with the actors during a shooting day. I was lucky to be introduced to Carrie Preston last year, who told me about a low budget comedy feature she wanted to direct. It was a wonderful script (by Kellie Overbey) called, That's What She Said, and it was about as far removed from the world of Law & Order as you could get. The story follows three women around NYC for a day that just goes from bad to worse and everywhere in-between. There are three key scenes in the film that have an average of 25 pages of dialogue each. We had limited access to the locations we needed and Carrie was concerned about having the time to get through them. But using all the tricks I've learned and Carrie applying her years of acting experience, we prepped and planned and got every shot we set out to do.





Anne Heche (L.) and Marcia DeBonis (R.) in "That's What She Said".

Marcia DeBonis in "That's What She Said".

NC: Are you a big believer in planning ahead through storyboarding? How do you ready a scene before you get to shooting day?

William Klayer: Let's say I'm a huge believer in having a plan before you start shooting. I think whether or not you need a literal storyboard depends on a lot of variables. Certainly a storyboard is very helpful in that it is a quick visual reference to the shots the director wants and everyone involved in the prep and shoot can be on the same page. I've been in the room with a director describing a setup and when he's done you still aren't clear what they want. And if your film involves any effects work it is critical to have storyboards as you often have different departments working on the shot at various stages, so again, having everyone working towards the same vision is paramount. Still, I would say that the rule of thumb would be, "Start your day with a plan, but be ready to throw it out." I've worked with many directors and no two work the same. There are directors who show up with a shot list with actor blocking and camera positions written down like football plays and it is all spot on and works like a dream. I've worked with directors who have no clear idea what the shots of a scene will be until they've rehearsed the scene with the actors. They need that to "see" it themselves. And you can get great work and very rewarding shooting experiences from both. But in either approach you always want to keep your eyes open for that great moment you never thought of or planned for. Conrad Hall had a great line, "I spend all day waiting for the happy accident." The bottom line is always have as much information about what your shooting day as you can get ahead of time and share that information with your crew. When I worked as a set electrician (and cameraman) you lost count of the times you heard the crew say they had no idea what the setups were. I always pass on as much information to my crew as I can. It helps keep them focused and makes them feel part of the project.

NC: I know you shot on film on Law & Order for years and at the time of the previous interview with StudentFilmmakers Magazine you intimated that it was difficult to transition over to HD due to the production hurdles and the way you guys shot the show. Did you guys ever transition over at any point during the final years of the show? Have you had the chance to work in digital? Please tell me your thoughts about that transition and, if you have worked in digital, did you have to learn anything new to keep up with that technology?

William Klayer: The last two seasons were shot digitally on the Genesis. The conversation to start shooting digitally on Law & Order had begun years ago. We shot periodic tests over the years with

various cameras. Initially it was an issue of the image not being good enough. Then with the introduction of cameras like the Red and the Genesis the idea of switching went from a question of "if" to a question of "when". Interestingly, at the time, Wolf Films was producing another show in NYC called, Conviction, that John Thomas was shooting with the Genesis. What kept us from making the switch at the time was the simple fact that shooting digital wasn't really saving Conviction any money. They were saving money on film stock but dealing with the new technology was costing more on the post-production end. Still, they wanted to lower the budget on our show so we did our next season (my first as sole DP) on Super 16. After that season production made the call that we were going to go digital. We tested several options. See, for our needs we had to have a very stripped down camera setup. Law & Order was basically a hand held show, and we had to have a system that kept the camera operator unencumbered. That meant working un-tethered by a big cable that went to a recorder or monitor. Luckily for us, this was around the time that SSR drives were being introduced for professional digital motion pictures cameras. We had been shooting with Panavision cameras all during the 35mm years and when we told them what we needed they jumped right in and gave us the SSR-1's, which were a brand new thing from them. It

# AT the pay of Martin Law or Directing

was very exciting to be part of that. There was definitely a learning curve in the film to digital transition on my part, but no more than going from 16mm in film school to 35mm in my professional career and then back to Super 16. I've shot on the Red, Alexa, prosumer HD, HDSLR. Every technology has its limitations and I think the trick is not to fight that, but be aware of it and actually embrace it where you can.

NC: A television show, generally, has to have a consistent vision throughout its run of episodes when it comes to the look of what's on camera. In that somewhat limited fashion, in what ways do you play within that environment or do you basically keep to the mold of the show?

William Klayer: Most shows have a visual style that is particular to their "world" and helps define it. There's a great new show on HBO called, Enlightened, that tells a wonderful, very human story, but visually is more cinematic than most television. I think you have to stay within the bounds of what type of story you're telling, be it comedy or drama, a realistic realm or a stylized one. It's always great to push the boundaries, but at the same time I feel you have to stay honest to whatever your "world" is. The visual language of Law & Order was actually quite groundbreaking when the show was introduced and I've seen it copied many times. But one problem with having a series that ran as long as it did was that the visual style became predictable. However I was in the lucky position that the year I took over the show they decided to throw the stylebook away and give the show to the directors. I worked with showrunner Fred Berner and director Allen Coulter and we came up with a new "look". It was great for me as I was no longer having to tell directors "we don't do those shots on this show" to "tell me what you want and we'll make it happen". And it was still Law & Order. The scripts the last three years of the show were as strong as any we ever did.

NC: You directed a couple of the later season episodes of Law & Order. Tell me a bit about transitioning over from DP to directing on that show. Was it easier having worked on the set for so long that it was kind of secondhand or was there still a bit of a learning curve now having your hands in every other aspect of production?

William Klayer: Directing was a dream come true. Shooting the show was always wonderfully collaborative with the directors so in a way I had come through the best directing school you could ask for. No two work the same way. One of the hardest parts was just letting go of the aspects of the show you are responsible for as Director of Photography and focusing on the ones that only the director can answer to. And if I thought I had to make a lot of shooting day decisions as DP that was nothing compared to what a director has to deal with.

NC: Were there any specific aspects of directing that were more unexpectedly difficult when transitioning over from just shooting the show?

William Klayer: Yes, my assistant director kept making fun of me because I would forget to either say "action" or "cut".

NC: Any plans to direct a feature of your own or moving forward in that direction? Is it a real desire that you've had for a while or something you just wanted to try out? What stories would draw you towards directing in the future?

William Klayer: While I have no intention of giving up my career as a cameraman, I would absolutely love to direct more. It has been a goal since I got my first movie camera at age 13. I realize it took me a long time to get the chance professionally, but the journey getting there has been priceless. Meanwhile I've been trying to exercise my long dormant writing muscles and come up with a short film to do.

NC: What projects are you currently working on or have coming up next? Tell me a bit about them.

William Klayer: I'm still doing television work. 30 Rock and A Gifted Man. That's What She Said had its world premiere at Sundance 2012 so I went to that. Wouldn't miss it for the world and having my first feature film as DP screen there was a real honor. I would love to shoot more narrative features whatever the budget. Send me your scripts!

Nash Choudhury is a graduate from Binghamton University with a BA in Creative Writing. He also spent time learning the craft of filmmaking, majoring in cinema before switching to the written word. He is currently a freelance writer with a passion for the process of filmmaking.

# All of Your Shots Deserve Reliable Backup and Archival Storage

#### **Digital Asset Archival with BRU**

#### BRU Producer's Edition™ v3.0:

- -Easy to use, drag and drop backup and archival no IT staff required!
- -Fully auditable ANYTIME Verify operation Check the state of your media at any time, even on a different system or OS
- -BRUsetta Stone™ CD provides full archiving information for client delivery or long-term storage on an easily created CD/DVD including the BRU software required for recovery
- -NEW: EDL drag and drop for both backup / archival and restore operations
- -NEW: Easily exclude cache or render files from Final Cut Pro project archival
- -NEW: Thunderbolt connection to our BRU PE and BRU Server hardware bundles

#### **BRU Software / HP Hardware Archive Bundles**

- -One stop shop / support for all components, including BRU software, HP LTO tape, HBA, cable, media and more!
- -LTO open standard proven technology, WORM media fully supported
- -High performance 140MB/sec native write and read
- -High capacity 1.5TB native per tape
- -Low cost ~20¢ per minute @2K (5¢ per GB), readily available
- -Ultimately green data stored requires 0W of power to retain







TOLIS Group

www.productionbackup.com



## Heart Warming Asian Pop Cinema for the Global Citizen

A look into the story, the filmmaking process, and distribution.

by Sky Crompton

So we're in Unit on the final day of shooting Citizen Jia Li [Citizen] and I keep bumping into actress Susanna Quan who plays Daisy, a Harajuku girl of mixed Japanese/Chinese background, and she can't stay away so we end up having lunch between locations [yes, final days shooting and count them, three locations]. For her and many of us, we have become 'family' which I have only myself to blame for as I encouraged it from the beginning by giving the key cast and crew a voice in what we are making - no, I demanded it.

Citizen Jia Li was shot over 14 days for a finished budget of around \$50,000 with production values that allow it to compete with its better funded multi-million dollar indie brothers. The only way we could achieve this was to do it simple and do it smart with the commitment of a wonderful dedicated team, which is nothing new in the indie feature world but a rarity for Asian Australian feature films of which we have on average less than one a year over the last decade and a half.

#### The Story

When I set out to tell a story of Asian Australia, I knew that I had to keep it small because of the budget and it being my first feature, so I decided to tell the story of a Chinese girl and three days in her life. This gives us small palettes with limited locations [80% of the locations were within a three kilometer radius of the unit base]. I also decided to set myself some goals as a writer and director. I wrote outside my comfort zone and created a film that was totally Asian, and with the help of the cast and crew I believe we did this, for it is a wonderful thing when someone comes to you after reading the script, or seeing the film and saying, 'Oh, I thought the director/writer was Asian and female.' It is then that you know that something special has been made.

#### The Process

I am a very process-driven person so that in approaching the screenplay and production, making a film is like a production line where each component fits to create an object of beauty. Thus with the screenplay I focused on character and structure to engage our audience and keep them interested. With Citizen, creating an ensemble of characters, I found my characters realised in the dramatic voices of the cast of Claudia Teh, Chris Pang and Susanna Quan.

As the film is in Mandarin and English mainly I engaged a translator and continuity supervisor Annie Gou who I would relight upon for all the mandarin dialog during shooting early in the piece to take all this dialog to Mandarin which we workshopped in early rehearsal with the cast. As I don't speak Mandarin it was an affirming experience during the performances of the first rehearsals to bridge our universal language of the characters' journeys.

This allowed the cinematography of Daniel Yun who I have known for around a decade to create a style which had a



simpatico level of intimacy with the characters. The camera was in the story whilst being an observer and moving between these states effortlessly through his handheld work [as producer I decided that we did not have the time for dolly or jib]. Together we discussed how it would look and we looked to Asian films specifically for the colour palette and quality of light.

Australia has a rather unique quality of light, which is easily recognizable, and I wanted to suppress this for most of the film. To do this we set specific color balances on the HPX3000 P2 camera that we had for the shoot courtesy of Panasonic. This allowed us to get what I termed a Fuji color look, the washed blue green color palette you get when shooting with Fuji film stock. Other tricks were the use of a Panasonic DVX100 to simulate the handy cams the girls used when moving Jia's belongings to Daisy's apartment after being evicted and shooting a girl power shopping sequence as stills only with a Canon DSLR, which was shot by our stills photographer Tika Platis.

When it came to the shoot I knew there would be no going back. We got the shots when we were there, or we would never get them. [We had one shot missing in the edit, which was an ECU shot of a picture in Jia's hand which we sorted in post]. With an average of over eight script pages per day this was only possible with the six months of pre-production and only shooting the shots I knew we needed for the edit. It was so tight that for at least two scenes there was only the single shot taken, and for one, a single take, but each of those is in the film. This was really filmmaking on the edge, but it was these very pressures that made us conscious of our craft and helped create magic each day on set.

#### Distribution

It's interesting to be asked about distribution. There is the constant struggle to think big and global with no P&A





budget. And yet Citizen is just that - it is a global film, which is universally identifiable, which connects with Asians and Westerners alike.

Citizen has screened at Phoenix Comicon Film Fest [USA], Melbourne Underground Film Festival [AUST], Yellow Fever Independent Film Festival [N. Ireland], Asian Australian Film Forum [AUST] and at the Big Island Film Festival in Hawaii, along the way gaining a nomination for Best Actress for Claudia Teh.

Currently we are talking about the next steps for festivals and looking at attaching a quality distributor to bring the film to its intended endurance of the general population. It's a small film so baby steps are okay. We have gotten this far, why not all the way? The next film we have planned is a little bigger and will probably have special effects and things that 'blow up in it.' But with lots of motivation, as I say to my students, character and structure, and do it by the numbers.

Sky Crompton is a Producer/Director/Writer and film scholar with over a decade of experience teaching film, TV, Animation and interactive media. His feature film, "Citizen Jia Li," has screened internationally. Academically his research includes Asian Screen and transmedia. He has given papers at media conferences in Australia, Europe and Asia. Having developed animation and film courses his students have won numerous short film awards internationally. He can be contacted via twitter at: http://twitter.com/#!/gunghoscreen



## The Ins and Outs of Short Ends

#### by Scott Spears

So you've scraped together a few extra dollars to shoot film, but you're still a bit tight on cash and somebody says, "Buy short ends!" Now, you've heard about them but aren't sure you want to buy somebody else's leftovers. Well, here's the scoop on short ends: it's film that was bought by a production that never got used and to make some money it is being sold. It comes in four types; short ends, long ends, re-cans and buy-backs.

Before we get into the details on these different categories you should first know where to buy short ends. My recommendation is to buy from a reputable dealer in short ends and new film. The advantage to going with an established company is they test the film they sell before it goes out the door. If you buy from somebody you don't know or somebody off eBay, you don't know if the film has been tested. For all your know it could have spent two long summer months baking in the trunk of some production assistant who now wants to make some beer money by selling some leftover film. Now, I'm not saying that all the film on eBay is bad film, but by going with a company that does this everyday who lives by their long term reputation, you'll most likely get good film stock.

#### SHORT ENDS

Here's where you save the big bucks, but there are always drawbacks to going the cheap route. Short ends are usually 250 feet and under. They are the cheapest of short ends because they plentiful, but there's less to them. On 16mm that's about seven minutes of film which isn't that bad, but on 35mm that's three minutes which after a color chart, head slate and regular slate isn't a lot of film. If you go with a lot of short ends on 35mm, you better have a couple loaders ready load mags constantly. They can be had for under twenty cents a foot. I once picked up some for six cents a foot.

I should add this, 16mm short ends are hard to come by because 16mm is the staple of indie filmmakers who tend to not buy more film than they need and use every inch of their film. 35mm is much more plentiful because studios and medium sized companies dump a lot of film on the market after principal photography has wrapped.

#### **LONG ENDS**

Long ends aren't all that different than short ends except they are usually over 300 feet and in 35mm can be up to 980 feet. They are more expensive because they are more rare and have longer running time, thus saving time by having less mag changes. I like them, especially when shooting 35mm. These long loads are usually film that had been loaded and had a color chart and head slate shot on it, but never made it on set. They can run .25 cents a foot and up.

#### **RE-CANS**

Re-cans are one of my favorites because they are usually full loads that were put in the camera, but never exposed a frame except maybe for a foot or so for threading up. It's almost like buying new film. They can run high 20 cents a foot and up.

#### **BUY-BACKS**

These babies are rare and aren't discounted a lot, but can save you a few pennies here and there. Buy-backs are film that was bought and never got out of the can. Often it's the last batch of film ordered for a big picture or sometimes somebody gets excited and buys a batch of film, but then never gets anymore money to make the move, so they are forced to call Kodak or Fuji saying they need to return the film. Usually the manufacturers say tough luck, but sometimes if it's less than 48 hours or a long time client they buy it back for a few dollars less than it was sold for in the first place. I shot a large part of feature with buy-backs with good results. Expect to pay 10-20% off standard rates.

Under buybacks I put just barely out of date film. Again, this is rare because the manufacturers don't usually let film expire, but it does happen. When you start your search for film, you could call Kodak or Fuji directly and see of they have out of date film laying around.

An advantage of buy-backs is they will most likely come from the same emulsion batch which will make your cinematographer happy because they'll be less variation in the stock. I should say, that isn't that much of a problem today because the film manufacturing process is very consistent.

#### **CLOSING POINTS**

If you decide to try for short ends you should start buying them as soon as possible because assembling enough

# 

FROM DSLRs to C300 to EPIC or SCARLET





REVENGE

OF THE GREAT CAMERA SHOOTOUT 2012

COMING JUNE 15TH



# Production

film, especially for feature, will take some time. You never want to run out of film or be forced to pay through the nose for film at the last minute.

I have shot two features on 35mm with lots of short ends and one short on 16mm with primarily short ends, all with good results. On each of the features we did have one incident on each film even when dealing with reputable dealers. One time we had one roll that turned out to be two rolls that had been badly masking taped together in the middle. My guess is some tired loader was spooling up some film and didn't even notice that he had one roll attach to another. The other incident was a mislabeled can and this is where having a good, heads up assistant camera person on crew can save you. My 1st AC noticed that the bit of film that was hanging out of a film magazine wasn't the right color. Yes, unexposed film stocks of different ASA rating have different colors. Some are lighter in color and others are darker. My AC caught this, told me and I saw the problem. We put that roll aside.

If you do find a problem, contact the company that sold it to you ASAP and let them know. Most of the time they'll replace the film immediately. Heck, sometimes if you gripe enough, you might get an extra roll or two.

The big thing to remember is short ends are a great way to save a few bucks, but if there is any questions about the film you're using, don't cheap out because in most occasions it will be more costly to

assemble all of the crew, cast, locations and gear than the few dollars you saved with questionable short ends. Saying that, I've used short ends with great results and have helped the production values on some movies by upping the shooting ratio or getting a "name" actor in the cast with the savings. Final words of advice: do your research, have good assistant camera folks and start buying film early.

Scott Spears is an Emmy Award winning Director of Photography with 14 features under his belt. He's also written several feature screenplays, some of which have been made into movies. You can learn more about him at www.scottspears.net.

## Zacuto Takes The Revenge of the Great Camera Shootout on the Road

#### Screenings and Product Exhibition in Major Cities Across the US and Worldwide

The Zacuto/Kessler production The Revenge of the Great Camera Shootout (RGCSO), the latest and most anticipated installment in their camera shootouts, is going on the road. The Revenge Roadshow will be a combination of screenings and product exhibition in major cities across the US and then worldwide.

Filmed in February 2012 at Tribeca Flashpoint Academy in Chicago, ASC cinematographer Bruce Logan acted as administrator of the tests. A series of three identical shots with countless challenges was set up for each camera. The DPs for each camera were then given the opportunity to relight the set under strict parameters to get the very best out of their cameras. Zacuto's aim was to prove that it doesn't really matter which camera you use. Instead, it is the DP's mastery of his camera and his overall artistic ability to light that makes for beautiful images.

The cameras involved in the test include the ARRI Alexa operated by Rodney Charters, ASC; Sony F3 with S-log operated by Nancy Schrieber, ASC; Canon 7D with Technicolor settings operated by Michael Negrin, ASC. Also tested were the Sony F65, RED Epic,

Sony FS100, Canon C300, and Panasonic GH2 (hacked and nonhacked).

"Revenge is unlike any other camera test that I've ever been involved with," says Zacuto producer, Scott Lynch. "I believe that the tools available to us are all capable of creating great looking images, but only if you know how to use them. The big challenge for us was creating a test that would bring out the real world differences between these cameras."

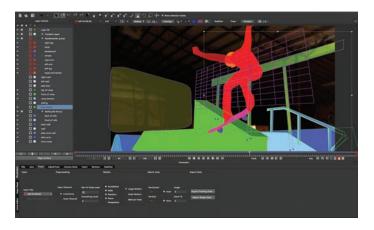
In addition to Zacuto, other sponsors will be on hand at the Revenge Roadshow event with gear and representatives to answer questions. Sponsors include Kessler Cranes, Røde, Switronix, Teradek, Cartoni, Formatt Hitech, and Marshall Electronics.

The US tour kicks off May 9th in LA at Hollywood DI. Other cities include NY, Chicago, and Nashville. The US tour will be followed by an international Revenge Roadshow in cities including Amsterdam, Sydney, Paris, and London. For screening dates and times visit: http://www.zacuto.com/shootout-revenge-2012.

## **Imagineer Systems** Launches New Academic Discount Program

New Authorized Education Partner Program and EDU Discounts Offers mocha Pro v3 to Universities, Film Schools, High Schools and Students for Low-Cost Annual Renewal Fee

Imagineer Systems, developers of the popular motion tracking and visual effects software, mocha Pro (used in The Black Swan, X-Men: First Class, Captain America: The First Avenger, Harry Potter and the Deathly Hallows Parts 1 and 2, Transformers: Dark of the Moon, and Journey 2: The Mysterious Island), announced it is launching a new discount pricing program created specifically for universities, film schools and high schools. The new Imagineer Systems Authorized Education Partner Program is designed to make it easy for educators to incorporate valuable skill sets derived from mocha Pro v3 and its powerful Planar Tracker technology into a school's curriculum.



mocha Pro v3 is Imagineer's intelligent Planar Tracking utility for post production and visual effects professionals that combines advanced roto, motion tracking, lens analysis, object removal, insert compositing, stabilization and 3D camera solve features into a single desktop application. mocha Pro integrates seamlessly with industry-popular editing, compositing, and animation applications and is the ideal post production companion software for managing challenging shots and projects.

#### What's New for Schools and Students in Version 3

Imagineer Systems has worked closely with its customers to improve its family of intelligent Planar Tracking utilities. All

mocha v3 products have been updated to add new features and improve core areas for customers: from large facilities that require advanced layer management tools for film effects and roto pipelines, to creative boutiques and artists who've been asking for true 3D camera support for years. Among the new developments in v3 are:

- New Rotoscoping Tools: Transform Tool and Join Layers designed to create and edit roto masks more efficiently;
- New Layer Management: View, organize, color code and group mocha layers. Increase artists productivity;
- **Project Management:** Easily merge and share projects between artists for large scale roto and vfx pipelines;
- **3D Camera Solver:** The advanced Planar Tracker now includes 3D Camera Solver for After Effects and FBX formats (Nuke, Maya, Cinema 4D and more);
- **Dopesheet:** New keyframe layout for adjusting timing and animation;
- Even More Improvements: Keyboard shortcuts and interface improvements enhance the entire Planar Tracking-based workflow for tracking, roto, removal and more.

#### VIDEO: mocha Pro v3 features

http://www.imagineersystems.com/videos/mocha-v3-newfeatures-overview/view

#### **VIDEO: New 3D Camera Solve Module**

http://www.imagineersystems.com/videos/mocha-v3-camerasolve-overview/view

www.mocha-Pro.com



# Constructive Advice for Crowd Funding Your Next Movie

#### by Stacey Parks

These tips are based on my experience watching what works and doesn't work well during crowd funding campaigns mixed in with a healthy dose of common sense

#### (1.) The Money's in the List

This is a big one and I tell my clients this all the time: do not attempt to do a crowd funding campaign without a 'legal' email list. What do I mean by legal? I mean when you do your crowd funding campaign you don't want to spam everyone in your hotmail address book. Instead you should be emailing your fans and supporters via a 3rd party email database like Aweber, Constant Contact, or Mail Chimp (I personally use Aweber), where users have 'opted in' to receive messages from you and where they can safely unsubscribe at any time should they wish to stop receiving email messages from you. Yes it takes serious time to build up your own email database - sometimes 3, 6, or even 12 months depending on who your target audience is, how you're reaching them, and aggregating their email addresses. But remember, patience is a virtue and Rome wasn't built in a day. And neither is a good email list!

#### (2.) Got Partners?

Alright I can hear you complaining now that you don't have enough email addresses in your 'legal' database to make a dent in a crowd funding campaign. So what do you do now? Time to leverage other people's email lists! What this means is you want to seek out promotional partners. Blogs, organizations, Facebook Groups, etc. that are aligned with your target audience. For example, is your target audience Veterans? Then which online organizations support veterans and have email newsletters? Can't figure out who your target audience is to begin with? Then you have a big problem and better go back to square one and figure it out or rewrite your script. Think, "Who will my movie speak to?" and you're on your way to finding your target audience. Then, seek out complementary organizations from there.

#### (3.) Give Before You Take

So you found some potential promotional partners for your crowd funding campaign. Now what? Give before you take, people! I see this over and over again with filmmakers who find a nice partner who is aligned with their mission or target audience and BAM they ruin it. Why? Because they approach them from a place of 'please help me' rather than 'how can I help you'? Before you even contact these potential partners you've got to think about what you can offer them - whether it's to help spread their mission, or maybe offering them a private screening of your film when it's completed, DVD's of your

film that they can use for fundraising... something! This way when you contact them you can introduce yourself and the project, offer up how you can help them, begin a relationship with them, and eventually ask for their support in helping you to promote your campaign by emailing out to their constituents. This goes for blogs and Facebook groups too. You don't want to spam the comments section and walls, rather you want to join the community, insert yourself into the conversation, offer help to members. And only then after some time ask the administrators of the blogs and Facebook groups to help you promote your campaign. Make sense?

#### (4.) Get Real

Another big mistake I see people making is that they treat their crowd funding campaign like a fairy tale. Don't forget this is real life and real business - there are costs involved with raising money as well as commitments on delivery. You've got to set aside funds to manufacture and ship all those DVD's and other merchandise you promised in your campaign, you've got to account for credit card processing fees and other fees from the crowd funding platforms (like Kickstarter and IndieGogo), plus legal costs to run everything by your lawyer to make sure you're doing things by the books. It costs money to make money so don't forget these realities of the crowd funding process.

(5.) Pursue Other Sources

99% of the time crowd funding monies will only account for a portion of your overall film budget. Yes there are a few cases of six figure crowd funding wins but most campaigns are only good for about \$10K-\$30K. I agree, this is nothing to sneeze at! But my point is this - don't rely on crowd funding to be your only source of money for your film. You should simultaneously be pursuing corporate sponsorships, private equity, tax incentives, pre-sales, and everything else.

Stacey Parks is the author of the "Inside Guide to Independent Film Distribution" (Focal Press). Stacey has worked in independent film for over ten years, working previously as a foreign sales agent for several years, and currently as an independent sales rep. Her website is www.FilmSpecific.com.

#### Grants for Filmmaking

#### Lynn and Jules Kroll Fund for Jewish Documentary Film **Accepting Applications for Post-Production Grants**

A program of the Foundation for Jewish Culture, the Lynn and Jules Kroll Fund for Jewish Documentary Film provides grants for the completion of original documentary films that promote thoughtful consideration of Jewish history, life, culture, and identity. Since 1996, the fund has supported the completion of over eighty original documentaries that explore the Jewish experience in all its complexity.

Grants ranging between \$15,000 and \$35,000 are available for original documentary films in the latter stages of post-production. For more information, visit www. jewishculture.org.

Deadline: July 16, 2012

#### National Film Preservation Foundation Accepting **Applications for Basic Preservation Grants**

Through its Basic Preservation Grants program, the National Film Preservation Foundation is accepting applications for lab work to preserve culturally and historically significant film materials.

The grants target orphan films that were made in the U.S. or by American citizens abroad and are not protected by commercial interests. Materials originally created for television or video, including works produced with funds from broadcast or cable television entities, are not eligible.

The grant must be used to pay for lab work involving the creation of new film preservation elements (which may include sound tracks) and two new public access copies, one of which must be a film print. The grant does not fund HD transfers. The funds can be applied only to work commissioned between September 1, 2012, and November 1, 2013. Funds must be used exclusively for preservation expenses and may not be applied to staffing or operational costs.

Awards generally range from \$1,000 to \$15,000 in cash and/or lab services. For more information, visit www.filmpreservation.org.

Deadline: June 1, 2012 (Registration)



## How 'Not' to Get Hired

#### And Why You Should "Never Say No."

#### by Jack Anderson

You've got a chance at a job and you're just reading the script-maybe for the second or third time. You're preparing yourself for the crucial meeting with the director and maybe the producer.

Now might be a good time to bring up a piece of vital advice: Never Say No.

I don't care how outlandish any idea they have for their movie, here's your response: "That's great!"

Of course, you may at some point realize that the director's plan to recreate the Battle of Gettysburg in real time is impractical. But don't be negative. When someone asks you if you can do it, or if the time and money allotted are enough, say, "Sure." Don't elaborate. Don't promise the moon and the stars when you're unsure about delivering some sequins. But always be positive. The chances to say no or to be negative or simply to be realistic crop up all the time, starting from your first job interview. Deflect the question, "How are you going to do it?" with pleasantries and, "I'm sure it'll work out." Remember, the director wants what he or she wants, and the producer wants what he or she wants, and they're determined to get it. Don't throw a monkey wrench into their beautiful dreams.

I once interviewed for a job on what was described by the director as a "lesbian musical." (I'm not making this up.) During our first interview, he and the producer looked at my reel, talked about the business in general, and asked me some questions about how I would go about shooting the film. The interview lasted an hour, which is a long time.

Usually I'm in and out in ten minutes, even if they like me. It was obvious that I had impressed them favorably. They gave me the script, and the director asked me to set up another interview in a week. At this point I was feeling pretty good. I read the script a few times, got a sense of how it could look, and prepared for the next meeting.

Now, I knew that the budget was around \$150,000, which wasn't much even fifteen years ago. I was set to shoot another feature soon, a romantic comedy; the budget for that one was \$300,000, and we were scrambling to find ways to do a professional job on that one for so little money. And the comedy didn't involve sixteen musical numbers, some with up to twenty cast members. But I knew that I could get good production value and a good look without a big budget, so I went into the interview optimistic.

Again, we had a terrific time. We were becoming friends, and we were talking about shooting scenes as though I had the job. Then came the question: "If there's anything in the script that you think could cause us trouble, what would it be?"

Oh my god. I was not so green that I jumped on this: "Well, trying to do a big musical for a budget that's too small for a music video might be a problem." No, I said, "I think it's a great script, and we'll make at terrific movie out of it."

The director persisted. "No, really be honest with me. I know there's always something. I really want to be on an honest footing. We've got to trust each other if we're going to work together. So

really, what do you see that might be a problem?"

Oh boy. Here's a freight train barreling toward me, and I looked straight into the bright light. I decided to be truthful. I said something like, "Well, it might be kind of hard work to shoot this one music-anddance number with twenty cowgirls in a western town, complete with a gunfight, in a twelve-hour day."

Jeez, I almost got frostbite, the atmosphere chilled so fast. You may have guessed that I did not get hired. In an odd development, I met the director a few months later and he invited me to his premiere. I went. I saw. Oh my god. The guy they hired had gotten a cardboard drawing of a western street-it would have looked bad on a theatre stage-and he photographed the number in one shot. Well, that's one way of doing it. I would have been unhappy to do that, but I could have had a job and some much-needed cash. But no, I had to be honorable.

So don't do it. Stay positive. Always be a cheerleader for the film. Sure, they're dreaming. So is everyone who ever wanted to make a film. And you never know—they may figure out how to do it. Or they may get more money. Or things may change. You don't know everything, and you can't control everything. So be that upbeat guy they want on their picture, and never say

Jack Anderson is a thirty-year Hollywood veteran. He was DP for "Always Say Goodbye," first-prize winner at the First Hollywood Film Festival. He did secondunit DP on "Hook," "Noises Off," and "Mad About You." Short films he shot won prizes at the Los Angeles Short Film Festival, Waterfront Film Festival (Muskegon), and Fort Lauderdale International Film Festival. His new book, "Shooting Movies Without Shooting Yourself in the Foot," is published by Focal Press.

## Who's Driving the Bus?

#### The Filmmaker as Inventor

#### by Dean Goldberg

Last year, when Apple introduced Final Cut X (now how do you say that?) filmmakers, editors, fathers, mothers and even their babies, were all left in a state one can only describe as shock. Okay, I may be exaggerating a bit about the babies, but let's face it-after the initial rollout of Final Cut X in July of 2011, editors started looking over their shoulders in fear that shops would jump ship and they'd be replaced by someone proficient in Avid, or even, Lord help us, Premiere Pro. Somehow, overnight, our love affair with Final Cut 7 had turned into a nightmare. So what happened?

We're all pretty aware of the problems inherent in X, and I guess most of us have been patiently awaiting the next video "blog" from Walter Murch to tell us if it is indeed the end of the world of nonlinear editing as we've known it. But the FCP X story is only the tip of the digital iceberg. What lies beneath this massive change might be a lot more sinister and destructive than the breakup of an editing love affair; it might just mark the end of the filmmaker as inventor.

In my basic production classes, I show a marvelous documentary called, Visions of Light. The film interviews some of the most famous, most influential Directors of Photography whose work spans the period between the 1930s-1980s. Not exactly the most current of the new crop of dashing cinematographers, but for an introduction to the art, science and craft of lighting, it's as relevant as ever.

I've seen the film at least ten times, but what struck me while screening the film last week for my fundamentals of television class, was a particular

interview with Stephen Burum, ASC, Director of Photography on films like The Untouchables and Carlito's Way. Burum talks about the deeply significant work of the cameramen of the thirties, forties and fifties. Probably no one cinematographer was more immortalized than Gregg Toland, ASC, DP on the seminal film Citizen Kane. Every film student learns about how director Orson Welles insisted on the ability for the camera to keep actors in focus both up and downstage. Toland needed the depth of field of the lens to accommodate an area wider and longer than formerly possible. He set out to solve that problem and worked with the major studios' lab technicians to develop a faster lens as well as experts from Kodak create a faster film. Cinematic life has never been the same. Burum speaks inspiringly of these technological innovations that were motivated and created by the cinematographers and their teams. "Everything you see on a movie camera was invented by some cameraman because he needed to do something."

Is the same thing going on today? Well, yes... Maybe... Sometimes. Necessity, (especially on a set), is still the mother of invention. But more and more, it seems to me, we are being presented with new equipment that, while mostly really cool, sometimes has a lot more stuff than we need while the stuff we need is not always in the right place. For example, I love my Sony EX 1. Really terrific camera. Great for college students and professionals alike. It's light as a feather and I can get shots hand held that I'd never have gotten with the older cameras. But I miss the shoulder mount, and I don't love particularly love negotiating through a maze of menus. Options are terrific but just 'cause you can

stick 'em in there, doesn't always mean they belong. But that's just me.

The really serious problem, at least as I see it, is the specter of a monolithic corporate entity telling craftspeople—in this case editors—that the shape of the field they've worked with for years and years, is changing. Suddenly Apple's moving the goal posts and foul lines and painting a giant X right smack in the middle just to make sure we know who's boss. That's what Apple did with Final Cut X, and as I said at the beginning of this tirade—I mean article—they never really asked anybody whether or not editors wanted to play on a new field.

But hey, I'm an optimist and I'm sure everything will turn out alright in the end. Final Cut will make the changes they need to accommodate unhappy editors, and the editors will either go back to Avid or learn the new system. In a few years everyone will have drunk the cool-aid and be shaking their heads at all fuss we made back then. "Look how many cool things we can do now that we couldn't do back before Final Cut X (XI?) came into our lives?" they'll exclaim. And yes, if an Apple Customer Service Robot happens to call me on my iPhone 8, I may even have to stop editing on the damn thing to tell him they were right. I mean after all, it's called the film business, isn't it?

Dean Goldberg began his professional life working for a well known New York democratic political consultant, David Sawyer. As a film editor, then producer/ director, he was involved with more than fifty national campaigns, including races for; Senator Ted Kennedy; Senator John Glenn; Senator Frank Lautenberg; Governor Jim Hunt and Mayor Kevin White. He wrote and directed television episodes for, "Missing Reward," "Hard Copy," "A Current Affair" and many other shows featuring dramatic recreations. Dean teaches writing, directing and film studies at Mount Saint Mary College.



## **Entertainment Payroll and Accounting**

#### "Can't I just do it myself?"

For the independent filmmaker, there are many financial production issues to deal with; much more than any one person on a large production. From handling cost reports to dealing with payroll, there are hundreds of things that need to be managed successfully. The reason of course, is because the independent filmmaker is wearing many hats and needs to perform each job with talent and skill. Although there is great reward in producing a successful small independent film, handling the budget and other financial issues can be very challenging.

Sitting in the Burbank office of the company he founded in 1985, semi-retired CEO of ABS Payroll & Production Accounting Services, Kevin King, is going over a film budget for a production leaving for China. He has just returned from a luncheon with the Executive Producers who will be using the firm for entertainment payroll and accounting services on the project. As he looks over the films multimillion dollar budget, he makes notes with regards to various expenses and costs related to the four month shoot. The company will be sending a production accounting team overseas to watch over the production finances while the project is filming.

"Although this is a larger project," King states, "most of the films we work on are actually much smaller productions. Over the years we've become known as 'The Independent Filmmaker's Choice' because we work on projects that the larger movie payroll companies don't want to deal with. We handle a lot of low budget SAG indie films."

#### There is Always a Need to Know Where You Stand **Financially**

King explains: "No matter what size the budget of a show might be, there is always a need to know where you stand financially. This is especially true if you don't have much money to start with and you have investors involved." According to King, keeping a project on budget can only be achieved when you're keeping close track of what you're spending. "Whether your budget is ten thousand dollars or ten million dollars, you need accurate and up-to-date accounting information to base your production decisions on. During production, when things are typically hectic, many producers just put the receipts aside, hope for the best, and total them up at the end of principal photography. By then, they find out that they just spent most of their postproduction budget."

"Although most student filmmakers are working on projects that may be related to getting their education in production or finishing course requirements, most of the learning happens when you get out in the real world and start doing it. The financial side is one of the important lessons. Many filmmakers who are on the creative side of the industry; writers, directors, etc. are so focused on just getting the production completed that they sometimes forget that despite all of the creativity, the film industry is still a business and accounting is ultimately the basis for all good business decisions."

"Most investors invest in films for one reason: to get a return on their investment. It's one thing to get a movie made - it's another thing entirely to see it through to distribution and have investors actually see a return on their investment. Investors want to know that their investment dollars are being spent properly and filmmakers want to present the most professional image of themselves to the investors so that their projects will be funded. When you utilize a professional entertainment production accounting firm to watch over your investors' funds (as opposed to a CPA firm that isn't familiar with production), you show the investor that you are experienced and take his investment participation seriously and that you understand your fiduciary responsibility to watch over his investment."

"But how do you consistently make money for your investors on small SAG indie low budget films? By having great production teams and keeping your costs down. At ABS, we've had a lot of our producers do this over the years. By having a good understanding of production cost reports and accurately calculating your estimated financial costs using up-to-date accounting information, producers can keep on top of the finances and avoid potential problems before they occur.

Unlike other large firms in Hollywood that provide only payroll services, ABS is a bit different. ABS focuses on total accounting services for their clients whether on or off production. They act as the "employer of record" taking over the tax liabilities as well as providing the entertainment workers compensation insurance that is legally required on each production.

In addition to providing entertainment payroll, ABS also offers other production related entertainment services including:

- Complete production accounting
- Post production accounting
- Corporate accounting services
- Script breakdown and budgeting

Their Financial Services Entertainment Division provides corporate bookkeeping as well as business management to celebrity and high net-worth entertainment clients.

With larger productions, ABS sends out payroll and production accountants on location or at the offices of the production company. However, their standard business model for independent filmmakers is one that benefits them by utilizing their in-house production accountants and online web-based accounting programs. "An experienced production accountant can range anywhere from \$2,000 to \$3,500 a week in a traditional setting," states King. "That is just too cost prohibitive for the independent filmmaker on a tight budget. But with today's technology, even a small project can still have professional accounting at a fraction of that cost simply by outsourcing the work to experienced production accountants. Our clients save thousands of dollars and still get studio quality reporting."

King, who began his career in the music industry as a tour manager in the 1970s, switched to the film business a few years later, starting off as a payroll accountant with MGM Studios (now Sony) in Culver City. "After many years at MGM, dealing with lots of producers, I came to realize that there was a real need for a firm that the smaller independents could turn to for their accounting and movie payroll needs. Some producers try using their CPAs for this, but that usually doesn't work out very well since they don't understand production. Your CPA wouldn't know the difference between a dolly grip and an apple box."

As a result, King started ABS in 1985 and in the past 25 years, they have had thousands of clients, always growing and providing the industry leading service they are known for. Although he is now semi-retired, King can still be found around the Burbank office consulting with producers about their upcoming projects. The company is still family owned with employees who have been personally mentored over the years by King.

"Other entertainment payroll and accounting firms have come and gone over the years; we've stayed in business primarily because of the independent film community and because we didn't grow too large, too fast. We've made it our business to help the independent and novice filmmakers. When student filmmakers have budgets that run anywhere from \$5,000 to \$50,000 and need payroll and entertainment workers compensation insurance to pay one actor working under a SAG low budget agreement, no one else will help them. They are told that their projects are too small. So, they turn to us. And we're able to provide them with everything they need at affordable rates."

"Unlike the other payroll companies that primarily focus on studio and large scale productions, we absolutely love working with student filmmakers. We take the time to get to know each and every student filmmaker and help teach them about the business side of filmmaking. In the last 25 years, we've worked on over 2,000 independent productions and have mentored many student filmmakers during that time. First time callers are sometimes shocked when they call in and we spend 45 minutes to an hour on the phone with them giving them free advice. No other company in town does that. I was personally mentored by the old timers at MGM and couldn't have paid for that kind of knowledge. Now it's my turn to pass it on."

"In this business, it's all about relationships. Our customer loyalty is remarkable and we're really like a big family with our clients. We're thrilled when producers come back to us year after year with bigger productions because we originally helped them out when no one else would. We are proud of our track record and our commitment to customer service excellence. We're looking forward to the next 25 years."

In addition to production accounting for films, ABS also provides entertainment payroll services for commercials, documentaries, industrials, music videos, reality television, shorts, live events and staff payrolls. ABS Payroll & Production Accounting Services is headquartered in Burbank, California with an east coast office in New York City.

For more information, contact ABS at (818) 848-9200 or visit their website at www.abspayroll.net.



## The Global Cinematography Institute Founded by Vilmos Zsigmond, ASC and Yuri Neyman, ASC

#### "Expanded Cinematography" Continues to Progress

April 2012 marked the first time students of the Global Cinematography Institute studied at Universal's Virtual Stage 1 the subject which rarely, if ever, is taught in film schools - "Virtual Cinematography." Distinguished cinematographer / SFX supervisor Sam Nicholson, ASC and Virtual Cinematography expert Ron Fisher introduced to veteran and emerging cinematographers in the first session of "Expanded Cinematography" concepts of virtual cameras, virtual back lots, and how the use of Virtual Cinematography can save significant location expenses and production time.

The "Virtual Cinematography" class is the part of the new "Expanded Cinematography" program, which recently started at the Global Cinematography Institute. Vilmos Zsigmond, ASC and Yuri Neyman, ASC call the combination of classic and virtual cinematography Cinematography." In the nearest future Cinematographers must be prepared to expand their leading roles in classical and virtual cinematography and eventually become not only Directors of Photography, but also Directors of Imagery.

"The goal of the Global Cinematography Institute," Yuri Neyman, ASC says, "is to prepare cinematographers, whether postgraduate students or veteran filmmakers, to take advantage of on-going advances in digital and virtual cinematography technologies."

Other participants in the Global Cinematography Institute include cinematographers Affonso Beato, ASC, Bruno Delbonell, ASC, AFC, Daniel Pearl, ASC, Dante Spinotti, ASC, AIC, David Stump, ASC, Geoff Boyle, FBKS, James Chressanthis, ASC, James Mathers, DSC, Janusz Kaminski, Haskell Wexler, ASC, Matthew Libatique, ASC, Sam Nicholson, ASC, image technology leaders Bob Kertesz and Bob Currier, Brian Pohl, Previsualization expert, Fred Durand, Digital Lighting specialist, leading colorists Doug Delaney and Michael Most, and Ron Fischer, Technical Director of Universal Virtual Stage 1.

The Expanded Cinematography classes include Advanced Lighting for Feature Films, Foundation of Lighting and Composition, Cinematography for Music Videos, Digital

Lighting and Previsualization, Digital Cinematography and 3D Cinematography, Virtual Cinematography, On-Set Image Management, Postproduction Technology, The History of Cinematography & Photography, and more.

Students are very excited by the new opportunities to upgrade and enlarge their knowledge about the art of cinematography and new technologies. "The faculty and curriculum Yuri and Vilmos created is unique and invaluable. The amount of knowledge and experience they will bring to the program will undoubtedly bring the role of the cinematographer to another level," (Michal Dabal, Cinematographer, AFI graduate, class 2010); "The depth and breadth of subjects to be covered will become invaluable in my career moving forward. The GCI is not just about theory. It is about history, real world experience, and hands on learning. An opportunity hard to pass up," (Tim Sutherland, Digital Imaging Technician, Local 600, Hollywood).

StudentFilmmakers Magazine congratulates the graduates of GCI Session #1. Visit the Global Cinematography Institute's website to learn more about teachers, classes, and course schedules. Apply for the next Session today: www.globalcinematography.com



Discuss this article, and post your ideas, comments, and questions in the Online Film and Video Production Forums moderated by experts at http://www.studentfilmmakers.com/bb/forum.php.

#### Madison Media Institute

## Hands-On Training to Become a Highly-Skilled Video Production Professional

Associate of Applied Science 60 Weeks

If you like shooting videos and digital films and are interested in a creative career where you'll work with interesting people on a wide array of projects, a career in Video & Motion Graphics could be right for you.

The Video & Motion Graphics program from Media Institute can give you the technical training and industry support you need to channel your interests and pursue rewarding professional career.

Graduates of the Media Institute Video & Motion Graphics Associate Degree program enter the professional world with confidence after being mentored by industry professionals; they know they're entering the field with the skills employers are looking for, including the ability to creatively edit commercials, documentaries, music videos and film scenes.

As a student in this program you'll learn storyboarding, editing and production, camera techniques, live direction, and much more. You will be able to compose and create beautiful footage by using and understanding lighting design, creative camera focus and composition.

In addition to these skills, the Media Institute Video & Motion Graphics program introduces students to non-technical aspects of the media business including film history, entertainment law, freelancing and breaking trends in the motion graphics and video industries, so you'll be prepared to make the transition from student to industry professional.

The Media Institute Video & Motion Graphics department provides students with a PC lab of twenty four HP xw4600 Intel quad core workstations and a Mac lab of twenty four Quad Core Mac Pro workstations featuring M-box audio interfaces. There are also six video editing suites, a master control room including digital television control room software, professional lighting and photography equipment available to students.

Register online for an upcoming Open House, request more information, and apply today: www.mediainstitute.edu

## Congratulations to U.S. Winners for 2012 Student Academy Awards®

Ten students from nine U.S. colleges and universities have been selected as winners in the Academy of Motion Picture Arts and Sciences' 39th Annual Student Academy Awards competition. To reach this stage, U.S. students competed in one of three regional competitions. Each region is permitted to send to the Academy up to three finalists in each of the four categories. Academy members earlier selected students from Germany and the United Kingdom as finalists in the Foreign Film category.

The U.S. winners are (listed alphabetically by film title in each category):

#### **Alternative**

"The Reality Clock," Amanda Tasse, University of Southern California\*

#### **Animation**

"Eyrie," David Wolter, California Institute of the Arts "The Jockstrap Raiders," Mark Nelson, University of California, Los Angeles

"My Little Friend," Eric Prah, Ringling College of Art and Design

#### Documentary

"Dying Green," Ellen Tripler, American University

"Hiro: A Story of Japanese Internment," Keiko Wright, New York University

"Lost Country," Heather Burky, Art Institute of Jacksonville

#### **Narrative**

"Nani," Justin Tipping, American Film Institute

"Narcocorrido," Ryan Prows, American Film Institute

"Under," Mark Raso, Columbia University

To reach this stage, U.S. students competed in one of three regional competitions. Each region is permitted to send to the Academy up to three finalists in each of the four categories. Academy members earlier selected students from Germany and the United Kingdom as finalists in the Foreign Film category.

To follow the journeys of the 2012 Student Academy Award winners, visit Studentacademyawards.tumblr.com.



### Movie Outline 3.1 Screenwriting Software

#### Develop Your Story from Concept to Professionally Formatted Script

"If you're looking for a tool to help you nurture your idea for a movie into an actual shooting script I recommend this program without hesitation."

#### - Professor Richard Walter

Chairman of the UCLA Graduate Screenwriting Program

Movie Outline® is an all-in-one screenplay development package that was created by a produced writer to take the complexity out of the screenwriting process and help you develop your initial idea from concept to professionally formatted script. Its intuitive design is based on the principle of step-outlining which allows you to plan your cinematic structure, develop characters and format your screenplay scene by scene.

Perfect for students learning the craft and professionals honing their screenplay, Movie Outline has it all and is the only screenwriting software that allows you to view breakdowns and analyses of successful Hollywood movies alongside your own projects, providing everything you need to turn your idea into a professional screenplay.

#### **Product Detail**

Movie Outline allows you to focus on your story, structure and characters without worrying about the technicalities of script formatting which the software takes care of automatically as you type through handy *Tab and Enter* keyboard shortcuts.

What's more, Movie Outline is 100% cross-platform which means projects saved on Macintosh systems will appear identical when opened on Windows – and vice versa.

The latest update has over 100 improvements including the ability to open and save Final Draft® 8 documents, import from PDF and export to scheduling format for production management programs like Movie Magic™ Scheduling and Gorilla.

These new document sharing features make working with writing partners and production managers across platforms and programs a breeze and the software's unique ability in its field to open PDF files in their native format will prove beneficial for students wishing to import and analyse the many shooting scripts freely available for download on the web.

Version 3.1 also adds automatic scene numbering, character speech count, improved support for international users and integration with *Hollywood Script Express* for script registration and submission services.

Movie Outline gives you the flexibility of choosing a writing methodology that suits you, allowing you to edit a script in its entirety while retaining your project's step structure.

#### **Educational Solutions**

Movie Outline 3 is ideal for students learning the craft of screenwriting because of its intuitive and structured approach to story development which can easily be tailored into modules for teaching. The software is already being adopted by schools and universities across North America and Europe and Movie Outline's publisher Nuvotech strongly supports this through affordable academic pricing for individual licenses and screenwriting labs.

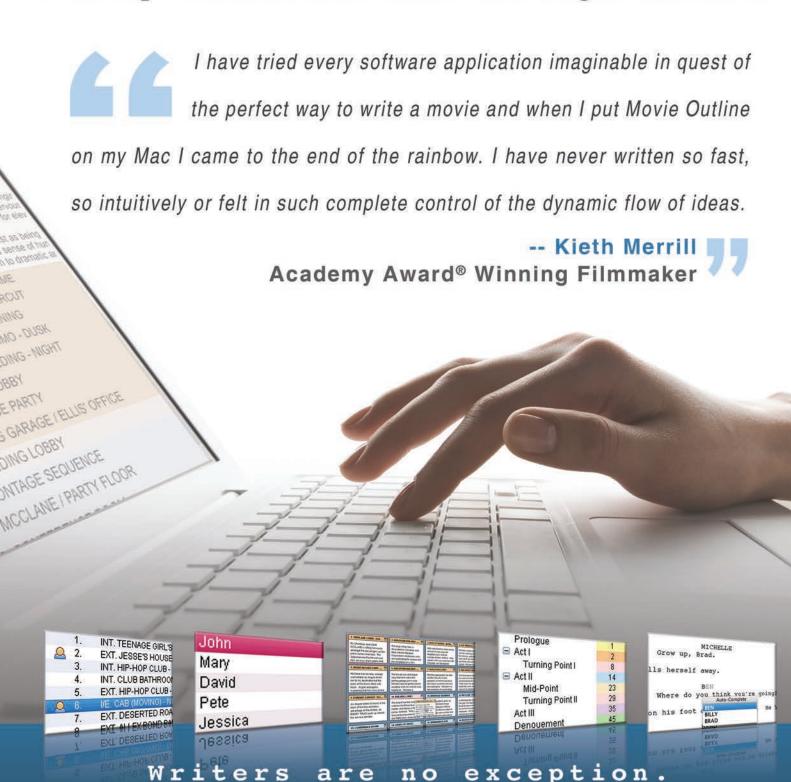
A free demo download and details about academic pricing are available from:

www.movieoutline.com

Nuvotech Limited is a British software and Web 2.0 services company based in London. It was founded in 1999 by produced screenwriter and director Dan Bronzite to publish innovative software and services for the creative industry. Its most recognized brands are **Movie Outline** a crossplatform screenplay development application and **Hollywood Script Express** a script copying and delivery service in Los Angeles that also offers screenwriters story notes, coverage, proofreading and copyright protection.

## movie outline<sup>®</sup> 3

#### > Every PROFESSIONAL needs the right tools...



movieoutline.com

# Filmmakers Networking

#### Rick Siegel

Profile: NewYorkDP Job: Director of Photography and Lighting Designer Location: New York, USA

http://networking.studentfilmmakers.com/NewYorkDP/

#### StudentFilmmakers Magazine: What is your favorite camera and why?

Rick Siegel: The Sony PMW F3 motion picture camera is at the top of it's class for sensor size, form factor and price. One of the key reasons, the F3 comes from a family of motion picture cameras that Sony's Cine Alta division has created. What this means is that the mid-family F3 has image control and recording attributes that you'll also find on the Cine Alta high end cameras (F23, F35 & F65). Another key element that makes the F3 desirable is the Super 35mm size CMOS image sensor. This large sensor provides me with creative control of focus placement and depth of field that smaller sensors do not. Also when I'm faced with a small camera budget I can rent the more inexpensive F3 and have more cash left over so I can make the best lens choices possible.



#### SFM: Would you use this camera in low light situations?

Rick Siegel: The F3 is outstanding in low light cinematography. I tested this camera at very high ISO /ASA (aka gain) to see what the noise floor of the camera looked like. The results were a very quite (no real graininess/ noise) in the blacks and shadow areas. I've had excellent images in low light circumstances.

#### SFM: Would you recommend this camera to a newbie?

Rick Siegel: I would recommend this camera to someone who is new to cinematography if they had a sincere commitment to acquire a working knowledge of the F3. Sony/Cine Alta placed a powerful toolset to utilize within the F3, enough to keep all levels of DPs thinking creatively.

#### SFM: What is one of your most favorite or most memorable scenes that you shot with this kind of camera?

Rick Siegel: New York City exteriors is one of my favorite shooting locations on the planet. Capturing the high energy of night street scenes using only available light is always fun. As long as there is even a slight touch of street light, store front or taxi head lights to illuminate the scene, the images were excellent. Most importantly my home town looks great.

#### SFM: If you could share a camera tip with filmmakers around the world, what would it be?

Rick Siegel: Open your eyes and look within, you'll see all the answers sought. Reading the manual helps too!



### Transform Your DSLR into a Custom Built Video Camera

**ALZO DSLR** accessories featured at recent StudentFilmmakers. Continuing Education Professional Training workshops at the StudentFilmmakers.com New York Studio on Broadway/Manhattan.

If you need to add audio components,

monitors or lights to your DSLR camera, the ALZO Transformer Rig can mount this gear securely. The popular ALZO Transformer DSLR Rig and accessories will transform your video enabled DSLR into a custom professional video recording device. Key features include: sturdy construction with solid tripod



mounting, un-obstructed battery access, and 3 shoe mounts with rubber hand grips.

The ALZO Shock Multi-Mount is currently the only device available to shock mount audio recorders. Key features include: the ability to suspend your shotgun mic or your audio recorder for noise-free recording and mount other gear as well; shoe mounts and 1/4" holes for attaching your gear; and mounts on all DSLR cameras, tripods or light stands.

To learn more about ALZO DSLR accessories and gear, visit www.alzovideo.com.



## **NEW DXA-SLR PRO adapter**

#### for HDSLR camera

BeachTek's new DXA-SLR PRO audio adapter for HDSLR cameras is an all new design with many enhanced features over the older DXA-SLR model. The DXA-SLR PRO provides a high performance front end to connect virtually any professional microphone and other audio gear to these cameras for superior audio. This enables the user to record professional audio directly to the camera without the need for a third party audio recording device, or having to sync the audio in post production. New enhancements of the DXA-SLR PRO are built-in VU meters, limiters and transformer balanced inputs. The all new custom chassis is extremely rugged, yet lightweight and designed to fit today's DSLR models perfectly. The adapter can be used with any DSLR camera that has a mic jack. www.beachtek.com





### Shifting Technologies + Post NAB Recap

#### StudentFilmmakers Magazine and StudentFilmmakers.com NAB 2012 Best Choice

#### indiSYSTEM, www.indisystem.com

AIRjib and AIRjibXL

Light but sturdy. Compact with high reach. At a meager 6 pounds, the AIRjib will support a loaded DSLR or small digital video camera. Folds down to 26" (can fit in carry-on luggage sized bag) but reaches over 7' on a standard tripod. With its patent-pending slide construction, the AIRjib can be set to any length from 26" to 44" with two adjustment knobs. Slide to the exact length, lock and shoot! Has a unique 2 liter bottle carrier for counter weights, is totally tool-less and quick to set-up. Has adjustable back weight bar to allow quick balancing. Don't settle for the typical, elevate your shots with the AIRjib!

Building on the AIRjib's foundation, the AIRjibXL takes light, compact and portable jibs to another height: 10 foot heights to be exact! Quick tool-less set-up ensures that the AIRjibXL is ready to go not just anywhere, but anytime. With its patent-pending slide construction, the AIRjibXL can be set to any length from 36" to 62" with two adjustment knobs. Use plate weights as a counter weight, or the included 2L water bottle carrier. With the adjustable back weight bar, balancing the jib arm is as easy as sliding to level and locking in place. Compact with an extreme reach, light but sturdy and a can't miss price, AIRjibXL takes your shots to a new level.

#### **Atomos**, www.atomos.com

Ninja 2, Samurai, and Connect

The new Atomos Ninja 2 features HDMI input and output, as well as support for the latest version (3.0) of the unique AtomOS operating system. "Ninja 2 marks an important milestone for Atomos in both product and company development; the change in hardware design and the new AtomOS 3.0 software means that Ninja 2 users can benefit from the same functionality updates as our Samurai customers," said Jeromy Young, CEO and Founder of Atomos. The Ninja 2 now boasts HDMI output as well as HDMI input, which means it can be used to record directly from the amazing new Nikon DSLR sensor (D4/D800) and the retinadisplay Apple iPad, really taking advantage of their stunning HD output. The Ninja 2 touchscreen has also been upgraded, now

incorporating an 800x480 pixel display, with a viewing angle of 170 degrees, both horizontally and vertically, with much improved visibility in direct sunlight.

Atomos announced that 30 Atomos Samurai's were used on "Deepsea Challenger," a joint scientific expedition by James Cameron, National Geographic and Rolex to conduct deep-ocean research and exploration. Cameron is now the only individual ever to complete the dive in a single-manned vehicle and the first since 1960 to reach the bottom of the world in a manned submersible. "James needed to control all the recording and playback functions in a very confined space in the submersible," said Jeromy Young, CEO and Founder of Atomos. "So we specially modified our operating system, AtomOS, so that all Samurai functions could be initiated simultaneously from one computer." The Samurai was chosen because it is both compact and rugged - key attributes for recording 11km below sea level. And because of Atomos' Continuous Power Technology the Samurais could be powered indefinitely and still have back-up battery power.

Connect Converters are the ultimate battery powered, in-the-field converter tool for any situation. With HD/SD-SDI and HDMI connectivity, internal and external battery options and Atomos' patent pending Continuous Power technology, you can convert anytime, anywhere. Connect Converters are lightweight and fit in your pocket. Easily powered from battery or AC, they provide 3:2 pulldown removal, test pattern and audio signal generation, and even has a built-in torch for use in dark locations. Connect Converters are stackable and modular and you can cascade and power them from one source. They're even rack-mountable.

#### Edelkrone. www.edelkrone.com

FocusPLUS+ and FocusONE

FocusPLUS+ separates the focus marker from the focus wheel and puts it right next to the lens. This eliminates all the precision problems sourced from the imperfections of the gearbox and the rest of the mechanical structure. A focus marker placed right next to the lens gives an unprecedented precision ever possible with a follow focus. The static dial around the marker disk will give you the option of not using marker pen and instead use the positions of

the dial marks for reference. The belt driven mechanism enables soft starts and stops and gives the most fluid follow pulls ever possible by human hand. FocusPLUS+ with its handle simply kills two birds with one stone. Thanks to this handle it is now possible to focus with comfort. With the handle you will feel much more in control with both focusing and the rest of the system. The handle can take many comfortable positions easily. The handle will eliminate the need for any extra handles and you will have a more practical and lighter setup to work with.

To use the FocusONE is very simple. With just one adjustment knob you can reposition the unit on the rod and tilt the head angle as you like. The focus wheel of FocusONE is wide and comfortable. FocusONE is optimized for independent filmmakers who pulls their own focus. With the focus marker facing directly to you, you will feel more in control and with the help of the dial around the focus marker you can focus without the need for a marker pen. This will give you a total independency and you will achieve super sharp focuses with FocusONE.

#### Carl Zeiss, www.zeiss.com/cine

New Compact Zoom 70-200 and the Compact Prime CP.2 15/T2.9

During the 2012 NAB Show, Carl Zeiss showed its first Compact Zoom CZ.2 lens to complement the Compact Prime CP.2 line of lenses. According to customer requests it is the first compact zoom lens of its kind with interchangeable mount and full frame capturing capability. The Compact Zoom CZ.2 70-200/T2.9 gives the filmmaker the choice of a single lens in the short-long telephoto range, perfect for separating the fore- and background areas or for situations when the subject is a distance from the camera.



The Compact Zoom CZ.2 lens is a perfect complement to the smaller, lighter HD video and cine cameras introduced in the last year. Especially when used with Steadicam systems, the weight of the lens and camera becomes a critical factor. Weighing only 2.8kg (6.2lbs), it opens up new creative opportunities for action sequences by allowing the camera to be used hand-held for a greater range of motion.

The Compact Zoom CZ.2 lenses feature an 18-blade aperture, which creates a round iris opening and a natural, out of focus

rendition. As with the rest of the Compact Prime CP.2 family, the cine-style housing with gearing allows the attachment of any standard follow-focus system. By using the interchangeable mounts for PL, EF, F, MFT and E, the Compact Zoom CZ.2 lens can be easily adapted to numerous camera systems and ensures compatibility with future cameras as technology changes. The Carl Zeiss T\* antireflection coating ensures the maximum contrast and color rendition by minimizing stray light and ghosting within the lens. The Compact Zoom CZ.2 delivers flare-free results and it has no focus shift over the whole zoom range.

Compact Prime CP.2 lenses are ideally used on film sets for shooting in small, confined spaces. Especially with the Compact Prime CP.2 15/T2.9 the images appear more natural and can be realized without distortion of the image and editing tricks. Thanks to the cine-style housing, all current, standardized follow focus systems can be attached to the Compact Prime CP.2 lenses. The long standard focus rotation of 300° and smooth focus resistance provide excellent control for accurate follow focusing, especially with the shallow depth-of-field found with the large sensor cameras. The 14-blade aperture of all Compact Prime CP.2 lenses creates a round iris opening, resulting in a smooth and natural transition to the out of focus areas.

The Compact Prime CP.2 15/T2.9 super wide angle lens provides a broad field of coverage and is perfect for use in confined spaces or to provide dramatic panoramas to help set the scene. Distortion is extremely well controlled and horizontal and vertical lines are accurately captured in architectural settings. The Compact Prime CP.2 15/T2.9 incorporates two aspheric lenses and special types of glass material with abnormal partial dispersion to provide an extraordinary correction of chromatic aberration. Even on cameras with full-frame sensors, the image remains razor sharp out to the edges and details are recorded in the highest resolution. On cameras with smaller sensors the new Compact Prime CP.2 15/T2.9 lens also provides a super wide angle of view. The Compact Prime CP.2 15/ T2.9 weighs only 900 grams (1.98lbs).

#### AJA Video Systems, www.aja.com

Ki Pro Mini

Compact, lightweight and designed to fast track your footage from camera to editorial. Ki Pro Mini mounts easily to any SDI/ HDMI camera and records 'ready-to-edit' files in Apple ProRes and Avid DNxHD formats. Record 'ready-to-edit' ProRes 422 or Avid DNxHD footage from your camera's digital output direct to removable Compact Flash (CF) media. 10-bit, 4:2:2 recording gives you 'post-ready' full quality capture while keeping file sizes manageable and storage costs low. Built for a tough life in the field, Ki Pro Mini combines lightweight aluminum construction with highgrade components. Simple to operate, with familiar tape deck style controls, Ki Pro Mini has a fast learning curve and can be setup in seconds directly from the front panel.

## BEST CHOICE NAB2012

#### Petrol Bags, www.petrolbags.com

Rolling DigiSuite DSLR Camera Case (PD620)

Petrol Bags' PD620 is their new Rolling DigiSuite DSLR Camera Case. This bag represents what Petrol Bags is all about: it is built to last, has flexible interior to suit the user's needs, best in class protection and designed for professionals.

This carry-on size roll-away camera carrier is designed especially for the busy shooter on the go. The Rolling DigiSuite DSLR Camera Case glides smoothly and effortlessly on a built-in wheel and tote assembly. Its front lid unzips quickly to reveal a central

> compartment contoured to comfortably fit up to two DSLR cameras with lens attached. Detachable internal dividers help secure contents and create pockets for storing spare lenses, a mattebox, camera base plate, follow focus, camera light, viewfinder, cables and more. With the dividers removed, the PD620 can function as a regular suitcase. Contents are surrounded and cushioned by soft

> > padded red brushed polyester. Within the lid, a sturdy band of elastic fabric secures a padded pouch that fits a personal computer (up to 17" screen). A smaller, zippered envelope-style

mesh pocket is ideal for storing small accessories. The exterior features a plastic exchangeable logo frame for personal branding. Petrol's telescoping, square-frame tote bar and inline skate wheels provide smooth roll-along toting without play or jiggle.

#### SmallHD. www.smallhd.com

DP6 Pro Bundle and DP4-EVF

All the standard HD inputs-HDMI, Component and HD/SDI are available on the DP6. The solid, milled aluminum shell, makes the DP6 unit both lightweight and extremely strong. Auto aspect ratio detection to deal with any signal type, a highly accurate focus assist, preset and customizable image scaling, full RGB color controls, 1:1 pixel mapping. 5D/7D battery plate, a D-Tap cable and a standard 7-18v input range on the monitor itself to alleviate any potential powering woes. USB port on the DP6 and a 2GB flash drive included means it is field-updatable, so whenever SmallHD has updated firmware, you'll have it too. The DP4 is designed to function from the ground-up as a standalone 4.3" field monitor and as an electronic viewfinder with the click-on EVF attachment, critical when the budget, and the luggage space, is tight. When configured as a monitor, the DP4 is useful for situations when keeping an eye on the surroundings is

critical such as when shooting sports, or when the camera operator cannot be in physical contact with the monitor such as when using a jib or steadicam. The EVF configuration offers the camera operator a cinematic-like view of the screen; great for eliminating distractions and for critical focusing when using the DP4's built-in focus assist and peaking features.

#### Tiffen, www.tiffen.com

Merlin 2 and Dfx

The Merlin 2 system offers videographers, cinematographers, and video enthusiasts an ultra-smooth, elegant handheld camera stabilizer system with unparalleled performance and precision. The Merlin 2 system supports a wide range of DSLR, compact and professional camcorders, point-andshoot cameras, and other video-capture device models weighing from 0.5 to



5 lbs (0.23 to 2.2 kg). The Merlin 2's forward-thinking "Folding-Caliper"™ hinge allows instant fold-up, perfect for shouldermounted shooting, and just as quickly, returns precisely to its original position for handheld camera work. The newly enhanced precision-adjustable stage offers shooters exacting balance. Highlights of the Merlin 2 include the following: robust stage design featuring a rigid camera plate, multi-angle viewable level, and larger easily adjustable knobs for secure camera mounting and ease of use; a secure gimbal lock allows for precise tuning; the lens platform adjusts to various heights and angles to help support longer lenses and camera bodies; the ergonomic handle affords a comfortable grip for hours without undue fatigue, for either right or left handed users; all parts are stainless steel, aluminum or brass for corrosion resistance; dovetail plate and gimbal are retrofittable with original Steadicam Merlin; top dovetail plate has been designed to clear battery doors on most DSLR cameras; secure metal interconnect to Merlin arm post; sleek new black and stainless steel styling.

Tiffen Dfx v3 digital effects software, is easy to use and features over 120 filter effects, a staggering 2,000+ presets, digital versions of award-winning Tiffen filters, films stocks, specialized lens correction tools, film grain, exacting color correction, plus natural light and photographic effects. Dfx v3 is the definitive set of digital filters for professional photographers, top motion picture filmmakers, video editors, and visual effects artists around the world. With Dfx v3 you'll be able to create the effects you want.



#### Manfrotto, www.manfrotto.us

MVK502AM; and 701HDV, MVT502AM with Carrying Bag

Manfrotto Distribution's new MVK502AM Tripod System incorporates the new MVH502A fluid head and the new MVT502AM tripod. The MVH502A head is specifically designed to provide versatile support for the latest camcorders and HDSLR cameras, and can support up to 13.2 lbs. of equipment. Made entirely of aluminum to ensure rigidity and safety during shooting, the head also come with a longer sliding plate ensuring better camera balance for the videographer. The head also feature a wider cross-section which is designed to comfortably fit the new designs of the latest cameras and camcorders and also allow for easy access to the heads' secondary accessory connectors. Unwanted vibrations for PAN and TILT movements have been removed thanks to ball-bearing units as both heads feature a variable Fluid Drag System (FDS) with adjustable cartridges.

The Manfrotto 701HDV, MVT502AM Tripod System with Carrying Bag is a lightweight tripod system kit for camcorders or DSLRs up to 8.8 lb. This System combines the 701HDV Pro Fluid Head with the brand new MVT502AM tripod. The system is perfect for back packers and air travel as it folds down smaller than any Manfrotto pro video system to date, yet does not compromise performance.

The 701HDV Video Head was developed specifically to support the latest prosumer and professional, compact HD camcorders, the 701HDV offers an updated design, which has been created for improved ergonomics with locks and knobs that allow for a more solid grip and better control, a better fluidity thanks to improved internal fluid cartridges, a double pan-bar rosette and a bigger sliding plate to optimize the position of the camera considering its center of gravity.

#### Cinevate, www.cinevate.com

Atlas 200 Camera Slider

Following the success of the Atlas 30 Camera Slider, the Atlas 200 responds to the need for a professional grade, heavy duty linear tracking system. Built from a single block of precision machined aluminum and supported by 1" chromed solid steel rods, Atlas provides rock solid movement for rigs up to 200 lbs. Choose between the 100mm and 150mm bowls as well as 4' and 5' rails.

#### Zacuto. www.zacuto.com

Zacuto Recoil Rig

The Zacuto Recoil Rig works on DSLRs, Epics/Scarlets, and C300s. The Recoil technology consists of Zacuto's new QR shoulder pad, and Tornado remote mechanical follow focus. The Tornado gives

one man- and one woman-band shooters the opportunity to pull focus at the handgrip without investing in an expensive wireless follow focus system that need batteries.

#### iKan, www.ikancorp.com

IB500 and IB1000 Dual-Color LED Light

The IB500 and IB1000 Dual-Color LED lights from ikan is perfect for those who shoot under varied lighting conditions. Need a specific color? With the IB500 and IB1000, there are no gels required. Simply dial in your desired color-temperature via the touch-screen digital readout and you're in business!

Featuring variable daylight to tungsten color temperatures, built-in dimming, a touch screen rear panel digital readout, remote control, integrated barn door intensifiers, AC/DC 12v-14.4v power range with pro battery options and available light stands.

#### FloLight CycLight, www.flolight.com

An all-in-one solution for green screen lighting.

FloLight's CycLight is a single fixture, LED light for greenscreen shooting. Imagine, the ease and simplicity of shooting greenscreen with only one light! With the CycLight, you can say good-bye to tweaking and fumbling with multiple lights. FloLight's patented "Light Wave" technology limits the amount of light close to the floor and progressively increases the light for a perfectly lit greenscreen every time.

Key features: lights an even 2 m x 3 m greenscreen; great for greenscreens in tight locations; three 40 watt high power green LEDs; built in dimmer; compact 270x200x200mm size; use multiple units for wider screen; mount on Door or ceiling; place just 120mm from wall.

#### RED Epic, www.red.com

New Dragon Sensor Upgrade: 6K Resolution and 15+ Stops of Native Dynamic Range

EPIC is the realization of a dream, the dream to provide the world with a true digital successor to film. Boasting 5K resolution, six times the resolution of HD video, and up to 120 frame per second shooting rates, in a package small enough to be handheld and at a fraction of the cost that anything that it competes with, EPIC is the motion picture camera of the future. The product of years of research and development by the world's leading engineers, EPIC represents the state-of-the-art in digital acquisition and positions RED as one of the world leaders in sensor design. Built upon the enormous success of the company's first camera, the RED ONE, EPIC represents the culmination of an effort to produce the world's

# EST CHOICE NAB2012

best camera, as at home in the still photographer's world as it is in the motion picture world. Based on the concept of DSMC (Digital Still & Motion Camera) EPIC provides a camera with a 14MP sensor capable of shooting from one frame to 120 frames per second. Blurred forever is the line dividing still and motion.



Epic, Scarlet, and Red One cameras were featured and used in StudentFilmmakers.com and StudentFilmmakers Magazine recent Two-Day Hands-On RED Production Workshop from Shoot to Post with Jon Firestone in Manhattan, New York City. Sign up for the next RED workshop at: www.studentfilmmakers.com/workshops

#### Panasonic, www.panasonic.com/broadcast

AG-AF100

The AG-AF100 is a full HD 1080/720 production camera that offers superior video handling, native 1080/24p recording, variable frame rates, professional audio capabilities, and compatibility with SDHC and SDXC media. The AF100 delivers the shallow depth of field and wider field of view of a large imager, with the flexibility and cost advantages of a handheld camcorder. The AF100 is the nextgeneration, go-to HD camera that costs less, yet delivers so much more than other models in its class.

The design of the AF100's 4/3-inch sensor affords depth of field and field of view similar to that of 35mm movie cameras and also affords the full range of cinematic requisites. Equipped with an interchangeable lens micro 4/3" mount, the AF100 has the ability to use virtually any professional quality lens with the addition of an easily obtainable adapter, from low-cost still camera lenses as well as film-style lenses with fixed focal lengths, prime lenses,

and zoom lenses. It's equipped with the full range of controls a cinematographer relies on: exposure, adjustable zebras, pedestal and detail, a vectorscope and waveform monitor, and much more.

The AF100 includes essential features you'd expect in a professional camera, including: Built-in optical neutral density filters -- 2 stops, 4 stops and 6 stops. A tremendous time-saver, facilitating many more shots in a production day. 20 Variable Frame Rates for fast-motion or slow-mo work. These are higher-resolution Variable Frame rates in1080P in 20 steps, from 12-60 frames. Variable frame rates in 24P, 30P and 25P in1080, up to 60P or 50p dependent on 60Hz or 50Hz mode. Uncompressed 4:2:2, 8 Bit HD-SDI Output. NTSC/PAL Switchable for worldwide use. In-Camera microphone. Industryleading 3-year limited warranty. In all, the AF100 offers more than 50 professional features that other models in its class do not offer.

#### Canon, www.usa.canon.com

EOS-1D C

The Canon EOS-1D C digital SLR camera incorporates Canon Log Gamma to enable the recording of high-quality video with rich gradation expression, making possible the type of impressive image quality required in motion pictures by maximizing both highlight and shadow detail retention while also providing a high level of color-grading freedom. The EOS-1D C's full-frame 24 x 36mm 18.1-megapixel Canon CMOS sensor makes possible a wide range of creative imaging expression, such as image-blur effects. Additional features include an expanded sensitivity range of up to ISO 25600 for exceptional motion-imaging results with reduced noise even in low-light settings. The camera's ability to record 8-bit 4:2:2 4K and 8-bit 4:2:0 Full HD video to CF cards eliminates the need for an external recorder and enables workflows with increased mobility. If desired, however, captured video (excluding 4K video) can be output from the camera's HDMI terminal to an external recorder using an uncompressed YCbCr 8-bit 4:2:2 signal.

4K video is captured by an approximately APS-H-sized portion of the full image sensor, while Full HD video can be captured in the user's choice of two different imaging formats:

- The standard Full HD setting captures the full 36mm width of the CMOS sensor to achieve the largest possible angle of view for any compatible lens.
- An optional Super 35 crop setting enables cinematographers to match the industry-standard imaging format and angle of view achieved by traditional motion picture cameras. This enables video footage from the EOS-1D C camera to more closely match the look of footage from other cameras in multi-camera shooting environments.

Other useful video-related features on the EOS-1D C DSLR include a built-in headphone jack for real-time audio monitoring, and the ability to view the camera's LCD even when the HDMI port is connected to an external monitor. The EOS-1D C camera uses the same LP-E4N battery pack as the EOS-1D X, and it can also be powered by an optional AC Adapter Kit.

#### GenArts, www.genarts.com

Sapphire Edge

Sapphire Edge is a groundbreaking approach to visual effects software that leverages a visual workflow to help editors get the perfect look, faster. Sapphire Edge, powered by the same engine that drives industry-leading Sapphire, has been specifically designed to fulfill the needs of busy editors and video creators. It includes more than 350 preset looks out-of-the-box, each of which act as a launching-off point and can be further customized to create the look busy editors need in less time. Plus, with a one-year subscription to FX Central (included with each new Sapphire Edge purchase), video creators have access to even more looks, refreshed monthly to keep their collection fresh and relevant. Sapphire Edge includes an intuitive visual preset browser that displays each look on each user's actual footage. Gone are the days spent waiting for individual effects to render while browsing available looks. You can see it all on your footage, tweak it from there, and apply it directly to the video. The easy-to-search and easy-to-apply looks enable editors to finish their projects faster without compromising quality.

#### Sony Creative Software,

www.sonycreativesoftware.com

Vegas Pro 11

Vegas Pro 11 adds significant performance improvements to the award-winning NLE, courtesy of OpenCL™ and highly optimized GPU hardware acceleration for video processing and rendering. Vegas Pro 11 is the world's first Windows-based OpenCL NLE, broadly supporting the open standard for core video editing operations, video effects and rendering. Other new features include NVIDIA® 3D Vision™ support for single-display 3D computers such as the VAIO® F Series 3D laptops and L Series 3D desktops, an enhanced video stabilizer tool, and new software tools for creating animated titles. Vegas Pro 11 feature highlights include: GPU Accelerated Video Processing, Sync Link, 2D and 3D Text Tools, Advanced Video Stabilization, Improved NVIDIA 3D Vision Support, and New Render Template Filtering. Vegas Pro 11 easily handles complex projects with multiple formats and mixed resolutions, from standard definition to 4K. The intuitive, integrated stereoscopic workflow in Vegas Pro 11 enables novices as well as experienced editors to produce compelling 3D content without the added expense or complexity of aftermarket plug-ins.

#### Adobe, www.adobe.com

Creative Suite 6

Adobe® Creative Suite® 6 software delivers a whole new experience for digital media creation, enabling you to work lightning fast and reach audiences wherever they may be. Now, for the first time, CS applications are also available through Adobe Creative Cloud™, giving you the flexibility to download and install them at any time. Plus, access additional applications, publishing services, and new products and features as they are released.

#### Tolis Group, www.tolisgroup.com

BRU Producer's Edition™ v3.0 (BRU PE™)

TOLIS Group's BRU Producer's Edition<sup>TM</sup> v3.0 (BRU PE<sup>TM</sup>) software enables users in the Broadcast, Film, Music, and Graphics Industries, to easily drag, drop, and click creative artist session assets to make critical tape archives. Key features of BRU PE v3.0, among others, include: a redesigned graphical user interface (GUI) that is even more highly intuitive to use than its predecessor; a CMX3600 EDL plugin that provides drag and drop for both backup / archival and restore operations; now, easily exclude cache or render files from Final Cut Pro project archival; and a new scheduler. Using BRU PE v3.0, content producers, regardless of their computer technical knowledge, can now even more easily protect key digital creative assets.

#### **Professional Sound Services**

www.pro-sound.com

The Best in Audio Equipment Sales, Service and Rentals

Professional Sound Services (PSS) located in New York, NY is dedicated to providing the best in audio equipment Sales, Service and Rentals throughout the US and World. For a number of years PSS has brought a concern for service to a loyal clientele in production sound for motion pictures, broadcasting, and video production. They also serve recording studios, schools, universities, and government agencies worldwide. "If you ever have a question about audio equipment or our services, don't hesitate to call upon me personally," Rich Topham, Jr., President, PSS

## Many Thanks







Jon Firestone



Al Caudullo



Nashrid Choudhury



Scott Essman



Scott Spears



Jack Anderson



Stacey Parks



Dean Goldberg



Sky Crompton



Zachary Steven Houp



Sean D. Gaston

#### **AD Index**

BRU Producer's Edition www.productionbackup.com	P25
Carl Zeiss www.zeiss.com/cine	P
Edelkrone www.edelkrone.com	P.
Five Towns College www.ftc.edu	P11
Global Cinematography Institute www.globalcinematography.com/apply	y P21
Maine Media Workshops + College www.mainemedia.edu	P15
mocha Pro v3 www.mocha-Pro.com	P17
Movie Outline www.movieoutline.com	P41
Professional Sound Services www.pro-sound.com	P13
Tiffen www.tiffen.com	P5, P5
Zacuto www.zacuto.com	P29

For advertising and sponsorship opportunities, please contact Kim Welch at 212.255.5458, or send an email via our online form at www.studentfilmmakers.com/advertise.shtml

For over 70 years, you've trusted Tiffen's award-winning filters for your optical effects...

Now, try our award-winning Dfx software for your digital effects.











Tiffen's new Dfx v3 software features EZ Mask, making it quick and simple to apply effects selectively to your still images. Choose from over 120 filter effects with a staggering 2,000+ presets,

digital versions of Tiffen Filters, film stocks and correction tools—including new effects: Color Shadow, DeBand, DeBlock, DeNoise, Film Stocks, Glow Darks, Key Light, Levels, Match, Rays, Texture.

Go ahead. Try Tiffen Dfx v3 for yourself!

Download a free 15-day trial today at tiffensoftware.com









- HDSLR Filmmaking: 6/9~10, 7/28~29, 9/1~2, 10/27~28, 12/1~2
- RED Production: 7/21~22
- Cinematography: 8/11, 9/29, 11/3, 12/8
- And More

Presented and hosted by



## studentfilmmakers.com

Venue: StudentFilmmakers.com Workshop Studio Manhattan, New York City.

Sponsored by





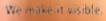




















Manfrotto Imagine More

Guarantee your seat by Registering Online Now at www.studentfilmmakers.com/workshops