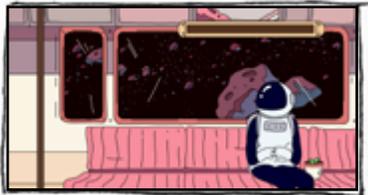


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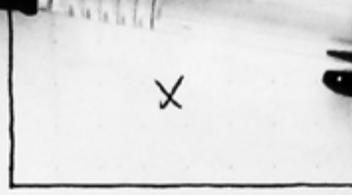
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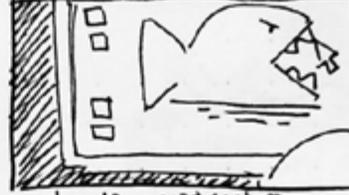
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start project



begin construction



boss loves us



1st meeting



plan 1: seduction



girl friend: new plan



phone #



look out



looking for star



mel is closer



mel says hi

COLLEGE CATEGORY WINNER

2017 Summer Shorts Film and Video Awards Recipient

Animation **CRUSHED IN SPACE**

JANICE CHUN

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Congratulations to the Top 40 Prize Winners of our newly relaunched **Annual Summer Shorts Film and Video Contest**. The Top 40 winning videos were featured during our Summer Shorts Contest Winners' Announcement

Event and Special Screening at the **2017 NAB New York Show in Manhattan, New York City, Create FWD Stage** with StudentFilmmakers.com and StudentFilmmakers Magazine Publisher/Editor, Kim Edward Welch. The winning videos received a lot of positive comments, feedback, and praise from NAB New York attendees, staff, and exhibitors who dropped by to watch the screenings.

In this edition of **StudentFilmmakers Magazine**, Top Winners in the *College and Highschool / Junior High categories* are featured within Pages 10 to 32. Winners in the *Professional category* are featured in the newest edition of **HD Pro Guide Magazine**, media sponsor and StudentFilmmakers sister publication, geared towards Professionals Working in Broadcast, Cinema, and Television. Make sure to check out the newest issue of *HD Pro Guide Magazine*!

We asked the **Top 9 Winners** what their thoughts are on being selected and winning one of the top placements in the 2017 Summer Shorts Film and Video competition.

"I am so incredibly honored to be recognized. It means the world to me that people are seeing 'Lucy' and that they are seeing the significance to it. That's what it's all about after all right? I can't thank Summer Shorts Film and Video Contest enough!" ~Libby Blood, Producer, Director, Cinematographer, Editor, Story; "Lucy," 1st Place Awards Recipient, Professional Category

"I'm stoked to have my work selected by the committee. I really hope people see my video and have at least a little more understanding of sharks' importance to our ecosystem. I also hope it inspires people to donate, and get involved with the debate of sharks' importance in our waters." ~ Jack White, Videographer and Editor; "Misguided Fears: The Oahu Shark Diver", 2nd Place Awards Recipient, Professional Category

"It's a childhood dream. Create my own movie and be selected in a contest. That makes me want to do more projects in animation, video games, movies. Anyway, this project and contest are a real springboard for me. And now, I just wanna go on!" ~ Simon Giraud, Animator/Filmmaker; "Ichnos," 3rd Place Awards Recipient, Professional Category

"I'm not generally an ecstatic individual but I have been smiling like an idiot ever since I heard. I had no idea we were even entered and the fact that we won a top placement is, even more, jaw dropping. I just ultimately hope that everyone who worked on 'Deadbeat,' and volunteered and helped, is about as happy with it as I am. They worked hard and they deserve it." ~ Ryan Robson, Writer/Director; "Deadbeat Motel," 1st Place Awards Recipient, College Category

"I'm honestly so honored and flattered to be selected and winning 2nd Place. It still shocks me that people like it and motivates me to keep writing and creating films." ~Janice Chun, Writer, Director, Animator; "Crushed In Space," 2nd Place Awards Recipient, College Category

Scott Spears is an Emmy Award winning Director of Photography with 30 features under his belt. He's also written several feature screenplays and teaches screenwriting Ohio State University. You can learn more about him at www.scottspears.net.



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



Jared Isham is an independent filmmaker with movies distributed by Lionsgate and PureFlix Entertainment. He has worked as a freelance editor on projects for brands such as Nike, Toyota, Disney, Hulu, Red Bull, Ugg and more. His production company Stage Ham produces features, commercials and digital content. He also posts tips and advice on his YouTube channel youtube.com/c/JaredIsham and is author of the eBook "Five Phases of Making Movies: From Idea to Successful Completion" available on his website tv.jaredisham.com/store.



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



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



David Landau is the author of "Film Noir Production: The Whodunit of the Classic American Mystery Film" from Focal/Routledge press. He is also an award winning cinematographer and author of the book "Lighting For Cinematography; A practical guide to the art and craft of lighting for the moving image" from Bloomsbury Press. He holds an MFA in Screenwriting from Goodard college and is the co-screenwriter of the feature film "Dark Tarot", available on Amazon Prime. David is a professor in the film department at Fairleigh Dickinson University, but also continues to work professionally as a DP on low budget films and corporate videos and as the lead gaffers on Lifetime's "Project Runway Allstars".



"I'm very thankful for the selection! I'd never thought my film would reach people outside my own little town, let alone outside of Belgium. So thank you very much!" ~Pieter Claessens, Filmmaker; "Pass Age," 3rd Place Awards Recipient, College Category

"Having a movie I wrote and directed win this award was both completely unexpected and a huge honor. Because this film was made for the NJ Film School, my teacher sometimes submits what we create to awards without the knowledge of my classmates or me, which made it all the more exciting when I received an email out of nowhere saying that 'Two of These Things' had been chosen by this magazine as the best High School Short Film." ~Logan Calder, Writer and Director; "Two of These Things," 1st Place Awards Recipient, Highschool/Jr. High Category

"It's such an honor for a film I worked on to even be seen by an audience. For it to be chosen is really satisfying because it shows that other people in the world enjoyed it. For me, anybody being moved by a film I worked on is fulfilling in itself." ~ Austin Segal, Cinematographer; "Two of These Things," 1st Place Awards Recipient, Highschool/Jr. High Category

"It's kind of crazy! It's exciting that our film has gotten recognized for something and that it's been seen by people out there. My students worked

very hard to make it an amazing video. I'll be sure to reach out to them and let them know that there film is out there and that I'm very proud of the work they put into it." ~Andrew Hwang, Media Instructor/Filmmaker; "Safe Spaces," 2nd Place Awards Recipient, Highschool/Jr. High Category

"I am ecstatic about being selected as one of the winners of this competition. I was apprehensive about sharing my work on a larger stage, but I am very glad that I did. Whether or not it won, I had a fantastic time making the video, and it helped to make this past summer the greatest yet. I am so glad that my hard work was recognized and that I have had a chance to share my work with others." ~ John Bamburoski, Videographer; "My Summer 2017," 3rd Place Awards Recipient, Highschool/Jr. High Category

Enjoy This Issue!

All the Best,
Jody Michelle Solis
Editor-in-Chief
<http://networking.studentfilmmakers.com/profile/jodymichelle>

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URSA Mini 4.6K

Helps Filmmaker Cole Claassen Capture the History of Country Music

Through the Songs of Singer and Songwriter Dean Dillon

How does a chance encounter bring about an on-the-spot decision to make a feature-length documentary? For Cole Claassen it all started with country music.

"I grew up on country music, and in 2015 I was at the Mountain High Music Festival in Crested Butte, CO where I met Dean Dillon. We got to talking, and I learned who he was, what he has done with his life, and I was blown away," said Claassen.

Dean Dillon is a country music singer who is well-known for his numerous singles and studio albums, but he is also one of the most sought after songwriters in country music, having written chart-topping songs for George Strait, George Jones, Kenny Chesney, Toby Keith, Brooks and Dunn, Lee Ann Womack and many more.

"I grew up on George Strait and country music with my folks, and I meet the guy who wrote all my favorite songs, never having heard his name before," explained Claassen. "He's an incredibly interesting person, and after a few drinks, I asked him if I could make a movie about his life. He replied, 'Hell yeah!'"

For Claassen, that's how the feature-length documentary, "Tennessee Whiskey" was born. Named after the 1983 George Jones number one hit and Chris Stapleton's latest record-breaking cut of Dean's famous song, the documentary took Claassen across the United States, interviewing the biggest names in country music as they shared stories, memories, insights and praise for the man responsible for much of country music's history.

"It's a biopic about one of country music's greatest songwriters. The man behind the music, whose life has been full of great

complexity and challenge. A true 'rags to riches' guy from east Tennessee who goes to the top of Nashville's Billboard charts with the 'King of Country,' George Strait," said Claassen. "It highlights the stories behind his biggest hit songs and his friendships with guys like George Strait, Kenny Chesney and Toby Keith that could easily have been lost and gone untold. But I felt it was important to share this awesome era in country music history."

Interviews at a Moment's Notice

Based in Crested Butte, CO, Claassen has been an independent filmmaker, writer and director for the last 15 years. "Tennessee Whiskey" is his third feature film and his first feature documentary. Claassen wore many hats during production, acting as Director and often DP, shooting with the Blackmagic URSA Mini 4.6K digital film camera.

"We wanted to shoot in 4K and had heard so much about the URSA Mini 4.6K," noted Claassen. "Its size was very convenient to our run-and-gun, fast setup format that we were basically regulated to by the celebrity interviewees who were very busy and kind enough to give us the time they did. We needed to be fast when interviewing the artists, and the URSA Mini 4.6K was a great choice for the job."

"Often, we were very tight on time," continued Claassen. "On one shoot, my flight was delayed, and we had 30 minutes to meet with Kix Brooks from Brooks and Dunn prior to the Country Music Awards where he was performing that night. Luckily, my camera operator was already in Nashville, so I had him go to the shoot location, Kix's house, and I got my rental car and called them while driving like a mad man from the airport. I ended up interviewing Kix on the phone while I drove, and my camera operator had the URSA Mini 4.6K and shot the whole interview without me there. The URSA Mini 4.6K was great for



this kind of shoot; a couple of LED lights and we were good to go."

According to Claassen, flexibility was key, and he and his team took advantage of filming interviews whenever opportunities presented themselves. "We had a few minutes to do a shoulder-mounted impromptu interview with Deana Carter during her sound check. We basically just had to turn the URSA Mini 4.6K on; it was always ready to go," he said.

From meeting Toby Keith at the MGM Grand Las Vegas before a big concert at the National Finals Rodeo week, to visiting with George Strait at his ranch in San Antonio, TX, to speaking with Robert Earl Keen in Vail, CO at a music festival and Kenny Chesney in Nashville, Claassen and his team were on the road for eight months.

"We basically went wherever we could to get interviews with these artists, and all we had was the URSA Mini 4.6K package, a Canon zoom lens and Nikon primes, sticks and a small light kit, and our interviews look fantastic," said Claassen. "I mostly used the URSA Mini 4.6K's LCD screen to help set up the shots and go. I just let the camera do its thing and focused on getting good content from a storytelling perspective. It allowed me that creative freedom during the interviews."

He added, "It was important that the camera capture a flat image that we could have full control of in post, which is another reason we went with the URSA Mini 4.6K. Its 15 stops of dynamic range really came in handy when shooting on stage at concerts, backstage in green rooms or outside in bright sunlight. George Strait's interview was all natural daylight, with a little LED light to get under his hat. These guys all have on cowboy hats and their eyes often go dark, so having the camera's range really helped with all the different lighting scenarios we encountered."

"In Las Vegas, we grabbed some sound equipment carts and cases, a guitar, a random couch and created a set in the green room for Toby Keith. The room was very dimly lit, so we just lit him and let the background go black, and it's one of my favorite shots in the film."

Claassen also noted that the URSA Mini 4.6K provided a clean look. "The bottom line is it provides a great 4K cinematic image at a great price point. Affordability was certainly a factor, and the URSA Mini 4.6K is competitive with much more expensive options. It's a great work horse of a camera that provides amazing images," he noted.

While the film relies heavily on the interviews and testimonies of the many country stars who have worked with and been inspired by Dillon, the backbone of the film is a performance by Dillon himself.

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"We traveled to Fort Worth, TX and shot a full concert of Dean on stage all alone," explained Claassen. "This is the backbone of the story: Dean and a guitar playing some of the greatest country songs ever written, all by himself. It's such a unique perspective to have, the songwriter himself telling the stories about songs like 'The Chair,' 'Easy Come Easy Go,' 'Marina Del Rey,' 'Tennessee Whiskey' and many more. This is why we made the movie. The stories behind the music are often more impressive and interesting than just hearing them performed."

Claassen concluded, "'Tennessee Whiskey' is a posterity film about an era of music that changed people's lives. George Strait, the 'King of Country,' was bigger than Elvis, and Dean was largely responsible for much of that success with songs that people today continue to be moved by and make monumental memories to that shape their lives. Music makes life better, and telling the story about a songwriter who has had such a profound impact on millions of lives without them even knowing it, to me, was a great premise for a country music legacy documentary."

"Tennessee Whiskey" is available on iTunes, Amazon and more. For more information about the film, please visit www.Facebook.com/deandillonstory and www.deandillonstory.com.



COLLEGE CATEGORY WINNER



“Deadbeat Motel” Wins First Place

In 2017 Summer Shorts Film and Video Contest

Q&A with Ryan Robson



Ryan Robson, Writer/Director
Samuel Palm, DP
Austin Ahler, Producer

What inspired the “story” for “Deadbeat Motel”?

Ryan Robson: “Deadbeat” actually took quite a while to write, I knew that I would be granted the great opportunity by CMI to make a short film, and so I very much wanted to tell the best story that I could. I wanted to do something that was beyond what we were generally capable of within the timeframe given. We noticed early on the kind of stigmas associated with student films, and so we tried our best to break that mold.

The story itself is essentially about what people are willing to do to get what they want, and I wanted to approach that idea through heroin and addiction. People ask all the time, why drugs? Well, because it would be a lie to say that addiction and drug abuse isn't something that people are truly unaffected by. Everyone knows that one person, everyone is related to someone that went through something similar. It's a big part of people's lives, and yet we're not so ready to discuss it unless it refers to

someone's attempt to change or rehabilitate out of that lifestyle, which knowing through personal experience and really hearing the testimonies of people I know, is rare. It is, in fact, rare for people to seek help, or to change, or to want to, and in “Deadbeat,” I wanted to show that. This wasn't an addict's story about getting clean, or really wanting to change, as we so often see in larger films, but was, in fact, a story about the inevitable outcomes of this particular lifestyle and just how close to home it truly is. I tell people all the time, I didn't tell a story that wasn't impossible. Around the time that we made “Deadbeat Motel,” there were reports of several killings gone wrong in drug-involved situations where we live, in the town next over several 17-year-old girls kidnapped and tortured a man for days in a basement, a man drove his family across the border just to shoot them. This was just last year, and yet it's rare we even speak of such serious things, even when it's next door.

What tools did you use from development to post?

Ryan Robson: On a lighter note, I will say a lot of resources provided to us by our professors were key elements in getting the short made. They were very patient with the kind of craziness that ensued with making the film. They assisted in spreading our reach of actors and actresses, which when making a student film is a huge part of trying to get your short to really stand out among so many. We were fortunate enough to be provided with equipment as well; a Panasonic AF100 along with the Zeiss CP.2 lenses that really helped with a lot of amazing shots involving

a dramatic depth of field. Not to mention the training and classes that came with it to really get the look we wanted for the film. Although, the cinematography credit definitely goes to Samuel Palm, our DP, who did a remarkable job with what we planned out. From then on, we really utilized the programs provided to us by the school such as Adobe Premiere and Audition. I'd also like to mention that Esteban Salvador who actually composed the music for the film was also a big factor, at least I feel, in really making our short stand out. It's attention to detail like that, that I feel really brings it all together.

What were the some of the most important parts for you in regards to the Development, Pre-Production, Production, Post Production, and Distribution for your film?

Ryan Robson: I'm very much all about the story. Anyone who knows me would be able to tell you about the general obsession and time I put into just writing a script. My roommates are more than annoyed with my constant pacing at all hours of the night over simply trying to tell a story. So, Development, leading into Pre-Production is very important to me. I started the script about a year before I was asked for a rough copy so that really developing the story wasn't going to eat at a lot of our time, and it didn't I think mainly because of that. We were free to really plan out what we wanted to do. We even went so far as set up several lighting tests and shot tests for “Deadbeat,” which is something, not all the groups involved in making films were able to do due to time constraints.

I think the most important aspect was really dedicating the time to the art form. I worked with the actors for about 6 weeks before Production because what we were doing was so specific and needed to really be done right. Xodia, who played Amy, we joke all the time on how we spent several days hiding away in my room going through the process an addict would go through when doing drug, but that's what we essentially did. We did the research, we walked it and blocked it out, we both wanted to be as true to who these characters were, so that on set it was almost like second nature, to the point that it made several people on set very uncomfortable. I think that process and getting into that mindset ultimately assisted in the amazing performance that we got from all the actors, I'm glad that everyone really took what we were doing seriously.

The Production was about as smooth as it could be. We ultimately filmed more than we actually needed, which I regard as a good thing. I'm very adamant about being very organized and keeping crew well informed and so that must have helped in some aspect as we had no issues. That's definitely something that doesn't always happen so we're quite fortunate.

Post was quite fun. I mentioned Esteban Salvador previously, who was nice enough to be the humble musician he is and provided us with just a really neat sounding film. Some small direction here or there and we came up with some really great material, where I think sadly a lot of student films can lack mainly due to lack of resources, that definitely falls into one of the negative stigmas associated with student films and we wanted to really show otherwise.

As students as much as we are filmmakers, we are quite financially poor and so I'm more than shocked and overjoyed to learn that our program, CMI, assisted in the distribution of our film. For that, we're quite thankful and many will be receiving thanks and praise for ages to come.

Can you share with us a “Challenge and Solution” in regards to the making of your short film?

Ryan Robson: Oh, definitely. We had just about the hardest time trying to find a dang motel to film in. In more than two instances, we were told yes and when we showed up with all the necessary paperwork were turned down. It was hilarious too because in at least two of the places we went to that gave us soft yeses were owned by the same person, just for them to turn us down on the same day, within the same hour, literally right down the road from each other. It was great, we even had to wait for him to meet us at the other location, just to be pleasantly surprised. We didn't actually get a confirmed location until a day before our Production days. In a fit of rage, we just picked a random motel, regardless of interior and exterior and low and behold they said yes, thanks to the diligence of our Producer Austin. Saved our lives and saved our film. Sam did a great job at getting the look we wanted with a completely impromptu room, I'm very lucky that I had such a competent team backing me up to really solve a very dire issue. We even had to pay for the room we filmed in. Best 60\$ I ever spent.

If you could share your Top 3 Tips related to filmmaking, what would they be?

Ryan Robson: Serve the story, not the grandeur- I know first hand it's easy to get caught up in the excitement that comes with making movies, with getting that one great shot or finding the best production value, but I do believe that if it isn't serving the story then something is wrong. As students, as people learning this trade/art, we are prone to forget that we are storytellers at the center of it all, as long as we remember that, we can then start to truly be taken seriously.

Your work reflects your attention. I very much believe it's the little things that help make great films. Even if it's a simple nosebleed the director has to panic to apply himself before

the next shot, the weird tatted motel guy (Nicholas you're awesome) that's smoking a cigarette outside, or even the goofy clown face you painted the night before and spent all morning worrying about that you might get your actor high on paint fumes because it hasn't entirely finished drying, it's the small things like that, that when you put attention into those details it'll only serve to better what you're trying to create.

Patience and understanding is your greatest trait. What you're making should never be more important than the mental and physical health of those around you. Don't be *that* guy.

What are your thoughts about being selected and winning one of the top placements in the contest?

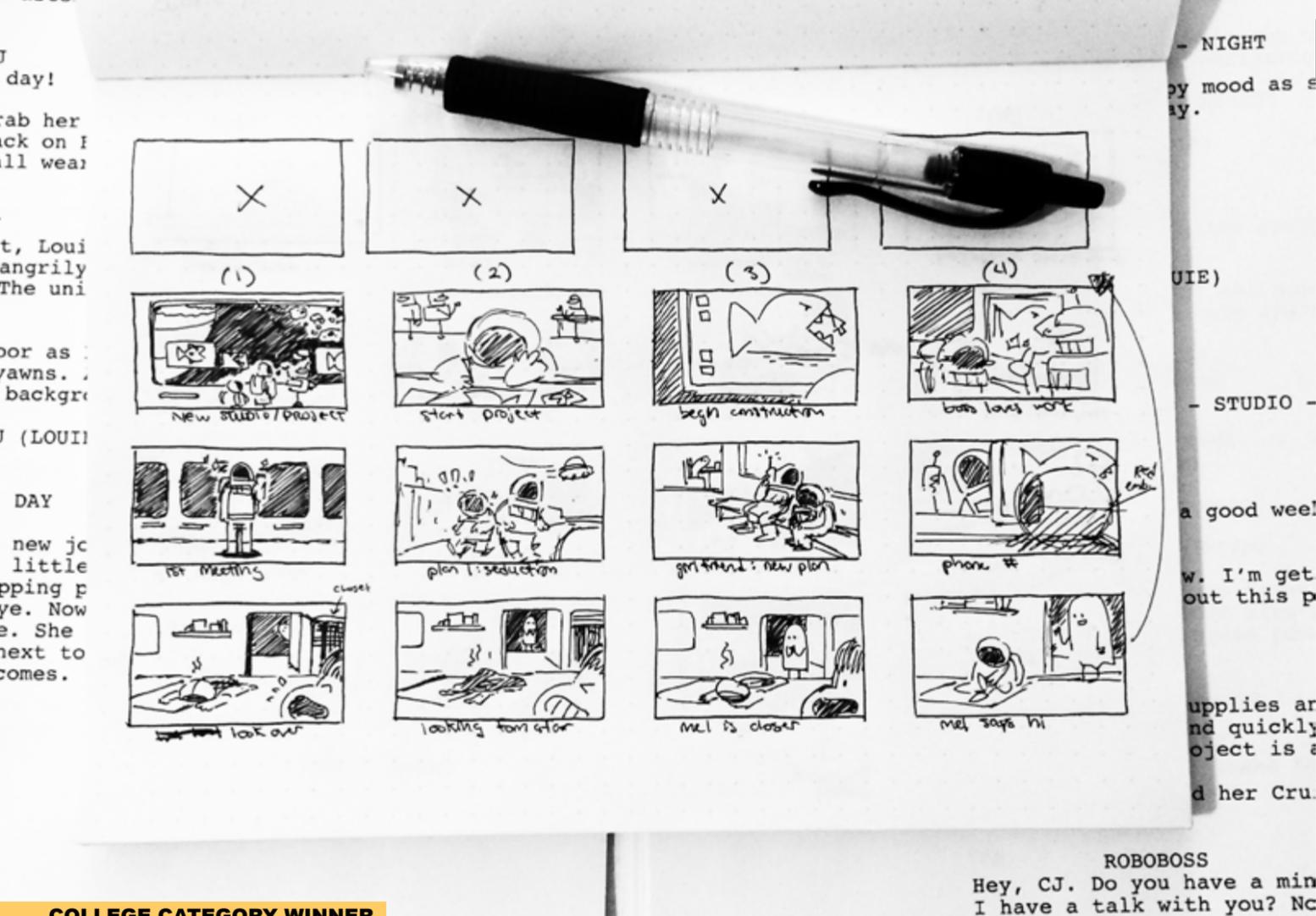
Ryan Robson: I'm not generally an ecstatic individual but I have been smiling like an idiot ever since I heard. I had no idea we were even entered and the fact that we won a top placement is, even more, jaw dropping. I just ultimately hope that everyone who worked on “Deadbeat,” and volunteered and helped, is about as happy with it as I am. They worked hard and they deserve it.

Is there anything else you'd like to share with us before we go?

Ryan Robson: Yup, yup, yup. Two things; first, just about everyone who worked on “Deadbeat” was gracious enough follow me again and trust me into making another short film which we quite literally just finished Production for this weekend. It's longer and weirder, and it'll be done come early December, so hopefully, there will be some people already out there interested in our future work. The trio of Sam, Austin, and Ryan (& friends) shall strike again soon...

Secondly, I'd like to give big thanks to Larry Jackson. There's an extra scene that never made it into the final cut due to pacing, and although we credit him I just like to mention it because it's hilarious. Originally, in the script I had written a scene wherein a room next door a man dressed as a gimp is doing his thing and his significant other is shot scattering blood and such, Larry, who played the gimp, was fantastic and such a blast on set to do such a weird thing and so we appreciate him greatly. We still have the footage, and we still laugh about it to this day.

Pictured above: Scenes from the short film, “Deadbeat Motel,” starring Emily Hernandez, Xodia Choate, and Jeff Dolecek.

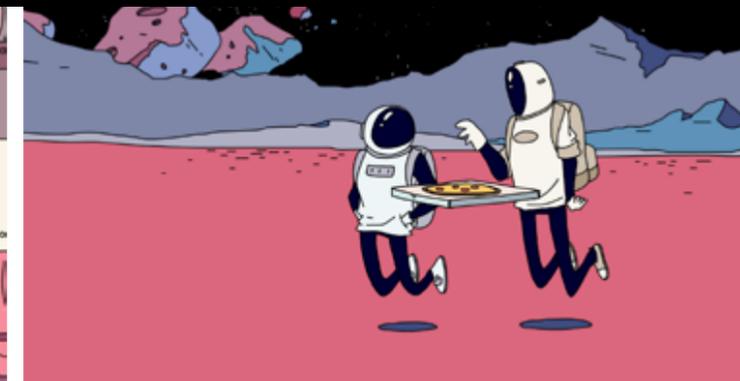
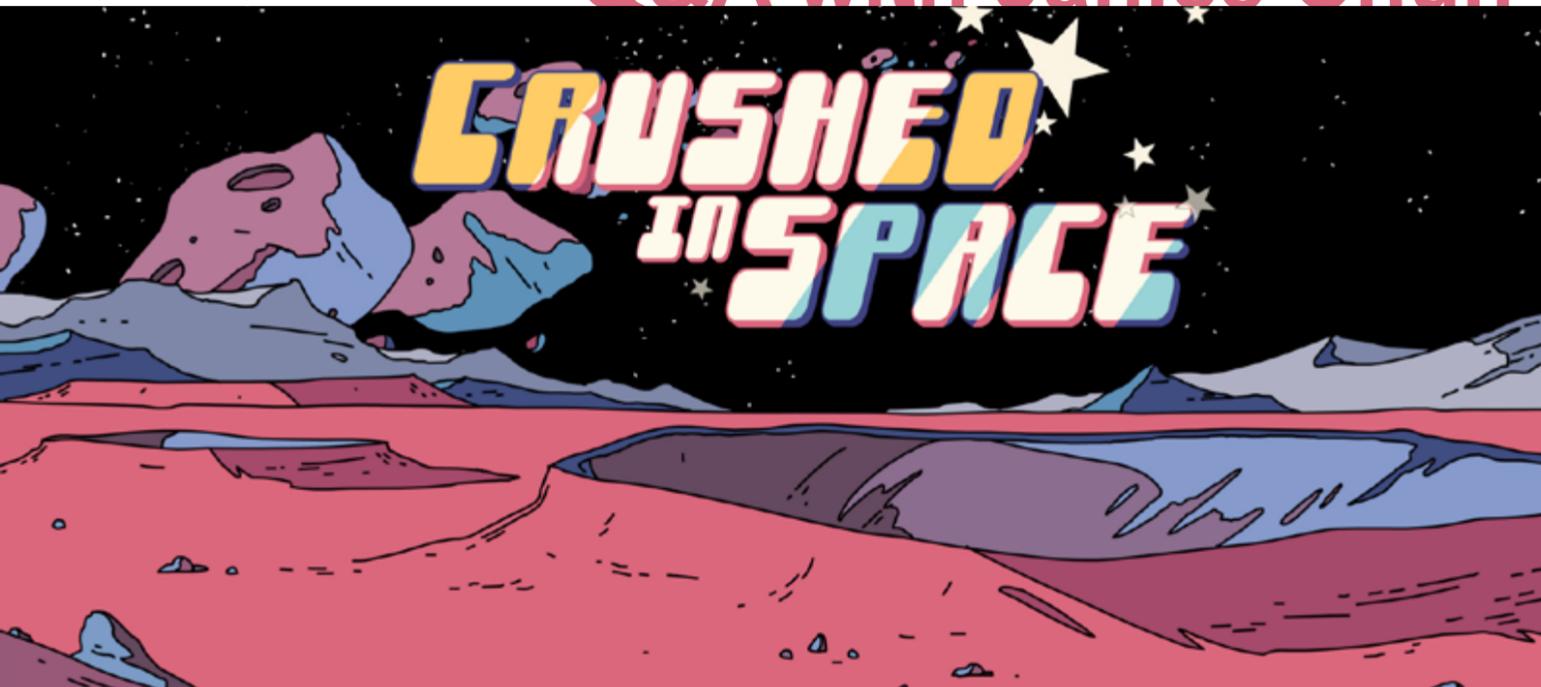


COLLEGE CATEGORY WINNER

"Crushed In Space" Wins 2nd Place Award

In 2017 Summer Shorts Film and Video Contest

Q&A with Janice Chun



Writer, Director, Animator:
Janice Chun
Voice Actors:
Daren Jannace and Calista Nguyen

What inspired your story?

Janice Chun: I was compelled to write a story that I feel a lot of us college students and post graduates go through...which may or may not have been based on some real life experiences, haha.

What was the animating and moviemaking process like?

Janice Chun: Writing the film probably took the most amount of time. The original script was 29 pages and everyone (professors, friends, and peers) all thought I was crazy! I'm actually glad they convinced me to cut it down to a 7 page script and once I did, I felt it really showed the core of the story a lot better and had such a blast animating and sound designing everything.

What were the some of the most important parts for you in regards to Development to Post Production?

Janice Chun: I think the most important part of the whole film process was receiving feedback from my friends and teachers at every stage from development to post production. I get so caught up with all the details that I overlook major things and often get stuck. I really have to thank my family, friends, and teachers for dealing with my insanity and keeping me sane.

Can you share with us a "Challenge and Solution" in regards to the making of "Crushed in Space"?

Janice Chun: One of the most frustrating parts of making this film was finding the right voices. I spend months going through several different people all to be shot down by my class that the main character, CJ just didn't feel right. I think I casted her about three or four times and Markus, the main guy lead, three times, flying back and forth from LA, NYC and RI. It was only by the time of my fall semester final that I snapped, took out an old Zoom mic and decided to voice everything the night before. It wasn't my intention to be the main voice but everyone unanimously thought I fit the part the most which was flattering but also nerve wracking.

If you could share your Top 3 Tips related to animation and movie-making, what would they be?

Janice Chun: Make what you want to make! Animations and films take so long to make that I deeply feel you should honestly enjoy what you're making and if it comes from an genuine place, there'll always be a niche group of people who'll enjoy it. Don't be scared to reach out to people Music is a huge part of my film and film making process. Because of copyright concerns, I originally was working with a sound designer to create compositions for the musical elements. And even though they were great, they didn't fit the tone I

was going for. I decided to just reach out to the original music producers of the current track for their permission and they all loved it and agreed. I don't think my film would've worked if I wasn't able to use their songs.

Brush your teeth when you shower. This isn't really related to film making but it saves a lot of time and feels great.

What are your thoughts about being selected and winning one of the top placements in the contest?

Janice Chun: I'm honestly so honored and flattered to be selected and winning 2nd place. It still shocks me that people like it and motivates me to keep writing and creating films.

Is there anything else you'd like to share with us before we go?

Janice Chun: I just wanted to thank the time to thank everyone at StudentFilmmakers Magazine who organized the festival and make it possible. I'm really happy I got to be apart of it. Thank you!





Ozo is Gone But, 360 VR Video Is Far From Dead

By Al Caudullo

Overpriced and undersold, Nokia OZO goes for the big sleep. Yes, it's a sad story that doesn't have a happy ending at this point. But it's not as bad as some websites would like to have us believe. One site even touted this as the end of the VR! If they really think that's the case and they weren't just saying that to try and grab some views, then maybe they should go to film school to get some education about the robust nature of the 360 VR camera Market. Or perhaps they were just trolling for more views with a cheap headline.

It's literally been raining 360 cameras for many months now with new cameras coming out almost every week. The Nokia OZO was a good 360 camera, but it's been eclipsed by so many others for so much less that it just couldn't keep up with the simple economics of supply and no demand. Rumors have it that there were less than 500 units sold worldwide.

I would have hoped that Nokia had deep enough Pockets to go the distance, but perhaps that just wasn't the case. Maybe they didn't feel they could compete against the glut of 360 cameras that were all priced less than the original \$60,000 price tag. Towards the end,

the price dropped quickly to \$40,000 and then even as low as \$25,000. And when sales weren't forthcoming it certainly was the proverbial handwriting on the wall.

So for those of you out there that are 360 enthusiastic or professionals or something in between take heart, 360 VR video is not dead it's just going through natural growing pains. Definitely, the best is yet to come.

Another example is the recent Adobe Max conference where they revealed a veritable treasure trove of NEW 360 VR tools, further integrating 360 VR Video as an indomitable force to be reckoned with for now and the future.

So don't worry true believers, 360 VR Video is far from dead, in fact, it's prominence is almost guaranteed.

Discuss This Topic in the
Interactive Forums Online
www.studentfilmmakers.com/forums

RESEARCH THAT WORKS FOR YOU

By David Landau

When we write period pieces, we need to do the research as to what the time period was like, how did they talk, what was the normal form of existence at the time. The trick is being able to convey these elements without boring our audience with a history lecture. Marc Norman and Tom Stoppard's screenplay for "Shakespeare in Love" demonstrates that something can be historically correct and still be much moiré than a history channel segment or a period romance novel. They managed to make us feel like we were actually there, and not just learning about it. The dialog is only partially affected towards the time period and some more modern situations, such as the moment when the taxi boat driver handing Will his play (everyone has a play or a screenplay don't they?), are what help us identify with the characters and their lives.

Norman and Stoppard literally pull out the stops on the literary history of perhaps the world's most famous playwright, William Shakespeare. What strikes me is how fluidly they slip in historic facts surrounding the Bard and his time, incorporating it into the story for both plot and just great effects. These men have done their homework. Within the first five minutes, while at the same time setting up the time, place and status quo of the story, Norman and Stoppard reveal some of the gems of their research and how well they will employ it through out the film.

The film opens with theater producer Henslowe's feet being held in a fire by the two henchmen of Fennyman, the moneylender. When Henslowe promises to have the money in three weeks, Fennyman has his feet removed from the fire and asks how.

HENSLOWE: I have a wonderful new play.
FENNYMAN: Put his feet in.
HENSLOWE: It's a comedy.
FENNYMAN: Cut his nose off.
HENSLOWE: A new comedy by William Shakespeare
FENNYMAN: And his ears. (3)

Norman and Stoppard use this simple exchange not only for comedic effect, but to establish the standing of Shakespeare in Elizabethan society and the state of theater in general. Theater was a lowly profession, and as the writers display in the film, located between brothels and taverns. Shakespeare himself was a mere freelance writer, dashing off whatever he could sell. The moral distaste for drama is presented blatantly by page 8 when Will passes a preacher on the street decrying the corrupting influences of theater to any and all. This character will reappear, literally pulled into the theater by the end of the film and enraptured by

the first performance of Romeo and Juliet. But the writers give him more importance than just this fun little gag of set-up and pay-off. They give us a glimpse of where Will gets his poetry from. For as the preacher spouts on, condemning the two theaters of the neighborhood, the Curtain and the Rose, he shouts as Will passes by "And the Rose smells thusly rank by any name. A plague on both their houses." (8)

Will takes notice of the phrases - which as we know he will rewrite and make immortal.

Another wonderful example of the writer's use of historic elements is the simple and underlying subplot of the rivalry between Will and Christopher Marlowe. While we only see Marlowe once, his plays are always mentioned and the actors all audition for Will using a Marlowe monologue. The present day academic debate as to whether Marlowe may have written some of Will's plays provides the basis of the wonderful bar scene between the two playwrights as Marlowe gives Will advice on the play Will is trying to write, Romeo and Ethel, suggesting changes that become the very backbone of Romeo and Juliet. One can not write reference humor if one doesn't know the reference. And the humor here works regardless if you are award of the academic arguments or not.

The writers utilize other wonderful facts of the past and enlist them into the plots, subplots and comedy of the screenplay, making them more than passing period color, but essential plot points. The fact that women could not perform on stage, that Queen Elizabeth loved theater, even the fact that Will wrote whatever he thought would sell, become wonderful undercurrents which frame the story and provide much of the conflict. While this story as to how Shakespeare came to write his most famous play may be entirely fiction, by making the surrounds and plot elements true to history, Norman and Stoppard crafted a heart and mind winning portrait of William Shakespeare, bringing him down off the exalted pedestal scholars have placed him on and allowing him to walk among the rest of us as a hard working, very human, run of the mill romantic with a gift and love for his art.

Research is essential in almost anything we write. Often through research we find many nice touches that make the story feel all the more authentic. And when that happens, it connects with the audience in an even more special way.

"Shakespeare In Love" is published by
Hyperion/Miramax books.

Nervous About Sending Out Your Script? How To Protect Your Story

By Scott Spears

I get this question a lot from fledgling screenwriters: **I want professionals in the industry to read my script, but I want to insure my idea won't be stolen, what should I do?**

While I can understand some degree of nervousness about letting your baby out into the world, but if you want people with influence to turn your script into a film don't see your script, what good does that do you? At some point you have to let your script go, like a child, out into the world to be exposed to the light.

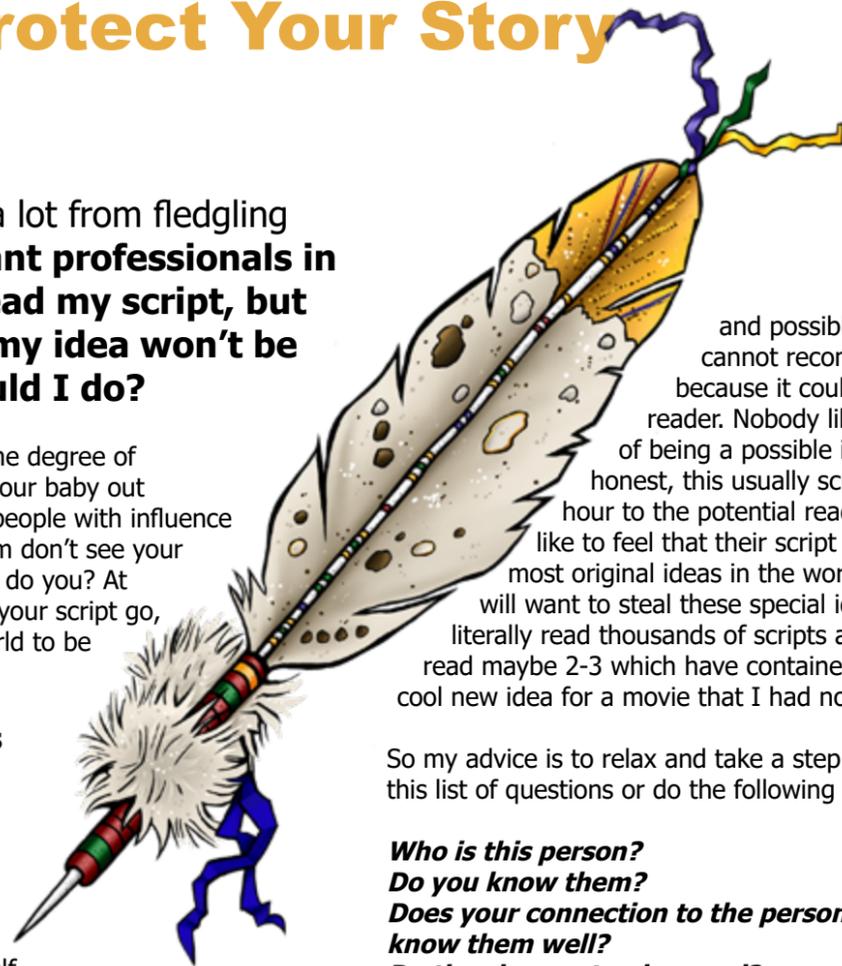
Here are some steps that may help calm your nerves:

There's the "poorman's" or "poor woman's" self copyright which involves sending the script to yourself via registered mail and not opening it, using the postage stamp date as a record of when you wrote the script. It probably will not hold up in court if somebody really wants to fight you, but it could frighten bottom feeding producers. It's better than nothing.

You can copyright your script with the Library of Congress. The cost is approximately \$35. Here's a link to info on how to do this: www.copyright.gov/fls/sl35.pdf

You can register it with the Writer's Guild of America and it costs \$20. Here's a link to their site: www.wgawregistry.org.

Some writers talk about putting a contract in place before handing their script off to somebody. This contract is called a NDA (Non-Disclosure Agreement). It basically says that the reader cannot discuss the script, its contents or even that they've read the script under penalty of law



and possibly being sued. I cannot recommend this path because it could scare away your reader. Nobody likes being accused of being a possible idea thief. I'll be honest, this usually screams amateur hour to the potential reader. Everybody like to feel that their script contains the most original ideas in the world and everybody will want to steal these special ideas but I have literally read thousands of scripts and I think I've read maybe 2-3 which have contained what I called a cool new idea for a movie that I had not seen before.

So my advice is to relax and take a step back. Go through this list of questions or do the following research:

- Who is this person?**
- Do you know them?**
- Does your connection to the person know them well?**
- Do they have a track record?**
- What will you get out of this interaction?**

And this toughie because it requires self evaluation, is your script ideas so revolutionary that somebody would want to steal it?

In the end, you may just have to send them the script and hope for the best. Story ideas are rarely stolen because Hollywood is full thousands of writers pitching their of ideas everyday. Thousands of scripts are floating around on any given day, so the chance of somebody who looks for scripts or script ideas on a regular basis is going to swipe your concept is going to very remote. If it gets out that they are stealing concepts or scripts, they will most likely be sued and their career be damaged or just plain over. So, don't be fearful about sending your babies out into the world. If you feed the need to copyright it or register it with the WGA those are options to give you some protection.

Breaking Down "The Present"

Short Film, 3 minutes 23 seconds

By Sherri Sheridan

Why should you learn how to break down other people's films? You will get ideas for how to do your own.

"The Present" (2016) is an excellent short film to study for student filmmakers. Even though this film was done in 3D, you could do it with live action, and it would work too. Notice the timing of each plot point below and how quick they are in a short film. Pay attention also to the rapidly changing emotions between plot points. The idea for the film was based on a comic strip.

Watch the Video:
<https://www.youtube.com/watch?v=WjqIU5FgsYc>

Hook
First we hear machine guns and battle sounds over a logo on a black screen. A close up of a boy's face looking shocked watching something. Visual and sound twist when we then see he is playing a video war game sitting on the couch. Another shot of his face and hands concentrating on the game. (0-20 seconds)

Setup
Mom walks in door with a big box behind son on couch. She puts the box down in front of him and tells him to go outside. He acts irritated and doges box to keep playing game. (20-38 seconds)

Inciting Incident
Mom walks away telling him to stop playing and open the present she got for him. (39-43 seconds)

Journey Into Unknown
Mom takes a call as son opens box smiling. (44-54 seconds)

Turning Point /Big Twist
Cute little puppy jumps out of box barking. Boy says "Wow, cool!" (55-1:00)

Investigation
He picks up dog and looks him over. Boy notices dog is missing leg and puts the puppy down disgusted. Boy knocks over box mad. (1:01-1:11)

First Test Theme Moment
Puppy tries to play with boy but he kicks dog away saying "Get lost!" Puppy finds red ball and brings it to boy to throw. Boy kicks red ball away into box annoyed. Puppy struggles walking on three legs to get ball in box. Boy watches puppy struggle looking concerned. (1:12 -1:58)

Joke
Puppy gets trapped in box and runs around room bumping into things making boy laugh. (1:58 -2:16)

Final Confrontation
Puppy finds red ball and brings it back to boy tripping a few times with his missing leg. Boy watches puppy and seems to have a change of heart. Boy picks up red ball. (2:17-2:46)

Climax
The sound of crutches being picked up is heard as we watch puppy watch boy. Boy gets up with crutches and walks to the door showing how he is missing a leg too. (2:47-3:02)

Resolution
"Mom we'll be outside." Boys says as he walks out with puppy and throws ball. (3:03-3:23)

What is the theme of this film? Disabled people or puppies can be fun too.

The story trick is that we do not know until the very end that the boy is missing a leg too. This is a brilliant shock ending.

How can you include around 12 plot points in a short film under four minutes? The quick events lead the viewer through a rainbow of emotions, leaving the audience teary eyed at the end. If you can make everyone cry, you have a hit film. This film won over 59 awards.

Taken from the new book "Filmmaking Script To Screen" by Sherri Sheridan coming out soon.





ScreenCraft

Q&A with Cameron Cubbison

Tell us about the 5th Annual ScreenCraft Screenwriting Fellowship.

Cameron Cubbison: The ScreenCraft Fellowship is an ongoing career development program designed to help talented emerging writers sharpen and hone their portfolios, and then strategically introduce them to a custom-matched network of literary agents, managers, studio executives, producers and content creators. The ultimate goal of the program is to get writers signed, meaningfully expand their network, and to garner increased interest in and traction for their projects.

This cycle, ScreenCraft Fellows are already guaranteed meetings at 5 studios—Warner Bros., Fox, Universal, Sony, and Lionsgate—and with producer Lawrence Grey. They'll stay at the historic Roosevelt Hotel in Los Angeles for a week-long blitz of meetings.

What can the winners expect to receive?

Cameron Cubbison: First and foremost, the winners can expect to receive intensive development notes and a thorough championing of their talent and their projects. They'll receive all-expenses paid LA airfare, lodging and local transportation. They'll partake in an intense (but fun!) week-long blitz of manager, producer, creative executive and mentor meetings. They'll become permanent members of the ScreenCraft family and will have a chance to meet with previous ScreenCraft fellows. They'll receive warm and targeted introductions to industry mentors who can be invaluable in launching careers and opening doors.

Can you tell us a little bit about last year's winners?

Cameron Cubbison: We had an exceptionally talented group of writers last year: Anna Klassen, Ryan W. Smith, and Anya Meksin. Anna is the entertainment editor for Bustle and writes both pilots and features. She's adept at writing dramatic thrillers with timely and personal backdrops, and biopics with unusual slants and tones.

Ryan spent his formative years in South Africa before moving to Canada. He writes geopolitical, character-driven thrillers but also has experience working in children's television. He and his brother are also filmmakers and recently wrote and directed a scrappy, grounded sci-fi feature. Ryan excels at authentically getting into the mindsets of vastly different characters who have vastly different world perspectives.

Anya is an award-winning filmmaker who received her B.A., cum laude, in Literature and Film, with Distinction, from Yale University, and an M.F.A. in Film Directing from Columbia University. She has received myriad prestigious production grants, and her short films have been broadcast on television and played at festivals around the world.

Last year's winners signed with managers. How has that helped their screenwriting careers?

Cameron Cubbison: At this stage in their careers, both Ryan and Anna not only have managers but have also landed agents at two of the biggest agencies in Hollywood—CAA and WME, respectively. Anya is represented by the principals of Circle of Confusion, one of the most vibrant management and production companies in the industry. They have great support networks who are invested in their success.

To learn more, visit and explore [ScreenCraft.org/Fellowship](https://www.screencraft.org/fellowship).

Speaking generally, first and foremost, having managers who are invested in your writing success long-term is essential for morale, and for guidance. Managers help creatively shape and hone their clients' projects and take them out to the industry. They often work with agents to set up general meetings for writers and work to get them staffed on shows and in consideration for open writing assignments.

Managers and agents focus on generating opportunities and closing deals, so that writers can focus as much as possible on their creativity and writing.

What are some of their projects?

Cameron Cubbison: *Jacaranda*, by Ryan W. Smith, is a searing dramatic thriller set in 1986 Apartheid South Africa, centers on a young black freedom fighter who sets out to rescue her father, who has been wrongfully arrested for a bombing she caused. Through her pursuit, she comes face-to-face with the grotesque underbelly of the Apartheid regime, and forms an unlikely friendship with a member of her perceived enemy.

In Anna Klassen's *14 Words*, intrepid Sophia attempts to infiltrate a white supremacy group called *Aryan Resurgence* to further research for her exposé. Meanwhile, the cult's leader is stepping down and his son — who has radical new plans for the group — is taking over. Sophia inches closer to uncovering the hate group's darkest secrets, but little does she know, she's the key to their biggest plot yet.

Taminex, by Anya Meksin, is an emotional and suspenseful sci-fi thriller set over the course of one night about a sheltered young woman in the midst of an urban pandemic. When her boyfriend Gene falls ill with a deadly virus, Leigh must venture outside her cocoon of safety to procure the only drug that can save Gene's life and her own—*Taminex*. Amid a citywide shortage, Leigh must rely on a mercurial black-market drug dealer she met online, who promises to sell her *Taminex* but only if she travels to the city's most dangerous district and the outbreak's epicenter.

What are the ScreenCraft benefits for students and new screenwriters?

Cameron Cubbison: ScreenCraft is a talent discovery platform and a development consultancy that offers students and aspiring writers a chance to have their work read and constructively assessed by highly trained and experienced industry readers. The benefit of getting an honest assessment of the current level of your craft and viability of your projects can't be underestimated. ScreenCraft also works tirelessly to support and create opportunities for the top writers who come through the platform, whether that be through private consulting, the suite of genre-specific screenwriting competitions or development programs.

ScreenCraft also operates a film fund that provides production and postproduction grants up to \$30,000 so that filmmakers can make their projects. Students can apply to this program at a discounted rate.

Are there face-to-face workshops?

Cameron Cubbison: Yes. ScreenCraft operates screenwriting residency programs multiple times a year, and will be producing a three-day screenwriting conference at the Atlanta Film Festival in 2018 that will feature customized panels and workshop events.

How do you help members of your community with selling their scripts or making their films?

Cameron Cubbison: Our team maintains warm and engaged

relationships with leading literary managers, producers—both US and international—and creative executives that we recommend writers and projects to. We have earned a position of trust and a reputation for finding viable projects and talented writers.

For aspiring writers without industry connections or representation, it's of vital importance to have a reputable third party vouch for their talent and voice. That's where we can come in.

What would you suggest to someone just starting their first screenplay?

Cameron Cubbison: Have a clear understanding of what story you're trying to tell—not just a premise and a structured plot line, but also a clear sense of what the emotional core of the story is. Know what you want to say, know why this story matters to you, know what you want to leave an audience with. Always be looking to create the most meaningful emotional connection with readers and viewers that you can.

Also, don't send your script out before it's ready. Take your time, hone your drafts, and condition yourself to let go and be open to receiving feedback and notes—ideally from unbiased industry professionals.

What advice would you say to someone who is a perfectionist?

Cameron Cubbison: At a certain point, you have to let go and move on to a new piece of material. As a writer, you have to constantly be creating content and generating new ideas. To be a career screenwriter, you have to be prolific, you have to be professional, and you can't become too hung up on one project in particular, because you never know what script is going to be the one that gets produced. Putting all of your eggs in one basket is the worst approach you can take as an aspiring screenwriter.



SCREENCRAFT There is never perfection...only progress, and productivity.

What inspired you to start ScreenCraft?

Cameron Cubbison: ScreenCraft was born as a collaboration between myself and my partner John Rhodes. We met at Open Road Films and stayed in touch over the years as we both moved on to other jobs and pursuits. I was coming off five years of working full-time as a reader and story analyst for a litany of literary agencies, production companies and screenwriting competitions.

Being a freelance reader is a volume game. Your job is to cover and assess material quickly and prolifically on behalf of other people. It's rewarding in a number of ways, but one of the drawbacks is that you don't have the bandwidth or the agency to meaningfully champion great projects and writers that come across your desk in an ongoing capacity. I decided that I wanted to build a team of veteran readers and industry professionals who could find and champion talented undiscovered writers and break down the walled garden that Hollywood has traditionally operated as.

John was coming off several years of assisting high-profile CEOs, producers and executives at companies like OddLot and Media Talent Group. He was looking to do something on his own and build it from the ground up. With his experience, relationships and entrepreneurial instincts, he was the perfect partner to launch ScreenCraft with, and it was the perfect time. Five years later, we haven't looked back, and we're excited to keep growing and keep making a difference in the lives of talented aspiring writers and creatives.



Independent Filmmakers Collaborate

On Vampire Musical Series

By Scott Essman

Based in New York City, the new vampire-slaying musical series *The Hunted: Encore* is the result of a dynamic interaction among many key creative cast and crewmembers. Now airing on their website, www.thehuntedencore.com, plus other platforms, the eight episodes of the show, a spin-off of the long running web series, *The Hunted*, represent season two of a hybrid project which posits onscreen action with Broadway-style musical compositions.

The series' star, Megan Dorn-Bagala, has a BFA in Musical Theatre from The Boston Conservatory and has been in Actor's Equity Association for three years. "Having shot season one," she said of *The Hunted: Encore*, for which she also co-wrote an episode, "I had a good idea of who the character was and where she was coming from. We had a pre-shoot read through and on set camera rehearsals. We did rehearse all fight sequences extensively prior to shooting, as well as blocking it in the space, and for camera."

Needless to say, Dorn-Bagala, a natural performer, most enjoys the shooting process. "I love being on set," she conveyed. "There is something so amazing about the energy of a group of people working toward a common goal; the focus and drive is unparalleled—I love the camaraderie. [Director] Crystal Arnette is brilliant—Crystal's aesthetic is so clear, that she is able to communicate what she is looking for very quickly. When you're not matching her aesthetic, she'll let you know."

In unison is Dorn-Bagala's husband, musical director of *The Hunted: Encore* Marcus Thorne Bagala, who has been writing music for National Public Radio's acclaimed radio show and podcast *This American Life* for just shy of two years and was the synth designer

for the first two seasons of Showtime's *The Affair*. "I studied film scoring and songwriting at the Berklee College Of Music," he said. "My songwriting major had a concentration in musical theater writing."

When producer, co-writer, editor, and performer Ned Donovan decided to bring in Preston Max Allen to write the majority of the songs for season two of *The Hunted: Encore*, Bagala's primary tasks including finding ways to take the songs and "sprinkle just enough analog 80s synth vibe to bring them even more into the world" of the show. "A modern action project has specific scoring needs," he said, pointing to 'big drums' and musical drama. "We looked for places we could use that vintage 80s horror feel to enhance and play with the heightened nature of the show. We also had much more cinematic visual language this season, thanks to Crystal [Arnette]. Once we had established the sound of the show for the music team, we then found places we strategically break that, and, in doing so, enhance the humorous moments."

For Bagala, his chief duties on *The Hunted: Encore* took place before the commencement of principal photography. "Due to the nature of shooting a musical, the songs were 85% locked before we shot anything," he said. "When the picture was finally passed back to the music team, we ended up cleaning things up and finding little places here and there that we could enhance the picture with some extra orchestration. All the music was recorded in my home studio in Astoria, New York, [and] most of the instruments were played by either me or Will Melones."

In the end, Bagala noted that the idea of what a modern musical can be and sound like is drastically expanding. "When you can look at what's on Broadway now and see shows like *Hello, Dolly* next to *Hamilton* or *Waitress*," he related, "I don't think you can say that 'musical

theatre' is a genre so much as a form of storytelling — I definitely think that's how we approached *The Hunted*."

Entirely self-taught filmmaker Crystal Arnette studied at the University of North Carolina School of the Arts in their School of Drama before making her own films with Canon's DSLR series of cameras. Once she moved to New York City, Arnette continued to work as an actor on all types of sets, absorbing all of the knowledge she could. Soon, her own filmmaking career beckoned, which now has included creating hundreds of videos, many of which advertise off-Broadway ventures.

On her sets, including *The Hunted: Encore*, you will never find her in a trailer between set-ups. "I'm usually in video village, watching setups, watching takes, seeing what works and what doesn't," she stated. "Through my projects over the past six years, I have refined my vision and taught myself every aspect of the filmmaking process."



For season two of *The Hunted: Encore*, Arnette came on board just four days before principal photography began. "While I did not have a hand in sculpting the scripts, most of casting, or location decisions," she revealed, "I had full command over the look of each song and episode from filming to post-production. In post-production, since I am also a professional editor, I worked closely with Ned [Donovan] on the edits of every episode and did some finishing editing on two of the episodes."

Arnette explained that in the narrative parameters of *The Hunted: Encore*, an actual filmmaker is following Megan Dorn-Bagala and the *Encore* team, documenting what happens to them. "For season two, Ned and Marcus wanted to make the songs true music videos," she said, "so it meant each time a song begins, the style of filmmaking completely changes. The magic of the series is that it works — you buy that the scenes are this guy's documentary, and that the songs are full music videos, and they were likely made by the same person."

To realize the eight episodes for the show, Arnette filmed primarily with the Sony A7 camera, also utilizing a Canon 7D & Mark III used for many of the 'vlogs' and several additional angles for another specific sequence. For handheld scenes, Arnette and cinematographer Garret Kafchinski implemented a Zeiss zoom lens, while, for musical sequences, they often switched to using Zeiss prime lenses. "We primarily stayed on the 35mm, with notable exceptions on the [song] "How I Saved The Day" which uses the 18mm for its exaggerated wide-angle, and the verses of "In The End" which were on the 50mm to add shallower depth to the slow-motion portions," Arnette detailed.

Co-star and visual effects supervisor Bob Chapin sought to get involved in production of *The Hunted: Encore*'s various scenes as soon as he could to inform key crewmembers which desired effects were going to be relatively easy and which other ones were going to take considerable time and money. "Most often, even when I'm working on TV and feature films, what you see is what you

get, and you often have to rebuild a shot from scratch," Chapin noted. "Fortunately I was on set for *Encore*, and I could tell the show's director that it was entirely possible to hit someone with a car or jump 40 feet down from the rafters. I was also able to add fangs in several shots which saved precious time on set."

Though he is a veteran of major productions, on *The Hunted: Encore*, Chapin aimed to use as a few effects as possible to minimize time required in post-production to create believable yet economical effects. "I think we ended up with about dozen or so shots for season two," he explained. "Luckily I had time off from my day job, so I was able to breeze through it in a few weeks. I typically use Maya and Nuke at work, but I have various other tools I use at home such as Mocha, After Effects, Premiere — whatever gets the job done!"

Noteworthy is that Chapin began work on the parent show, *The Hunted*, in the days of "video the size of a postage stamp that took 20 minutes to download on a dialup 56K modem." Now, over 15 years later, Chapin has watched this show expand in every sense of that word. "It's gotten exponentially easier to shoot content thanks to cameras, editing systems, software and hardware, but creating a project that can sustain itself has always been a challenge," he said. "Fortunately, we have a simple no-budget concept that's fairly easy for anyone to shoot. And thanks to a continuous stream of user content and our online fan base, *The Hunted* is still kickin'."

Creative hyphenate Ned Donovan's Charging Moose Media has received positive feedback on all of its projects to date, *The Hunted: Encore* being no exception. "Everything just continues to get better and better," he said. "We have two albums, a podcast, and *The Hunted*. I was the stunt coordinator on a feature film that is now on Netflix and other video on-demand services, a zombie romantic comedy called *Night of the Living Deb*."

Also a self-taught filmmaker, Donovan has training in fight choreography and stunt work and has served in that capacity on many stage plays and student films. With a BFA in musical theater from Ithaca College, Donovan brought numerous skills to *The Hunted: Encore*. "I am the show runner and executive producer for the series," he said. "I wrote the first draft of the script for season one in May 2016, and we filmed it in July. I was also in charge of casting, location scouting, as well as stunt coordinating, along with Andrew Mayer."

In concert with Marcus Bagala, Donovan brought in the series' composers and worked with them to write and produce the songs for use in *The Hunted: Encore*'s first season. Additionally, for postproduction on season two, which was spread out between New York City, Maine and Los Angeles, Donovan handled all the editing and color grading, skills which he learned on his own. "I am intricately involved in every single aspect of the show, and I know it like the back of my hand," Donovan remarked. "For me, the hardest part is not being able to fully invest 100% of my attention into being an actor because I'm making sure we get everything we need for postproduction, ensuring that food is available for everyone, making sure everyone is safe with their fights, and prepping shots, managing the locations, getting playback up and running for the songs."

To finalize the eight episodes for season two of the show, Donovan edited in Final Cut Pro X, used ColorFinale to grade the footage, and utilized NeatVideo to clean up the artifacting in lower light situations. Photoshop was used to make the vlog frames, and Apple's Compressor application was used for final exports. "The show is made to be fun, compelling, and funny, while still having interesting characters and worthwhile plot lines," Donovan commented. "We're making a product that we feel is wholly unique in the landscape of web media, but it is a challenge still to be heard amongst the other web shows jockeying for position. In our minds, all you can control is quality, and we feel our show has that, so now, it's about getting it in front of people, and letting them decide for themselves."

The official soundtrack to The Hunted: Encore will be available on Bandcamp with availability on iTunes, Apple Music and Spotify to follow soon thereafter.





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Streamline Creative Workflows*

Now with Thunderbolt™ 3 technology, the LaCie® 2big Dock, which is the next evolution of its popular 2big professional 2-bay RAID storage solution, delivers fast speeds and massive capacity, making it a powerhouse tool for filmmakers, videographers and photographers. Designed by Neil Poulton, the LaCie 2big Dock is also a sleek yet powerful docking station that provides ports for connecting other devices, a feature that many laptops have sacrificed in recent years. Through a single cable, the LaCie 2big Dock simplifies and centralizes the desktop by directly connecting to a laptop, SD Cards, Compact Flash Cards and other devices. The result is a simplified, more efficient creative workflow.

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* On average, 1 hour of 4K 30fps compressed footage creates 30GB of data. ** 20TB can store approximately 200K raw photos.





Q&A with Pieter Claessens

COLLEGE CATEGORY WINNER

PASS AGE Wins 3rd Place Award

2017 Summer Shorts Film and Video Contest



What inspired the "story" for "Pass Age"?

Pieter Claessens: I wrote the music for "Pass Age" myself. When I was playing the song on the piano, I had these images in my head of a boy running through a forest. The song somehow expressed how I felt at that time, and the images just followed. I think that a lot of older people around me always said that life can go very fast and you better think about how you want to live it. This gave me a certain feeling, which resulted in the song and eventually in the film.



What tools did you use from development to post?

Pieter Claessens: I used a Panasonic GH4 with the 14-140 mm f/3.5-5.6 and Canon FD 50mm f/1.8 lens. For stabilizing the camera, I used a Flycam DSLR nano and a monopod for some shots. The edit was done in Final Cut Pro X, and for the grade I based myself on a color scheme made from some reference pictures.

What were the some of the most important parts for you in regards to Development, Pre-Production, and Production?

Pieter Claessens: Development. That the story would just visualize the song, without the need of words.

Pre-Production. The type of forest was very important to me. I wanted a conifer forest, because it has a special atmosphere and color. Also, the actors should look like they are the same person at a different age. So, I asked a good friend of mine if he, his younger brother and his father wanted to play it. And they did, of which I am very grateful. Only the oldest man at the end is no relative to the other actors, but I just



liked the look on his face.

Production. To visualize that time seems to go faster when you're older, the actor always ran faster at the different ages. To emphasize this, I used slow-motion for the youngest actor and gradually went to regular speed when he became older. The editing pace also helped to create this effect.

Can you share with us a "Challenge and Solution" in regards to the making of your short film?

Pieter Claessens: The forest we shot in was actually not a real forest. It was just some trees in the back of a garden, not even half the size of a football field. So, we had to run in every possible direction through the little forest, just to make it look like it was somewhere else in this "big forest".

What are your thoughts about being selected and winning one of the top placements in the contest?

Pieter Claessens: I'm very thankful for the selection! I'd never thought my film would reach people outside my own little town, let alone outside of Belgium. So thank you very much!



Ohio University Film Division

Q&A with Steven Ross,
Artistic Director/Head, Film Division

What's new at the Ohio University Film Division?

Steven Ross: The Film Division continues to be a hotbed of creative activity. Our MFA graduate students and BFA undergraduates (through OU's distinguished Honors Tutorial College) are in constant pursuit of excellence and originality. The three-year MFA (and BFA) sequence moves from foundation building in the 1st year (with our infamous "boot camp"), to growing levels of specialization in the 2nd year, and culminating in the thesis work of the 3rd year. In the 3rd year, students may opt to direct his/her own thesis film or commit to a non-directing track. The track options are Cinematography, Post-Production, Screenwriting, Feature Narrative and Feature Documentary, each requiring specific course work and portfolios. In the past two years, two teams of students have completed narrative feature films.

The Film Division offers a significant number of standalone teaching opportunities for both our MFA and MA (in Film Studies) students. MA students teach film studies elective classes in their research area – generally two per semester and often more in the summer. MFA students teach classes in screenwriting and 16mm filmmaking. Additionally, through our ongoing and thriving partnership with the School of Media Arts and Studies, our MFA students teach as many as nine classes per year in Adobe Premier, Pro Tools, short form screenwriting, and field audio/video production.

The School of Media Arts and Studies' offers a one-

semester OHIO-in-LA Program that is designed to give students an intensive experience of living and working in Hollywood's media and creative industries. A Film Division MFA student is chosen each semester to accompany the undergraduate group and oversee the making of the short film.

Several years ago, the Film Division entered into an educational partnership with AICE (Association of Independent Commercial Editors), a marketing communications trade association whose members are independent creative editorial, design, visual effects, color grading and audio post production companies.

This has been a fertile source of a number of internships for students in our program and for a number of post-graduates.

Can you share with us some of the changes you've seen with OU's Film Division over the years?

Steven Ross: Students who attended the Film Division pre-2013 would not recognize the school. We have moved into two

new spaces that allows us to provide state of the art post-production facilities, a world class screening room, and ample production work spaces.

Keeping pace with the ever-changing developments in technology remains a challenge for every film school. With our inventory of cameras (RED Scarlet, Canon C200, Sony EX3) and an extremely competitive inventory of production equipment, our students are well-equipped to make their films.

Through an initiative led by faculty member Rafal



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Sokolowski, our casting options have extended well beyond the borders of Athens, Ohio. Relationships have been forged with casting directors and talent agencies in Chicago, Pittsburgh, Cincinnati, and Columbus.

What is the Film Division's philosophy regarding education and teaching?

Steven Ross: For three years, our student filmmakers get an opportunity to totally immerse themselves in a creative bubble. They do this while developing a wide range of skillsets that they will take to the "real world" after graduation when they, like all other film school graduates, will have to invent a new life. From the structured design of the 1st year, the program moves in the second and third years to a period of greater freedom of choice, personal responsibility and creative achievement. The goal of the program is to demystify the process and to create self-sufficient, complete filmmakers.

What other points of pride could you mention?

Steven Ross: Almost all of our graduate students continue to receive generous funding packages that include three years of tuition waivers and graduate stipends. Our students are making quality work as

evidenced by the numerous acceptances into domestic and international world film festivals.

Our faculty has been extremely productive in the last few years. Rajko Grlc's eleventh theatrical feature, *The Constitution*, has won numerous festival awards, including the Grand Prize of the Americas at the 40th Montreal World Film Festival and Best International Feature at the 31st Santa Barbara International Film Festival. The film will open theatrically at Lincoln Center in New York in the upcoming months. Tom Hayes continues to tour with his documentary feature, *Two Blue Lines*, which examines the political and personal challenges of Palestinian people from the years prior to the creation of Israel to the present day told primarily through the narratives of Israelis whose positions run counter to their country's official policy. Rafal Sokolowski is in the final stages of completion of his feature film, *22 Chaser*, starring *Sense8* and Tony-nominated actor, Brian J. Smith.

Our alumni are also shining. Ed Lachman, twice nominated for the Academy Award for Cinematography (*Far From Heaven* (2002), *Carol* (2015) was this year's recipient of the American Society of Cinematographer's Lifetime Achievement award. Brianna Bennett was named the Vice President of Drama Development at CBS Television. John Veleta was a recent recipient of an Emerging Cinematographers Award from the International Cinematographers Guild.



HIGHSCHOOL / JUNIOR HIGH CATEGORY

“Two of These Things” Wins First Place

In 2017 Summer Shorts Film and Video Contest Q&A with Logan Calder and Austin Segal



*Logan Calder, Writer and Director
Austin Segal, Cinematographer*

What inspired the “story” for *Two of These Things*?

Logan Calder: There are a lot of really creative people in my life that inspired this film because, at its core, it’s about those who stand out and, rather than conform and cause others to do the same. Particularly, I was inspired by a friend of mine named Terry DiFalco who passed away last year after being hit by a car. She really embodied the themes of *Two of These Things* more than anyone. The town I live in is very conformist - almost everyone belongs to a country club and looks and dresses exactly the same - and I think that as a result, it is very important to me to try to highlight the fact that those who stand out serve as inspirations to everyone else, and maybe that will cause people to be more

willing to stray from norms rather than abide by them.

What tools did you use from development to post?

Logan Calder: Between development and post-production, a lot of what we used at the film school came down to camera setups like dollies and different lenses to allow us to shoot the interesting shape of the classroom we used, but the real test came down to our use of Final Cut Pro to get the coloring that the entire film really relies on.

Austin Segal: One of my personal favorite tools we used during production was the dolly. As the cinematographer, it was my job to push the dolly forward and back, which required a three-person team, including people to hold the

sound equipment and aid in dolly movement. I love the look of moving shots; they make the film seem alive and active.

What were the some of the most important parts for you in regards to Development to Post?

Logan Calder: When it came to actually developing the film, it was very important to me that there was enough content we could film within our allowed two hours at the film school to really make an audience feel for the main character and root for her, which is not easy to do with so short a piece. After that there was a lot of technical work which was pretty difficult for this type of film, and also just trying to figure out different shots that would work in order

to reflect the main character’s multiple conflicting feelings. On one hand, she feels heavily scrutinized for her color in contrast with her black and white surroundings, which I wanted to represent through close-ups that really show her being confined and also somewhat introspective, but on another hand she also feels distanced from everyone else for her differences, which is



represented the opposite way, with wider shots that literally show physical distance. This was a real hurdle in terms of the style I wanted to use to shoot the film, but the solution came down to alternating between the two types of shots depending on the specific moments where they take place. Finally, for a film like this where any form of dialogue is almost non-existent, music almost becomes a character of its own, and if the music was wrong, the whole movie would be wrong, so that is always one of the most important post-production decisions we have to make.

Can you share with us a “Challenge and Solution” in regards to the making of your short film?

Logan Calder: Besides having to decide how to shoot both distance and confinement in the same two-minute film, the greatest challenge we faced for *Two of These Things* came down to coloring. The New Jersey Film School, where we shot the movie, has a lot of color all over the walls and floors, which made separating our black and white background from our colorful protagonist all the more difficult. There were certain angles we could not shoot at because of a particular poster or paint job that would wind up merging with the main-character’s clothing or her skin or even her red hair, so that seemed like it would be extremely limiting at the start of the pre-production process. We managed to work around this obstacle by cutting or moving shots here and there, but without the phenomenal team I was working with, too many little color details would have fallen through the cracks and

the whole scheme would have come out as a blobby mess.

If you could share your Top 3 Tips related to filmmaking, what would they be?

Logan Calder: First and foremost, and this has been drilled into my brain by my wonderful teacher, Chris Messineo, at the NJ Film School, story is what drives a film. You could have the most beautiful sets, stunning shots and brilliant actors, but if a story falls short, the whole film will too. It is great to have an idea for something technical that you want to do that you think will make a film better, but it will only work if the story is captivating and nothing feels overdone or forced. Second, while it is not always possible with the way a scene unfolds, it is important to consider for each and every shot if it would grab your attention as a standalone photograph. Could you freeze-frame your shot, print it out and hang it on a wall? That’s the question I try to ask myself when I shoot. It isn’t easy, and I sometimes find myself falling short of that goal, but that is when I need to stop myself and take the time I need to think through each and every one is its own work of art, and deserves to be cared for as such. Finally, there is nothing more important for a filmmaker to do than to push themselves to accomplish things they or anyone else never have before. As a student filmmaker, this can be challenging, and my main focus is doing things that the NJ Film School has never done before, but one look at a film like the Blair Witch Project can show that anything is possible. Like

the main character in *Two of These Things*, films are celebrated for the ways in which they stand out.

Austin Segal: *You learn to film by filming.* If you want to improve yourself, try it out and see what works. *Plan everything you can.* Films turn out better when they are well thought-out. “Winging it” doesn’t always work out well in the end. *Trust your instincts.* If you believe in an idea, go for it. Trust your abilities as a filmmaker.

What are your thoughts about being selected and winning one of the top placements in the contest?

Logan Calder: Having a movie I wrote and directed win this award was both completely unexpected and a huge honor. Because this film was made for the NJ Film School, my teacher sometimes submits what we create to awards without the knowledge of my classmates or me, which made it all the more exciting when I received an email out of nowhere saying that *Two of These Things* had been chosen by this magazine as the best High School Short Film.

Austin Segal: It’s such an honor for a film I worked on to even be seen by an audience. For it to be chosen is really satisfying because it shows that other people in the world enjoyed it. For me, anybody being moved by a film I worked on is fulfilling in itself.

Is there anything else you’d like to share with us before we go?

Logan Calder: The ideas that I incorporated into this film all came in a very

interesting and staggered way, so the first stage of writing was honestly just me in my bedroom throwing sticky notes onto my wall. This led to a lot of subtle little moments where the themes of the film are pushed further and further into the minds of the viewer, such as the colorful pencil among grey pens in the beginning, as well as a Sesame Street Clip that shows how we are all taught from a young age to feel negatively towards things that are different, and it all culminated into a fairly short film that I really tried to pack with thematic reinforcement. Finally, something I heard from time to time after I finished the film had to do with the ending, and people would tell me how bothered they were that this was another movie having a female character saved from her troubles by a man, and that just is not what the film is about. If you look at that very last shot where the boy sits down, look at the look the protagonist gives him. This was something we took time to perfect on set, because it isn’t that the main character feels as though she is being saved or is taking a breathe of relief, she is reflecting on the impact she has had on the new boy, and that was something our actress, Nicole, did very well conveying. So, it really is not a man saving a damsel in distress, but rather, it is the main character that saves the boy, inspiring him to embrace his colorful side and everything that makes him different.

Austin Segal: It was such an honor to work with such amazing people. Logan Calder is honestly the best student filmmaker I’ve worked with, so I knew a film written and directed by him would turn out great.



HIGHSCHOOL / JUNIOR HIGH CATEGORY

“Safe Spaces” Wins 2nd Place Award In 2017 Summer Shorts Film and Video Contest

Created by Students from the Wide Angle Youth Media Organization
Q&A with Andrew Hwang, Media Instructor

What inspired the story for “Safe Space”?

Andrew Hwang: What was funny was that this wasn't our original idea. The students and I were working on another idea, but I wanted to do a little creative exercise to help the students do a little thinking.

It started as a fill-in-the-blank worksheet where I had students fill in what they found funny, what they like, and what they worry about. Then I had them write about what they didn't find funny, what they didn't like, and what they don't want to worry about. When I read over their answers for what they liked I wasn't surprised, but when I read the second part, I was floored. So next class I pitched the idea to them, we honed it, and made it into a video!

But I think with everything that was going on, they just had so much on their minds and so much to say.

What were the some of the most important parts for you in regards to working with the students, and in regards to Development to Distribution?

Andrew Hwang: *Development.* This is one of my favorites, but a harder part of the process because middle schoolers have such an amazing imagination, but we can't have a shot where we are doing dangerous car stunts and big explosions, as cool as it may be. So it's my job to take that creative energy and focus it into something more practical with the time and resources that we have. So I tell them, the simpler the better.

Pre-Production. To me, this is the most important part of filmmaking with middle schoolers. Sometimes my students just want to go out and film! But before we go out, I keep asking them questions to make sure they have a clear understanding of how they want to achieve the exact look that's in their minds. This is where they begin to really take charge of their projects and become leaders. From here I just guide them and answer any questions they have.

Distribution. This is something we talk about before we go into filming. We want to say who the audience is so that we have a better understanding of how to cater to our audience.

If you could share your Top 3 Tips related to filmmaking, what would they be?

Andrew Hwang: *Be Nice.* This is something that a lot of people forget. When you are nice, people will want to work with you. *Hustle.* If you work hard, others will see it, and they'll want to hire you. I've landed plenty of jobs because I always try at any task given to me no matter how small. Filmmaking is a team effort and when you contribute people will notice. *Adapt.* Being able to think on your feet creatively



is important because there are so many variables. So being able to think quickly can save you time and money.

What are your thoughts about being selected and winning one of the top placements in the contest?

Andrew Hwang: It's kind of crazy! It's exciting that our film has gotten recognized for something and that it's been seen by people out there. My students worked very hard to make it an amazing video. I'll be sure to reach out to them and let them know that their film is out there and that I'm very proud of the work they put into it.

Is there anything else you'd like to share with us before we go?

Andrew Hwang: I also just want to give a shout out to Patterson Park Public Charter School and their staff, especially to Dr. Liz Obara and Sara Evjen who have been tremendous supporters of the program. Jacob Herman and Danielle Damico for being my assistant and Moira Fratantuono for helping me be a better teacher.

And I obviously couldn't have done it without these students:

Faith Carter-Topp
Desiree Garcia
Ceaser Jimenez-Zamudio
Malachi Jones
Ja'Niya Joseph
Joyce Kasiama
Omarion Lopez
Daniela Rodriguez
Ty'Jai Smith
Maria Foreman
Ma'Kyah Gyant
Na'Kayah Hunt
Calin Jones
Joyce Kasiama
Sanai Matthews
Dallas Solomon
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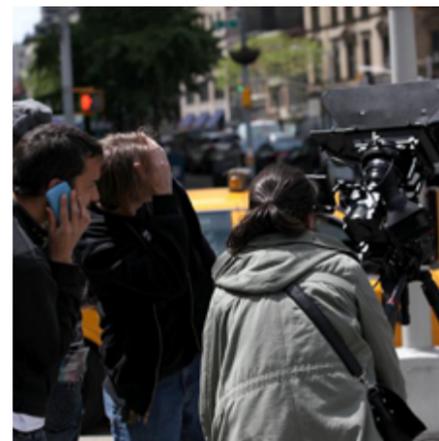
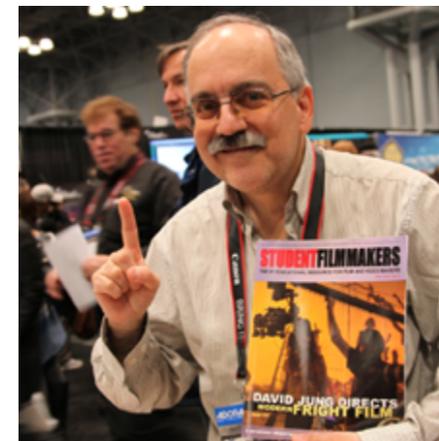
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“My Summer 2017” Wins 3rd Place Award

In 2017 Summer Shorts Film and Video Contest

Q&A with John Bamburoski



Can you share with us a “Challenge and Solution” in regards to the making of your video?

John Bamburoski: One of the most notable challenges I had to overcome, which I am sure many young filmmakers encounter was finding my own style. I found myself often straying towards popular techniques and editing styles, but I wanted

to force myself to be unique. I overcame this artistic roadblock by simply following my instincts. My thought being: *my own unique style will develop and shine through on its own, if I give it the opportunity.*

If you could share your **Top 3 Tips** related to filmmaking / videomaking, what would it be?

John Bamburoski: My top 3 tips -

Equipment is never to blame if you are dissatisfied with your work.

Regardless of views, or praise for your work, **just keep creating.**

A good idea will make a far better film than a great camera.

What are your thoughts about being selected and winning one of the top placements in the contest?

John Bamburoski: I am ecstatic about being selected as one of the winners of this competition. I was apprehensive about sharing my work on a larger stage, but I am very glad that I did. Whether or not it won, I had a fantastic time making the video, and it helped to make this past summer the greatest yet. I am so glad that my hard work was recognized and that I have had a chance to share my work with others.



Since John Bamburoski released his video, “My Summer 2017”, he has gained recognition locally as a videographer who is capable of making quality videos. He’s been tasked by his high school to make promotional videos, as well as music videos and other projects. “I plan to continue making short films in my free time, and working to improve my techniques.”

What inspired the making of your video, “My Summer 2017”?

John Bamburoski: I was inspired to create “My Summer 2017” when I came to the realization that I was entering my last summer before college. I recognized that so much would be changing about my life after a few short months. I decided that I wanted to have my best summer yet, and I wanted to document the entire experience for posterity.

What did you shoot and edit with?

John Bamburoski: I used my smartphone, which I had discovered shoots 4k video as well as slow motion. For some of the time-lapses, I used my DSLR which at the time was a Sony a-3000, an entry level camera.

What were the some of the most important parts for you in regards to Development to Distribution?

John Bamburoski: Planning for a video project like mine was usually difficult, and on short notice. I never knew what the next day would hold, so producing shots was usually done “on set”, and in short order. The majority of time spent on the project was dedicated to production. My approach to not missing important moments from the summer was to record everything and sift through footage later. This led to hours behind my keyboard, deciding what would make the cut. They say the devil is in the details, and it’s very true. I often enlisted the help of friends, family members and co-workers, who gave me inspiration and feedback, allowing me to make adjustments. Once I was satisfied with my final draft, I was ecstatic, and I wanted to share it with everyone I could think of. I shared it on my Instagram (@johnbamburoski), so that my classmates and relatives could view it, and encouraged everyone I talked to, that it was worth their time to watch. The video gained more attention than I had imagined among my peers, and I was often asked about it when people saw me around.

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How to Create

Low Budget Story Ideas

By Jared Isham

Concepts come at us in all sorts of different rates. There's really no way of knowing when the floodgates are going to open sometimes they just cost too much to money to make, especially if we're trying to make it on our own. So how can you come up with story ideas that don't cost \$100 million to make but ideas that you can afford to make on your own and maybe with no money.

I first look at the resources I have around me: locations, props, cast, crew, equipment. I write them down so I have an idea of what the resources I have available. An important thing to do is just to list all the things that are the most difficult for you when you're making a movie -- everything. Is it location? Is it a certain actor you usually work with? Is it the food? List all of those and start with the three hardest things on your list top three and cross them out. Do not include those in your movie. If the hardest thing is location don't include 50 locations and expect to still make your movie on a small budget. If the hardest thing is the cast, try cutting your cast down so it's just one person. If it's casting, choose someone that you really enjoy working with and write a story for them. We're creating low budget story concepts and if something's hard just don't even go there. Make it easy on yourself, the money part is already hard enough

Next I choose a character. Notice I said character not characters - just choose one. Casting is sometimes the hardest things to do when you're making a movie and having to deal with 50 people on set it really makes it tough. So choose just one character. Now that you have your one character start listing options. List, list, list, list.

Come up with as many variations of this character as you can because maybe your first idea just won't work in your story idea concept.

Next put them in a location. Whatever location that you have available, put them in that location and then give them a goal. Then list, list, list. Come up with as many different goals and ideas. Experiment with what you have. Maybe your psychic doctor doesn't work so well in your bedroom closet, but maybe the escaped convict would be a really good story in your bedroom closet. Observe what you have and come up with ideas that can work with those. The important thing though is giving your characters goals. If they don't have a goal then there's really no point of them being there or doing what it is they're doing, which is probably nothing if they have no goal.

Next is to find their opposition. Your character can have a goal, it might be to get out of the closet, but then you have no movie. They step out of the closet and the movies over. Give them opposition, something that keeps them in the closet. Give them a direct opposition against them achieving their goal. If you're in a one location story this really does amp up the urgency of what your character needs to achieve and it will make it so much more interesting.

With your list of things you're not going to include, your character, the location you access to, your character goals and the opposition, put them into a logline -- your one sentence pitch. Then rework it, rework it, rework it, create lists and lists of different options for this idea and then when you're done you might not have just one story idea that works for a low budget but you might have 50.

Filmmakers Global Network Online



Mark Evitts *Community Spotlight*

Composer, String Arranger, Producer, Songwriter, Multi-Instrumentalist
MarkEvitts.com | [Instagram.com/MarkEvitts](https://www.instagram.com/MarkEvitts)
[SoundCloud.com/MarkEvittsMusic](https://www.soundcloud.com/MarkEvittsMusic) | [Twitter.com/MarkEvitts](https://twitter.com/MarkEvitts)
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Tell us about your current projects.

Mark Evitts: I'm a workaholic. I'm always working on something, either for others or for myself. This week, I finished up a full orchestra suite with a Gaelic choir, composed a double quartet for a song by a Nashville songwriter, finished an album of string arrangements for a Christian pop artist, and am working on my own compositions when I can fit it in.

Can you share with us one of your projects, an achievement, or event that you feel has impacted your work and career in a significant way?

Mark Evitts: Several years ago, I was asked to work on the NBC show, SMASH (2013). I arranged the strings for several songs in the second season, and one ended up being nominated for an Emmy. It was my first time working for a major TV show, so it gave me some insight into deadlines, i.e., "We need it NOW!"), scoring to picture, using industry vernacular, and opened the doors to other film/tv projects.

Can you share with us a film composing or music-producing-related "Challenge and Solution"

Mark Evitts: I feel like working with budgets is always a challenge, but finding the solution is fun. Well, the solution isn't the fun part. The challenge to make the score sound like it cost \$1 million when we really had \$5,000-\$10,000... that's the fun part. There have been several projects where I've recorded every instrument live by myself. Luckily, I'm a multi-instrumentalist, so it didn't take as long as it sounds.

Can you share with us your thoughts on film composing, music, or the film/tv industry in Nashville?

Mark Evitts: Well, Nashville is "Music City." I grew up in Kentucky and my closest connection to the music industry was Nashville. I played with a band during college and left to go on the road as the fiddle/mandolin/guitar player for multi-platinum, pop-country artist Rodney Atkins. After moving to Nashville full-time, I began playing violin in the studio more and arranging/scoring for artists all over the country and in all genres of music. I've produced several artists, some of whom have gone on to get frequent sync

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placements. All of these experiences, led me to film and TV. Now I think I've worked with directors and producers from the UK to Sweden to Atlanta to L.A. I'm in Los Angeles enough now that I need a second apartment! (But who can afford that, amiright??)

Can you describe your process for composing for film/video/media (or songwriting)?

Mark Evitts: For me, composing is all about the story. Whether I'm working on a film, musical, artist project or something commercial, I go to the director or music producer or artist to understand their vision first. Once I see the story from their perspective, I pick up a violin and play some melody ideas. Even if the song doesn't need violin or strings, I can typically "sing" it better through a violin because it's such an emotional instrument. I could nerd-out on you about my technical joys of the composing process, but overall I build out the track by finding the emotion within the parameters of the scene and story arc. That is true of all my music.

If you could share your Top 3 Tips related to film composing, songwriting, or working with film/tv projects what would they be?

Mark Evitts: "Preparation + Opportunity = Success." I heard this early on in my career and adopted it as my work ethic. It merely sounded like grandpa-advice at the time, but it's actually paid off. I create templates and have my workflow in order so that I'm always ready for an unexpected opportunity. Someone else once told me, "it seems the harder you work, the luckier you get." That's so true! The more jobs I get or even create on my own, the more jobs or ideas just seem to appear serendipitously. And the next project seems easier and more efficient because all projects prepare you for the next one.

"Never be the best musician in the band." My best friend told me this before moving to Nashville and it's true. I've also heard this, "Always be the dumbest person in the room." If you surround yourself with people that are more experienced in your field, you'll grow.

"You have your own ears." I've come to a point in my career where people send me work and say, "do your thing," with little direction attached. That's because I've developed a sound that's very me, and most people hire me for that sound. But, even with that reputation, I'm always evolving, being influenced by fresh ideas, and getting excited about working with new people who have their own "ears." That's the foundation of creating and the true reason we all sacrifice a lot to play this crazy game called entertainment.

TOP 5 GIFT IDEAS HOLIDAY GUIDE

For Filmmakers, Videographers, Storytellers, and Crew



1 Azden SMX-30

Meticulously handcrafted in Japan, Azden's **SMX-30** video microphone is actually two microphones in one, allowing you to switch between using a mono shotgun-style microphone and stereo pair of cardioid microphones. The mono mode is perfect for capturing dialogue as it focuses in on your speaking subject while rejecting noise from the surrounding environment. Meanwhile, the stereo mode is capable of capturing realistic, immersive audio that enhances the viewer's experience, which is ideal for recording scenes like a musical performance or a sporting event. Other features include a 3-stage gain control switch with a +20 dB boost or -10 dB pad, a low-cut filter switch for mitigating low-frequency noise, and an automatic power mode that will turn the microphone on or off with your camera.

With all of its features and versatility, the SMX-30 would be an invaluable tool for any filmmaker. The common retail price on the SMX-30 is \$249.

Learn more and buy this product online at www.azden.com.



2 Azden SGM-250CX

Meticulously handcrafted in Japan, the **SGM-250CX** is a short-length, condenser shotgun microphone that's ideal for mounting on compact digital cinema cameras, as well as DSLR and mirrorless cameras equipped with XLR adapters. Measuring a mere 6 inches in length, the SGM-250CX is unobtrusive without sacrificing on audio quality or directionality. Integrated in the microphone's design is a hardwired, 13-inch XLR cable for convenient connection to camera microphone inputs. The microphone's highly sensitive, condenser element is powered by standard 48 V phantom power which most XLR microphone inputs can provide. Included with the microphone is Azden's SMH-X shock mount, which mounts to standard size camera shoe slots, as well as 1/4"-20 threaded mounts and tripods.

Also included are a custom foam windscreen and diameter expander sheets for universal compatibility with ring-clamp style microphone mounts found on many cinema and broadcast cameras. The common retail price on the SGM-250CX is \$199.

For more information, and to purchase this product, go to www.azden.com.



TOP 5 GIFT IDEAS

HOLIDAY GUIDE

For Filmmakers, Videographers, Storytellers, and Crew



3 Sound Shark Premium Kit

The **Sound Shark Premium Kit** includes a Sound Shark along with a Wind Cover, and a professional quality omni-directional lavalier (lavaliere) microphone custom built for us by Microphone Madness. This professional level microphone comes with a 3.5mm connector that will work with most cameras and digital recorders and provides dual mono signals.



The dual mono connector provides the signal from the microphone to both channels of your stereo recording device. This microphone itself requires a bias voltage of 1 to 9 volts D.C. (also known as plug-in-power) and can be used with most cameras and recorders on their own.

Learn more at www.soundsharkaudio.com.



4 JVC GY-LS300

Compact, convenient, and ultra high definition. The **GY-LS300** is equipped with a 4K Super 35 CMOS sensor and accommodates a wide range of cinema and photographic lenses and adapters for dazzling cinematic effects. Create hours of pristine recordings on SDHC/SDXC media in a variety of image formats including 4K Ultra HD, Full HD with 4:2:2 sampling, SD and web friendly proxy formats. Conventional DSLR cameras simply can't match the high reliability, long recording time and ergonomics provided by JVC's GY-LS300. Its dual codec design allows you to make 2 copies of your program simultaneously. You can even stream live HD over the internet to content delivery networks such as USTREAM while recording full HD. No other removable lens video camera offers this much flexibility in such a compact, easy-to-handle form factor.

To learn more about this camera or to find a dealer / reseller in your area, go to www.pro.jvc.com.

TOP 5 GIFT IDEAS HOLIDAY GUIDE

For Filmmakers, Videographers, Storytellers, and Crew



5 Blackmagic Design URSA MINI 4.6K PL-Mount Digital Cinema Camera

The compact **URSA Mini camera with PL lens mount**, 4.6K Super 35 sensor and an incredible 15 stops of dynamic range, is lightweight and perfectly balanced for handheld use and comfortable enough for all day shooting. Compatible with the most cinematic PL lenses, features include 12G-SDI connections, 5" fold out touchscreen monitor and side grip with camera control functions as well as dual CFast card recorders, built in stereo microphones and more.

How to Buy Blackmagic Cameras? Visit www.blackmagicdesign.com.



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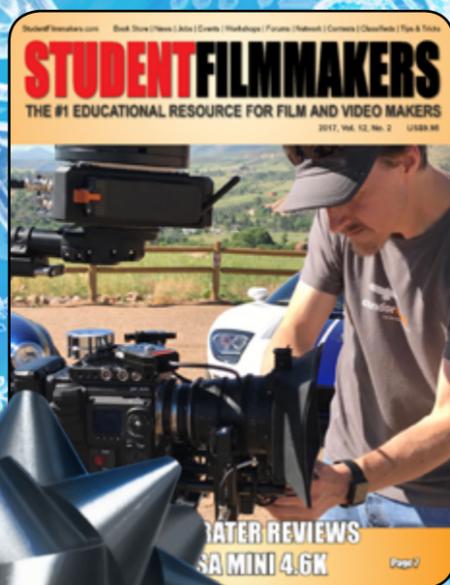
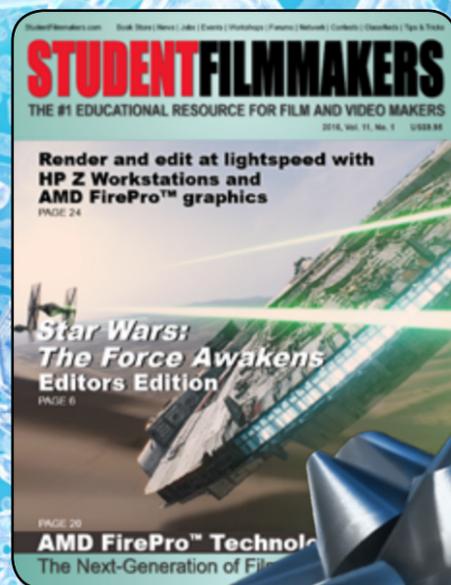
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