

STUDENT FILMMAKERS

THE #1 EDUCATIONAL RESOURCE FOR FILM AND VIDEO MAKERS

2014, Vol. 9, No. 3



CARADOG JAMES BUILDS THE MACHINE

Page 22

Editor's Letter



At STUDENTFILMMAKERS Magazine, we always love to be the first to announce the newest cameras and technologies. Take a look at three of Nikon's newest cameras, including the Nikon D810 (Page 17). STUDENTFILMMAKERS will be reviewing the Nikon D810 very soon, so stay

tuned and check out daily news, interviews, and news bytes on www.studentfilmmakers.com for more announcements and updates.

Another new camera to watch for is IO Industries' 4KSDI camera (Page 21). They are introducing their new camera at IBC2014 in Amsterdam. STUDENTFILMMAKERS Magazine is returning to IBC again this year to exhibit and distribute our newest magazine issues in Stand #36 and #37, located in the Hall 8/9,10,11 Walkway.

Jam-packed with educational "how-to's", this exciting issue of STUDENTFILMMAKERS Magazine will be exhibited and distributed at the University Film & Video Association Conference (UFVA) in Montana, August 6-8, 2014 – and at the IBC2014 in Amsterdam, September 12-16, 2014. Meet us at the events, pick up your complimentary issues, and sign up for free digital subscriptions at our tables.

Our Cover Story goes behind the scenes of the UK independent science fiction feature film, "The Machine" (Page 22). The On Campus department features Video Symphony and Ambar Salinas, winner of the American Cinema Editors' "Best Student Editing" Award (Page 34). Improve your networking skills (Page 28) and internships (Page 36). Share these with your students, interns, and colleagues. Meet this issue's Featured Networker, Christopher Hall (Page 32). Get advice on directing Actors/Writers (Page 4). Learn how to set your DSLR camera for a good exposure (Page 12). Create a paper edit for your documentary in 5 Steps (Page 6). Find out 4 Important Tips on working with child actors (Page 16). Immerse in screenwriting and story development best practices and insights (Pages 18, 26, 30, 31, 40, and 46).

Join the largest and fastest growing film and video network on the web. Be discovered and get hired by productions looking for crew and talent. Find other like-minded, dedicated crew and talent to work together with on your films, videos, and media projects. Share your kickstarters, video contest entries, and film screening information. Create and update your complimentary Profile Page for a chance to be featured in the next edition of StudentFilmmakers Magazine, which reaches over 90,000 subscribers and readers.

Never Stop Learning. Never Stop Networking.

All the Best,

Jody Michelle Solis

Editor-in-Chief

networking.studentfilmmakers.com/jodymichelle

The # 1 Educational Resource for Film and Video Makers

Visit us online at

www.studentfilmmakers.com

Publisher

Kim Edward Welch

Editor-in-Chief

Jody Michelle Solis

Designer

Tincuta Moscaliuc

Contributing Writers

Thomas Ackerman, ASC, Jack Anderson, Anthony Q. Artis, Arledge Armenaki, John Badham, Christopher Ball, CSC, Karl Bardosh, Jeremiah Baumbach, Bayou Bennett, Norman C. Berns, Paula Brancato, Al Caudullo, Chris Cavallari, Pete Chatmon, Michael Corbett, Sky Crompton, Jason Croot, David Daudelin, Jeff Deel, William Donaruma, Pamela Douglas, David E. Elkins, SOC, Scott Essman, Carl Filoreto, Jon Firestone, Fred Ginsburg, CAS, Ph.D., MBKS, Dean Goldberg, Jennifer Grisanti, Charles Haine, John Hart, Catherine Ann Jones, David Kaminski, Michael Karp, SOC, Carole Kirschner, Peter Kiwitt, John Klein, Klaudia Kovacs, Dave Lent, Wynona Luz, Monty Hayes McMillan, Erica McKenzie, Jonathan Moore, M. David Mullen, ASC, Ryan Pickett, Theresa Meeker Pickett, Gleb Osatinski, Patrick Reis, Peter John Ross, Dr. Linda Seger, Sherri Sheridan, Steven Silvers, Pamela Jaye Smith, Scott Spears, Peter Stein, ASC, Melissa Ulto, Mike Valentine, BSC, Manuel Valladares, Saro Varjabedian, William F. Vartorella, Ph.D., C.B.C., Tony White, David Worth, Dean Yamada, Kathie Fong Yoneda.

Advertising & Sponsorship Opportunities:

Kim E. Welch: 917.743.8381

Edmund Olszewski: 903.354.4932

Contact StudentFilmmakers.com

www.studentfilmmakers.com/contact.shtml

917.743.8381 (US and International)

Subscriptions, bulk orders, and collections:

www.studentfilmmakers.com/store

1Year Subscription: US\$45.00. 2Year Subscription: US\$90.00. 3Year Subscription: US\$135.00. For subscription, mailing address change and distribution inquiries, go to www.studentfilmmakers.com/contact.shtml

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

Copyright 2014 StudentFilmmakers.com (All rights reserved.)

Printed in the USA.

Postmaster

Send address change to: *StudentFilmmakers Magazine*
42 West 24th St., New York, NY 10010.

Beachtek	www.beachtek.com	P11	iKan	www.ikancorp.com	P9
Camera Coats	www.cameracoats.com	P29	In-Sync	www.insyncpubs.com	P51
Camera Motion Research	www.camotionllc.com	P15	Lowel	www.lowel.com	P7
CCW	www.ccwexpo.com	P45	Next Video	www.nextvideoexpo.com	P41
CSI Rentals	www.csirentals.com	P52	Nikon	www.nikonusa.com/cinema	P5
CSS Music	www.cssmusic.com	P29	PhotoPlus Expo	www.photoplusexpo.com	p43
Edge Dive Tech	www.edgedivetechnology.com	P11	Shure	www.shure.com/americas	P13
IBC	www.ibc.org	P39	WCU	www.filmmandtv.wcu.edu	P11

DIRECTING	4	Advice for Directing Actors Who Are the Writers of Their Films and Projects Pitfalls to Avoid
DOCUMENTARY	6	How to Create a Paper Edit for Your Documentary 5 Important Steps
CAMERAWORK	12	Exposure Get on Target
DIRECTING	16	How to Work with Child Actors 4 Important Tips
PHOTOGRAPHY	17	3 New Nikon Cameras Tech Facts at a Glance
SCREENWRITING	18	Blockbuster Movies with a Reality Check 9 Important Elements
CAMERAWORK	21	Introducing New 4KSDI Camera from IO Industries We Asked 4 Questions
FEATURE FILM PRODUCTION	22	Caradog James Builds THE MACHINE Behind the Scenes of the UK Indie Sci-Fi Feature
STORY DEVELOPMENT	26	The Evolution of an Idea into a Script Story Development
NETWORKING	28	7 Steps Of Faking It To Making It Let's Get Started
SCREENWRITING	30	"Love of Adventure" from the new book SHOW ME THE LOVE! All Kinds of Love for All Kinds of Stories
SCREENWRITING	31	Inside Story Personal Arcs Equating to Professional Success in Story
NETWORKING	32	We Asked 7 Questions Q&A with Featured Networker Christopher Hall
ON CAMPUS	34	Video Symphony Alumni On the Move: Ambar Salinas Exclusive Interview with Ambar Salinas, Video Symphony Graduate, Winner of American Cinema Editors' "Best Student Editing" Award
BUSINESS	36	How to Be an Internship Rockstar 8 Do's and 8 Don'ts
CONTINUING EDUCATION	37	The Cutting Edge Post-Production Tour with Adam Epstein 32-CITIES JULY 20TH - SEPTEMBER 22ND, 2014 The Cutting Edge Tour
PROFESSOR'S PERSPECTIVE	38	Why the Sony FS100 is a Great Teaching Tool NEX-FS100 with the Super 35 Sensor
BUSINESS	40	Story Brand Building in the Internet Age Novel to Film Career Step-By-Step
SCREENWRITING	46	Where Do You Get Ideas? How to Always Have Something to Write About
	47	Directory
	51	Global Marketplace



PITFALLS TO AVOID

MANY YOUNG ACTORS END UP IN THE SAME BOAT AS YOUNG FILMMAKERS: HOW DO YOU CREATE THE SORT OF WORK THAT GETS YOUR NAME OUT THERE AND BOOKS YOU JOBS? MANY OF THOSE ACTORS TAKE THE ADVICE THAT THEY SHOULD WRITE SOMETHING FOR THEMSELVES TO APPEAR IN AS A SHOWCASE FOR THEIR TALENTS. THEY KNOW THEMSELVES, THEY KNOW WHAT THEY CAN DO, AND THEY CAN GIVE THEMSELVES THE PARTS THEY AREN'T GETTING FROM THE INDUSTRY. IT WORKED FOR STALLONE, IT WORKED FOR BILLY BOB THORNTON, IT WORKED FOR MATT DAMON AND BEN AFFLECK. IT CAN WORK FOR YOU.

On the job boards I constantly see postings for these actor/writers looking for directors to work with in crafting these films to be showpieces for their talent. It's one of the most common postings you see. In fact, the first significant feature film I directed came

out through this situation: "Angels Perch," starring J.T. Arbogast, who wrote it and whose wife produced it. As a director looking for projects, it is very exciting to have a performer who is dedicated to the role, who has a deep knowledge of the project, and who often is going to be as actively engaged as you are in financing the project (or even take the lead in finance and bring you on as work for hire).

However, there are a few pitfalls that are possible to fall into, or avoid, as you go on this journey.

The first is a matter of ownership of the script, not legally, but emotionally. As a director on set, it's fundamentally your job to deliver the best possible movie, and to do that you need a clear vision for what that movie is going to be and the skills to deliver it. If you can't agree on the overall vision for the film with your writer/star, you shouldn't take on the project. But just as no two people are identical, no two visions are either, and even if you are closely aligned on what the movie can and should be, there will be minute differences of opinion, and you need to clarify in pre-production some sense of how they will be resolve.

On "AP", JT and I did a final "script review" together, where we sat down for days on end going through every scene and talking it out, what the beats were, what the relevance was to the overall movie, what worked and what didn't, to be sure we were on the same page in the relatively low-stress period of pre-production. No matter how stressed prep is, there are fewer people waiting on your decisions, so it's definitely more relaxed than production.

By giving ourselves the time to do that, we were able to avoid major conflict on set, when the clock is ticking and the crew is waiting, and since we had built a bond of trust with one another we were able to have relaxed, enjoyable conversations on issues of staging and performance as they came up.

Apparently Damon and Affleck held a little ceremony a few weeks before the shoot of "Good Will Hunting" where they handed over the script to Gus Van Sant "officially," knowing that the film would be better if the director was empowered to execute fully on it, and JT and I did something similar.

The second big issue is developing a sense of trust with your actor about your ability to sculpt a performance with them: after all, they not only want to make a good film, and they are hoping that their work in the film will propel them to more work. They are invested in doing good work, and they often are producing the project so they really, really care.

That's not always the best place for an actor to be to give a good performance, as it can lead to self-consciousness and self-awareness such that they aren't able to relax and be "in the scene" with the other performers, since they are actively attempting to evaluate their performance while they are giving it. The best scenario is one where the actor trusts the director to pay attention to the performance, and evaluate it properly and give good feedback, so that the actor can turn off their self-evaluation.



At the heart of the image™

D810™



GET INSPIRED

Learn How **Filmmakers** are Using the Nikon D810 for Filmmaking and Broadcasting

Some of today's greatest stories are being told through video, and the Nikon D810 is designed to enhance the way you tell those stories. Nikon D-SLRs deliver dynamic cinema-quality video with stunning sharpness and detail for shooting in a variety of situations. Let Nikon D-SLRs and the vast collection of NIKKOR lenses help take your production to the next level.

See how Nikon is providing the tools for the filmmaker's toolbox at nikonusa.com/cinema.

How to Create a Paper Edit for Your Documentary

from *The Shut Up and Shoot Documentary Guide – 2nd Edition* - by Anthony Q. Artis

5 IMPORTANT STEPS

STEP 1

READ, HIGHLIGHT AND SUBTITLE



Read through the transcript and highlight all the best comments that stand out to you. Of course, which are “the best” comments is highly subjective and will vary from project to project—depending on the overall goal, the story you want to tell, and the new stories and themes you discover as you read through.

As you highlight comments, use a different color for each speaker, so later when you begin to cut, paste and re-arrange passages of text, you will get a quick and easy visual reference of who’s speaking and for how long without having to read the name of each speaker.

NOTE COMMENTS THAT ARE:

- Relevant to your story
- Reveal new information
- Concise and to the point
- Well-said, poetic or just deep
- Humorous

Apart from highlighting as you read, I suggest also inserting bold subtitles at the top of each highlighted section. Titles such as “On Growing Up in Baltimore”, “The First Day of Film School”, “January 1969”, etc. These subtitles will make it much easier to scan your transcript, locate footage

and begin to group your comments by topic, theme, or chronology. These initial subtitles and groupings easily translate into editing bins in an NLE as you experiment with story and structure.

STEP 2

BOLD THE BEST OF THE BEST



Okay, you’ve gone through the whole transcript and highlighted all the best comments, but chances are you’ve still highlighted way more material than you want to include even for a first rough cut of a scene. Go through just the highlighted comments once again with an even more critical eye. This time bold only the very strongest and most concise comments within your highlighted material. Look for the one or two sentences that more succinctly sum up the entire paragraph that you’ve highlighted. (Yes, I’m essentially telling you to highlight the highlights!)

Shemise: My junior year was really good. It was kind of split between fall and the spring. My fall semester, I think was the better semester. I just gained a lot more focus about what I wanted to do. I took intermediate experimental sound mixing, and I was learning about Celtic music, and so that was all kind of pointing me in the direction of where I want to go, which is making musicals, and working with bands, and things like that. So, the fall semester I really grew a lot as an artist, and just figuring out what I wanted to do.

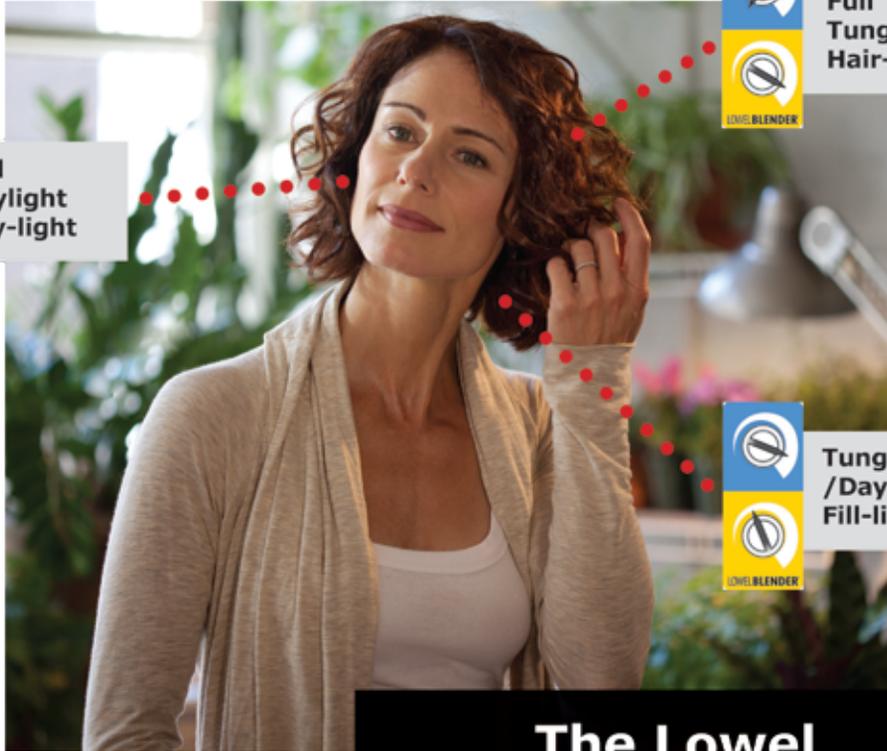
And then, the spring semester I had a lot more going on outside of school, so it was more like figuring out that balance between classes, and life and getting a job, and things like that. And I also started dancing, myself, which I don't the Open Arts curriculum was really good. It's like we can take classes within film, but also classes in other art forms, so it allowed me to take special effects makeup and



Full Daylight Key-light



Full Tungsten Hair-light



Tungsten /Day Mix Fill-light

The Lowel Blender® 3 Light LED Kit



Powerful Color-Mix Interview Lighting

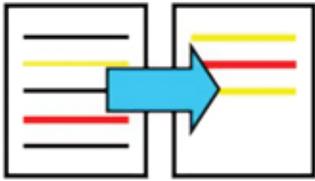
- Classic 3-point lighting with daylight/tungsten color mixing
- Quickly match or contrast your location's lighting
- Sleek, compact, lightweight
- AC powered w/numerous DC options

 Technology From Tiffen



Learn to Light Better: Lowel EDU at Lowel.com

STEP 3 CUT AND PASTE INTO PAPER EDIT



Now create a new document. This will be your paper edit. First copy and paste only the Subtitles you just inserted into the

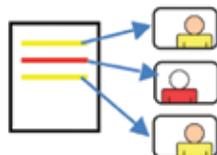
transcript. (At this phase we're starting to move things around a lot more and play with structure, so the subtitles make it super easy to see the order and relative length of time that we're devoting to each subject.) Next, arrange the subtitles on the page in the logical order you think they should be presented and number each one. Viola! Without even thinking about it, you've got yourself a rudimentary outline of your scene or short project. This basic outline is the backbone that will form your project's structure.

Now you're ready to start copying and pasting the appropriate bolded comments under each subtitle. Choose wisely. Even at this stage, I think it's good to be fearless and only include the very best material that makes the very strongest points you want to make. There will be plenty of interesting side comments and humorous lines, but we only want to include the most interesting, to-the-point and concise comments.

Another advantage of this method of creating a paper edit is that you will have a quick color-coded visual reference as to how much screen time each person will be featured for. Screen time will vary from speaker to speaker, but a good general approximation is to count on 2–4 minutes of screen time per page of comments.

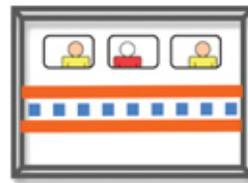
STEP 4 PULL THE SELECTS

Now that we've selected all the strongest material, we're



ready to locate those clips and put them into edit bins for easy assembly. If your transcript has notations for timecode, this process should be fairly quick. Create edit bins that correspond to each of the subtitles you created earlier and put the appropriate bolded and highlighted clips into each bin.

STEP 5 ROUGH CUT AND REVISE

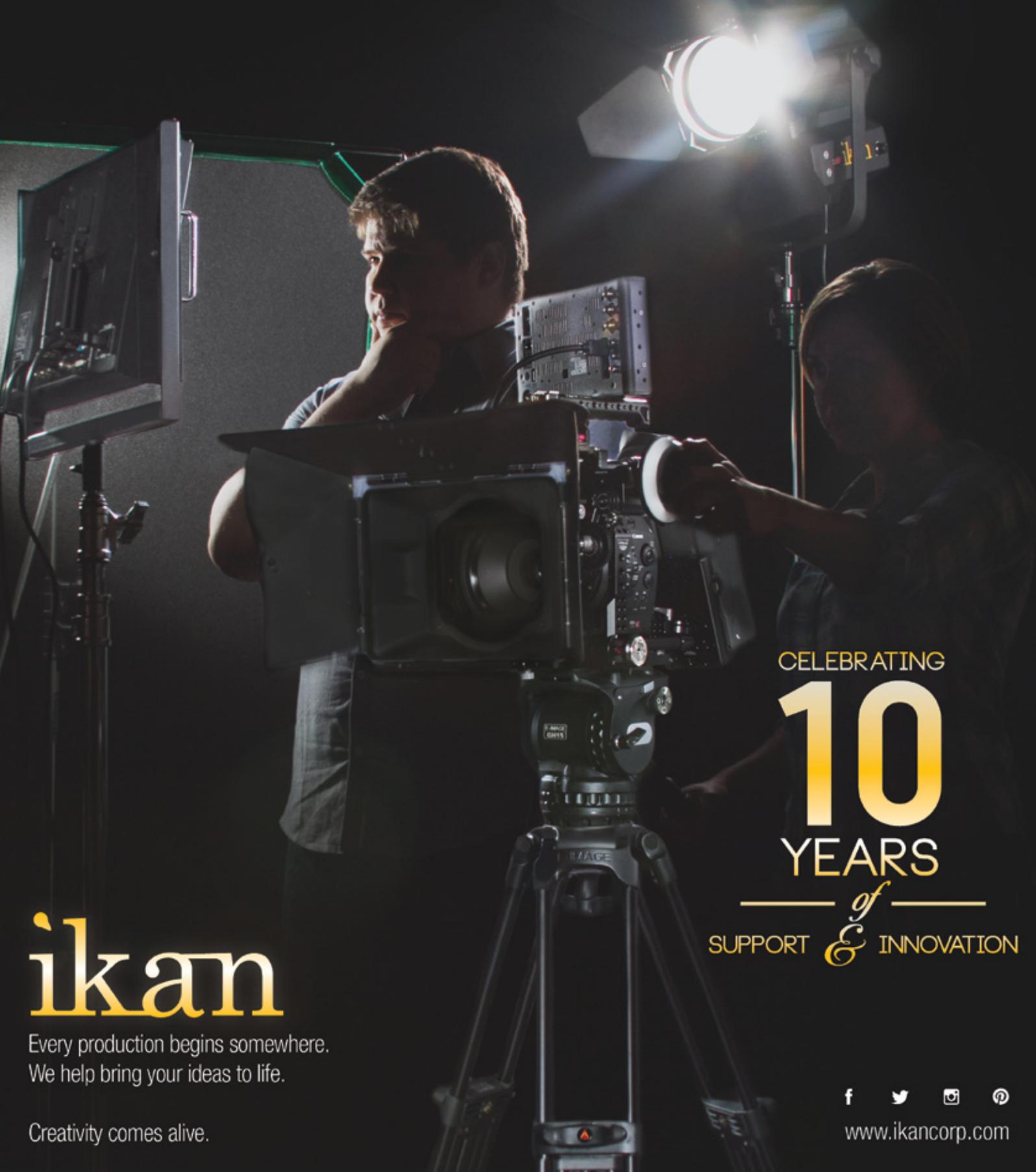


Now you're ready to make an assembly edit. Using the paper edit as your guide, lay the clips out on the timeline in order. Watch the scene or short project several times through. You should

read along from your paper edit to see if things actually sound and play onscreen the way you thought they would on paper. There are sure to be a few instances where they didn't. Words that read clearly on paper may actually be delivered poorly. There could also be technical issues such as background noise or a camera adjustment that make a comment less desirable. On the flip side, some things that may read as ungrammatical or non-sensical on paper, may be perfectly clear in the context of their delivery by a particular character in your story. For example, "Fo' shizzle, my nizzle!", makes no sense at all on paper, but when we hear Snoop Doggy Dog actually say it, his demeanor tone and facial expression make it understood that he simply means, "Yes, I like that, my good friend."

continued on page 10

CREATIVITY COMES ALIVE



CELEBRATING

10
YEARS

— of —
SUPPORT & INNOVATION

ikan

Every production begins somewhere.
We help bring your ideas to life.

Creativity comes alive.



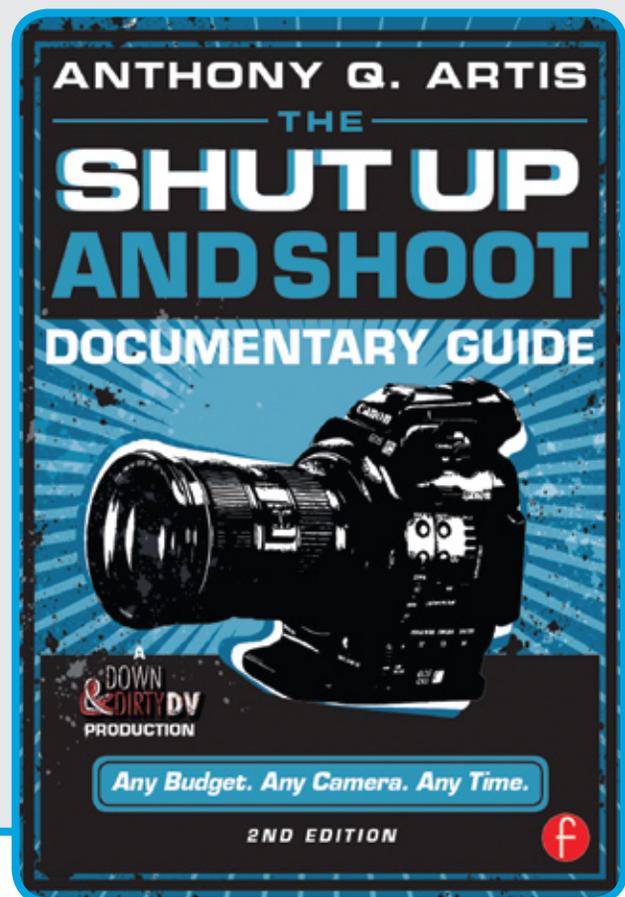
www.ikancorp.com

DECISION-MAKING IN EDITING

At its core the editing process is simply a very long list of decisions. Decision-making in the editing process can be motivated by all kinds of things from the technical, to the story-driven, to the practical. I think the process is best defined by asking yourself an interwoven series of questions about the information, story, and characters being presented onscreen. Questions such as these . . .

QUESTIONS TO ASK WHEN REFINING AN EDIT

- 1** Has the same point already been made by someone else in your project? If so—from a story perspective—which subject is the best character to deliver this particular bit of info for your project?
- 2** Do you really need every sentence you have selected in the passage to make the point? Could you chop off the front or end of the sentence, or perhaps a phrase in the middle and would the point still make sense and come across?
- 3** Does the comment make sense in context? Or do we need another piece of information or specific visual to understand it?
- 4** What else might better help the audience to understand this particular comment—A graphic? Subtitle? Comment from another character? Animation?
- 5** Do you already have the visuals you need to clearly illustrate, show, or support the commentary at hand? If not, can you get archival or stock footage, shoot something else, use a still photo, magazine, or newspaper headline?
- 6** Have you arranged the selected comments in the most logical order to communicate the scene at hand? Have you inadvertently arranged things in a way that actually presents some comments out of context?



beachtek
the quiet connection



ULTRA PERFORMANCE ULTRA FUNCTIONALITY

Get connected today and hear what the DXA-SLR ULTRA can do for you. Visit our website or contact us for more details.

beachtek.com

(416) 690-9457

DXA-SLR ULTRA

The Essential HD/SLR Audio Adapter
with Rod Support For Cameras Rigs

FILM & TELEVISION PRODUCTION AT WCU PRODUCING SUCCESS



FOR MORE INFORMATION:
FILMANDTV.WCU.EDU
828.227.2324

**Western
Carolina**
UNIVERSITY

ZEUS LIGHT



...THE PROFESSIONAL'S CHOICE



**EdgeDive
Tech.com**

GET ON TARGET

I want to talk about image exposure in the filmmaking process. Exposure is the lightness or darkness of the image in your viewfinder or monitor. During my career as a cameraman I have set the camera's exposure a zillion times. Getting a good exposure is very important every time you set a shot.

A good exposure is when the mid tones are clearly represented, and the overall image is not too dark or too light. That is the area of the image that is between black or dark areas and white or the highlights. Right in the middle is the midtones. The camcorder has a built-in light meter that measures bright areas, shadows and midtones. Exposure is largely based on midtones. A Gray Card represents middle gray, your midtones and it is an inexpensive professional card that will help you with your exposure technique. You can buy



Normal: "Reading the Gray Card" ISO 200 - 1/60 sec - F11



Under-exposed - 2 Stops



Normal Exposure



Over-exposed - 2 Stops



BECAUSE SOUND QUALITY MATTERS

VP83 & VP83F LensHopper™ Camera-Mount Shotgun Microphones

When you want your audio to sound as good as your video looks; choose a new VP83 or VP83F LensHopper™ camera-mount shotgun microphone. For use with DSLR cameras and camcorders, the LensHopper ultra-compact condenser microphones provide superior off-axis rejection and deliver natural audio reproduction. The VP83F features integrated flash recording / playback (MicroSDHC) that enables WAV file capture at 24-bit / 48kHz sampling rate. All models feature an integrated, exclusive Rycote® Lyre® shock mount to isolate your audio from vibration and mechanical noise.

Visit shure.com today for more information.



www.shure.com/americas

© 2013 Shure Incorporated

SHURE[®]
LEGENDARY
PERFORMANCE™

one for under \$10 at any online camera store. It can also be used for "White Balancing."

Most camcorders have "AUTO" automatic or "MAN" manual exposure settings.

If you use "AUTO" you may have mixed results because the camera is often fooled as to what is the right exposure setting. Very bright or dark back grounds or areas of the frame area will influence the exposure in "AUTO" mode and give you a false reading.

Manual exposure is the best way to work. I set the baseline settings before the shoot and then adjust the field settings on location using the on-screen exposure guides.

In "MAN" you control all the settings. This can be a bit overwhelming so let's take them one at a time. First, set your baseline settings before you go out the door for your shoot.

The base line exposure settings are ISO, Shutter Speed, Zebras and Gain. ISO is the exposure sensitivity of the chip or sensor of the camera.

Most Camcorders have a range from 400-800 ISO. To know what your cameras chips ISO is look in the manual. Many DSLR cameras have an adjustable ISO range.

A Rule of Thumb for DSLR owners: 100-200 ISO for outdoors, 400-800 for indoors daytime, 800-1200 for night or dark environments.

Shutter Speed determines the amount of time the light is exposed to the sensor, and it is measured in fractions or degrees.

Rule of Thumb when shooting 24P: set your shutter 1/48 shutter, 30P = 1/60 shutter speed.

Zebras appear in the viewfinder. The settings are in the cameras menu.

Set the Zebras to 90% for general usage.

Over exposure will then trigger the zebras in the monitor or viewfinder when something is overexposed or too bright.

Gain is an adjustment that boosts the video signal. Unless you are in a very dark environment set it to "0" zero and leave it alone.

So now we have set the base settings we need to go to location.

You are on location and you are setting up the camera and trying to get a good exposure.

The field settings are Aperture or F Stop, Neutral Density

TIP: When you are working outdoors, use the viewfinder while you are setting the exposure and focus, and then use your monitor for framing.

A guide for your Neutral Density settings; ND: Off for inside, 1- for bright interiors 2- for open shade, 3- for the sun.

Then set the camera "AUTO" and point the camera at a Gray Card or a neutral object that has a large midtone range that is in the same light as your subject. If you don't have a gray card, frame up green grass or a brick wall or an asphalt driveway. Now hold the camera's frame and change from "AUTO" to "MAN" manual. The camcorder will hold the auto exposure setting, as you are move to manual. Frame up the subject and look at the highlights areas of the image. Now you are in the right exposure range and ready to make adjustments.

The on-screen exposure guides are Zebras, Histogram, and Reflectance %.

Now we are going to adjust the aperture (iris ring) that reads in "f" stops on screen to fine tune the exposure. First, we will look for zebras in the viewfinder. Don't worry they are not recorded in the video.

The brightest areas like the sky or a lamp in the shot will have zebra lines – ignore them. You are only concerned about your subject: the most important part of the image.

If you are filming a person or landscape, then look at the brightest part of the subject. If zebras are on the subject, then adjust the aperture or "F" stop until the zebras just disappear in the viewfinder.

In DSLR cameras, adjust the aperture while viewing the histogram so that the mountains are in the middle. The histogram image has ridges or mountains.

Adjust the Iris/aperture so the slope of exposure does not slide off on end or the other. Keep the mountains in the middle. Now some cameras have a reflectance or % meter built into the camera. I will adjust the Iris/aperture so the reflectance is reading 50% when framing a gray card or 70% when framing a human subject.

So now you know how to set your camera for a good exposure.

Have a great shoot.

Camera Motion Research

Professional tools for filmmakers

RADIAN

Wireless HD Video Solutions

FULL 1080P(60) UNCOMPRESSED HDMI
NEAR ZERO LATENCY, RANGE OVER 300 FT.



UNICAST & MULTICAST

CMR Radian wireless HD video sets give you professional performance with Amimon WHDI technology for an affordable price. While CMR's BackBones provide compact USB battery powered mounting solutions for a wide range of wireless applications on cameras from DSLR's to professional video cameras.

www.camotionllc.com

More professional products from Camera Motion Research



MUSTHD
On-Camera Monitor



Shark Slider S1
Camera Slider



CAMLINK
CMR Accessories



BLACKBIRD
Camera Stabilizer

4 IMPORTANT TIPS



CHILDREN BRING A BEAUTIFUL ENERGY TO SET BUT CAN ALSO BE UNPREDICTABLE. AS A STUDENT FILMMAKER, YOU NEED TO TAKE SOME SPECIAL CONSIDERATIONS WHEN HIRING A CHILD ACTOR. DURING PRE-PRODUCTION, CREATE A PLAN THAT WILL HELP YOU AND THE CHILD HAVE A GOOD EXPERIENCE WHEN YOU GET TO SET. FOLLOWING SOME GUIDELINES CAN KEEP THINGS RUNNING SMOOTHLY WHEN YOU ARE FILMING. EVEN THOUGH AN OLD ADAGE SAYS NEVER TO WORK WITH CHILDREN OR ANIMALS, WORKING WITH CHILD ACTORS CAN BE REWARDING AND ENJOYABLE IF YOU PREPARE IN ADVANCE.

SCHEDULING A CHILD ACTOR

Plan the time that the child actor will be on set far in advance and communicate the schedule with parents early. Children tire easily. Provide the child with sufficient breaks because the mental exhaustion of acting and getting into a role is more strenuous on a child than on an adult. Generally younger children have a routine schedule that they follow, which isn't necessarily the schedule that you are planning for your shoot. Most children can't work long hours or into the night.

CREATING A SAFE ENVIRONMENT

Even if a child is non-union, you must follow regulations when working with a child actor. Follow labor laws. Hire the child through the parents, even when hiring a child as old as 17 years.

Make appropriate wardrobe choices for the child actor. Foster an appropriate environment on set. Mention to the actors and crew members the importance of behaving appropriately with a child on set. Supervise as necessary. Children should not be exposed to anything inappropriate during the scene or behind the scenes on your film set.

COLLABORATING WITH PARENTS

While parents' proximity to set is critical for legal reasons, having parents there can help a child relax as long as the parents don't become a distraction. Working with parents should go smoothly. If you are in doubt about how a parent will act on set during the audition process, have a meeting with them before you get to your film shoot. Discuss your expectations of the parents as well as the children. Always remember that building a positive connection with the parents ahead of time will help things run smoothly on set.

CULTIVATING A GREAT PERFORMANCE

When directing a child, you can use many of the skills that you would use to direct an adult. Positive reinforcement goes a long way in helping you change something about the performance. Similar to adults, children can very easily get their feelings hurt. Especially children who are perfectionists at their craft don't want to feel that they let anyone down by giving a bad performance. Explain the strengths of the performance and what else the child might want to add to make the performance even better.

3 NEW NIKON CAMERAS

TECH FACTS AT A GLANCE

NIKON D810

- A multimedia HD-SLR for photographers and cinematographers
 - New FX-format 36.3-megapixel CMOS sensor with no optical low pass filter (OLPF)
 - Extremely high-resolution, broad dynamic range and stellar sharpness
 - Bolstered by EXPEED 4 Image Processor that offers enhanced image quality and a 30% overall boost in performance
 - Overall performance enhancements (white balance, reduced false color/moiré)
 - Wider ISO range (64-12,800) for improved low-light performance (expandable to ISO 32 and 51,200)
 - Advanced Scene Recognition System, Picture Control Profiles, Highlight weighted metering options all contribute to enhancing image quality and resolution for all types of photographers
 - Powerful video features for cinematographers
 - Full HD 1920 x 1080 video at 60/30/24p and versatile FX and DX crop modes
 - Uncompressed digital video HDMI output to an external device while recording to SD or CF memory cards
 - Zebra stripes for over exposed areas, full manual controls and full time AF
 - Enhanced 51 point Multi-Cam 3500 FX Autofocus system
 - New RAW Size Small format (12 bit) provides increased flexibility in workflow
 - Engineered for versatility and performance with bright viewfinder and 3.2-inch LCD screen
 - An "i" button added for quick access to commonly used settings
- Announced in June 2014 -- Available in late July for a suggested retail price (SRP) of \$3,299.95 (body only) and in multiple kit configurations



NIKON D4S

- Incredible Speed and Performance through the entire workflow
 - Shoots 11 fps at full resolution with AE and AF functionality
 - New Group Area AF uses 5 AF sensors as a single focus point
 - New RAW SIZE S format increases workflow speed
 - Transfer files 10x faster with 1000 Base-T wired LAN
 - 30% faster image processing and energy savings
 - Stunning Nikon Image Quality
 - Newly Developed 16.2 MP FX-format CMOS sensor and EXPEED 4 processing
 - Enhances upon the proven 51-point AF system and 3D Color Matrix Metering
 - Astounding Low-Light Performance; ISO range from 100 to 25,600, expandable to incredible 409,600
 - Professional Video and Audio Capabilities
 - Capture stunning 1080/60p video
 - 2.7x Crop Mode can extend the reach of NIKKOR lenses
 - Improved ergonomics, comfort and durability
- Announced in February 2014 -- Available now for a suggested retail price (SRP) of \$6,499.95.



NIKON 1 J4

- World's fastest continuous shooting frame rate at 20 fps at full resolution
 - 171 contrast detect focus areas and 105 phase-detect AF points for incredible AF accuracy
 - Features an 18.4 MP CX-format CMOS sensor and EXPEED 4A image processing engine
 - Built-in Wi-Fi connectivity for easy sharing of precious moments
 - 1080/60p HD video capability and Auto Image Capture that allows user to capture still images during video recording
 - Slow View Mode allows user to slow down the frame and capture the ideal moment
 - Capable of recording slow motion movies in 1280 x 720 resolution at up to 120 fps
 - Sports a new touchscreen interface with touch shutter functionality
 - New creative modes for both stills and video including Easy Panorama Mode and Creative Palette
- Announced in May 2014 -- Available in now in Black, White, Silver and Orange in three kit options:
- With 1 NIKKOR 10-30mm f/3.5-5.6 PD-Zoom lens: \$649.95 SRP
 - With 1 NIKKOR 10-100mm f/4.0-5.6 VR lens: \$849.95 SRP
 - With the 1 NIKKOR 10-30mm f/3.5-5.6 PD-Zoom lens and 1 NIKKOR VR 30-110mm f/3.8-5.6 lens: \$1,049.95 SRP



9 IMPORTANT ELEMENTS

I wish I had a penny for each time an emerging writer said, "I want to write a blockbuster movie... tell me how to write a blockbuster movie." No one has a magic formula for writing a blockbuster movie, but there are some elements that most successful blockbusters seem to have in common:

- 1** There must be broad audience appeal where the story can instantly "hook" a large portion of the movie-going public and is not offensive or demeaning to a significant segment of the audience.
- 2** The overall story offers something out of the ordinary, something you are unlikely to see on television. (Television movies are often on limited budgets and are not likely to include expensive action sequences, complex special effects or sweeping cinematography.)
- 3** Most blockbusters seem to be rooted in the following genres: action (*The Bourne* series), fantasy/sci-fantasy (*Avatar*, *Monsters, Inc.*), high-concept comedy (*Men in Black*) or a sweeping historical saga with tremendous "scope" (*Braveheart*). On occasion, a drama or romance can become a blockbuster (*Titanic* and *The Blind Side* are two such examples).
- 4** Most blockbusters seem to be loosely structured with a mythical underpinning that the audience immediately recognizes and embraces (*The Star Wars* movies and *The Godfather* movies are two obvious examples).
- 5** The hero or heroine is someone the audience can easily relate to and sympathize with (*Slumdog Millionaire*, *Forrest Gump*, *Precious: Based on the Novel "Push" by Sapphire*, *The Fugitive*). The inclusion of such overwhelming sympathy for the protagonist is what is commonly called the root-ability factor. Anti-heroes rarely make for blockbusters, although some may argue that *The English Patient* is one of those rare exceptions.
- 6** The protagonists must be pitted against either a set of circumstances that are nearly overwhelming or against a villain who seems to have everything in his favor. A protagonist cannot be heroic if the challenges he faces (be they human or otherwise) are not truly worthy of that victorious happy ending.

CELEBRATING

10
YEARS

SUPPORT & INNOVATION

*Inquire about our student discounts

ikan
www.ikancorp.com



"I joined ikan Corp to have the freedom to work with others to create and distribute products that help people make movies and video... ..and to have fun doing it."



Wayne Schulman
New Senior Executive Vice President

ikan

Do not try this at home!

7 The tone of the movie (even if it is a comedy) should be smart, but not intellectual. There is a difference between a character who is intelligent and one who is intellectual. Audiences will get behind someone who may be intelligent but because of misfortune, finds himself at the bottom of the heap. They rarely will cheer on a character who displays only his intellect and not his vulnerabilities or “humanness”.

8 Most blockbusters usually have a satisfying ending. This does not necessarily mean a traditional, happy ending, though happy endings are much more common. “Satisfying” can mean a bittersweet ending, wherein failure or tragic sacrifice is lightened by a sense of fulfillment. *Saving Private Ryan*, *Witness*, and *Titanic* are just three such examples of a bittersweet, but fulfilling and appropriately satisfying ending.

9 And above all, a blockbuster should tap into and portray people’s fears or fantasies, giving them a chance (at least for two hours) to live in a world or in a situation they have only imagined.

If you check out the highest grossing films of all times, more than half of the motion pictures listed will contain nearly all of the elements profiled above.

That said, it’s only fair to give you a reality check!

Although I have given you a list of elements that are common in blockbuster films, it is also important to realize that many of the movies on the “highest grossing” list were not initially thought to be blockbusters by the producers or studios that were involved.

Twentieth Century Fox was surprised and overwhelmed when respondents at the previews of *Star Wars* gave such high marks and positive comments to what Fox’ marketing department thought would be “a nice family-style sci-fi movie” (actually, it is technically a sci-fantasy). But when everyone from teenagers to baby boomers to grandparents gave the film some of the highest responses in history, Fox knew it had a potential hit on its hands. They quickly stepped up their marketing campaign and *Star Wars* has gone on to spawn one of the most successful franchises ever.

One of the most talked-about success tales involves the film *Forrest Gump*.

Warner Bros. originally had the film on their development slate, but did not have much faith in the project and made the decision to put it in turnaround (put up for sale, usually to another studio that is willing to pay for any costs incurred up to that point). A rival studio, Paramount Pictures, quickly recognized the potential for the project and paid Warner Bros. its costs. Paramount went on to make the movie and was happy to add another Best Picture Oscar to its display case as well as a huge grin at the movie’s respectable standing among some of the highest grossing films of all time.

The Full Monty is another example of a film whose grosses stunned its distributors and producers. The heart-felt tale of a group of unemployed, small-town Brits who regain their self-respect and the love of the town’s citizens by “baring all” was made for less than \$3 million, but was the most profitable film the year it was released. It is what the industry humorously calls a sleeper, because its success was unexpected.

Likewise, *My Big Fat Greek Wedding* was made for under \$5 million and has gone on to gross over \$400 million worldwide. *Slumdog Millionaire* was made for \$15 million (which sounds

expensive, but isn’t nowadays) and has grossed over \$380 million.

But what *Slumdog Millionaire*, *My Big Fat Greek Wedding*, *The Full Monty*, *Forrest Gump* and *Star Wars* have in common (besides having grossed hundreds of millions of dollars at the box office) is that each of these projects has “heart.” Their characters may have lived literally “light years” apart, but they all struggled with the need for respect and acceptance, and in their own way, gained the faith and courage to prove themselves.

There have been many writers whose motion pictures contained many of the elements that are common in blockbusters, yet their films did not succeed. On the other hand, there have been many movies that were initially considered “nice” or “small” or “quirky” which had something profound to say about the human condition, and in the process, captured the audience’s hearts and pocketbooks! So when considering an idea for a film project, be aware that there is plenty of room for both commercial and independent-type films. The moral of this chapter is: Whatever the story/idea, write it with passion and heart and not just thoughts of making money!

INTRODUCING NEW 4KSDI CAMERA FROM IO INDUSTRIES

IO Industries, Inc. will be announcing their new 4KSDI camera at IBC 2014 in Amsterdam. StudentFilmmakers Magazine catches up with Andrew Searle, Global Sales Manager for IO Industries, Inc., based in London, Ontario, Canada. We asked him four questions.



DO YOU THINK THIS IS A GOOD CAMERA FOR SCHOOLS?

ANDREW SEARLE: Yes, absolutely. The 4KSDI can be used in so many different ways depending on what your shooting requirements are. It's compatible with many lenses that would already be available at the school from use with other cameras, so it's not a huge investment to make in order to get into 4K production. Also, it has a wide range of output formats and frame rates, more than you would get in any single camera otherwise, so you can use the same camera for 4K 24p traditional-rate shooting one day, then test out 4K HFR 48fps another, then for broadcast production switch it into UHD 60p.

DO YOU THINK THIS IS A GOOD TEACHING TOOL FOR PROFESSORS? WHY OR WHY NOT?

ANDREW SEARLE: I would say yes, and

for one reason, the ability it has to show students the difference between global shutter and rolling shutter cameras. With so much video being shot today with rolling shutter cameras (DSLRs, action cameras, camcorders, etc.), the 'jello' artifacts the rolling shutter sensor causes are a real issue to consider when mounting any of these cameras on any moving platform. Newer high-end cameras like the Sony F55 have global shutter sensors, but the price point for this camera is pretty high in comparison. The 4KSDI provides an affordable way to show how global shutter sensors can avoid those artifacts.

CAN YOU SHARE SOME FEATURES AND APPLICATIONS?

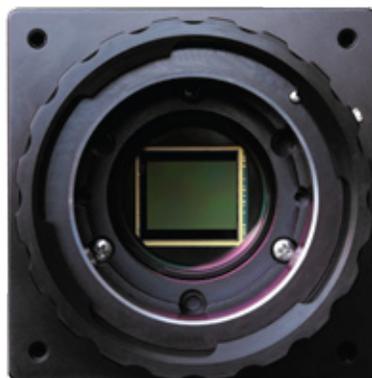
ANDREW SEARLE: Sure, it's a compact, professional 4K camera head with a Super 35 global shutter sensor and quad-link 3G/HD-SDI outputs. It can shoot up to 60p in both 4K (4096x2160)

and UHD (3840x2160) formats with either 10-bit 4:2:2 or RAW output, or up to 30p with 4:4:4 RGB output. There's an interchangeable lens mount with PL-mount, Canon EF-mount and Nikon F-mount options, and all camera settings can be adjusted remotely with our handheld remote control or from 3rd party remote control panels. Multiple cameras can be synchronized together with a tri-level-sync reference, making it great for live events or 360° multi-camera systems.

WHAT KINDS OF WORKFLOWS AND NEEDS DOES IT PROVIDE SOLUTIONS FOR?

ANDREW SEARLE: It's the first camera available of its type (ie. remote-head POV-style camera) with 4K output, so it's going to open up doors for anyone using HD or 2K cameras for remote camera work in reality TV, sports production and aerial video production, just to name a few applications. You can think of it like a building block camera, since it's so flexible on lens options and recording options. It's a platform that's a lot more flexible for overall configuration than what you get with the other 4K cameras available today, but it still provides the video quality people expect.

It will be great for anyone mounting cameras in fixed locations at events or concerts, or for top-down views on the countertop of cooking shows, goal nets in sports games, or mounted to cars or airplanes to provide a great shot of the driver or the outward view of the vehicle.



Caradog James Builds
THE MACHINE

by Scott Essman



BEHIND THE SCENES OF THE UK INDIE SCI-FI FEATURE

Writer-director Caradog James conceived the new independent sci-fi film in his native Wales as a result of interest in the idea of artificial intelligence. “It started out of a passion for the subject matter,” he said. “It seemed to me that there hadn’t been an independent movie about the subject. I love hard sci-fi.”

He began by reading as much as he could about the developments of AI especially as they pertained to British developments. “Because I read so much stuff and futurists like Ray Kurzweil, I was able to keep up with what the UK government was doing,” James said. “After reading all of this stuff, I met this guy in the UK [in the Ministry of Defense] who is building intelligent machines. They mapped a chimp brain — you can use those models for the AIs to make decisions. Next is going to be a human brain. If you have that, what’s the difference between the two? Is there a soul? How you would treat that type of machine?”

To add to his knowledge base, James

also studied children with brain damage. “That wall of information is incredibly distressing,” he stated. “When I met families with autistic kids, I found them so inspiring. I knew that had to be [lead character] Vincent’s backstory. This was all research that I did before I started writing. You need to know who the lead character is, what he wants, and why we should care.”

Naturally, James counsels building a foundation with research in one’s chosen subject, including devising backstories for one’s main characters. “I found it to be incredibly helpful,” he said. “It’s amazing how lacking it is in most movies today. Why is no one taking charge of the story? Why don’t I

care about anyone? I’m not even sure how much it matters to audiences. It’s not the stories that I was brought up on. It’s all about character and following someone you care about; I can’t write until I’ve worked that out.”

With eight months of research under his belt, James took another year to write the script. “I did at least 15 drafts of the script,” he related. “I had a shape. Myself and John [Giwa-Amu, the producer] went around the country pitching the story to rooms full of individuals just looking to invest in anything. We raised money bit by bit.”

In the first conception, James’ script for *The Machine* resembled a piece of



classic horror literature. "The first draft was an adaptation of *Frankenstein* but modern," he said. "I was really excited about doing a direct adaptation—I didn't think a film had captured it properly. It was really interesting, but we couldn't afford to do it."

After some minor changes for budgetary purposes, James finally scrapped the *Frankenstein* direction. "The more I thought [about the *Frankenstein* direction, I thought] that this was doing a disservice," he revealed. "I needed to start again with something I can actually film. I guess by three or four drafts of a direct adaptation, I could take it in a completely different direction. Any film that deals with creating new life is going to go back to *Frankenstein*, [but] I felt that there was a slightly original more direction to take."

Next, James drew from his real life

inspirations to build the world of his film. "The guy at the MoD [Ministry of Defense] said the movies always get it wrong – we're always in some chrome white lab," he stated, instead designing his project's new direction. "You go into a corridor and there's furniture from the 1950s and in the corner there is a supercomputer," James said. "That was a fascinating mix of old and new. I thought that would make a great set design. We could afford it with our budget. I felt it was pretty original and true to life."

Surely, in any dystopic vision, one cannot help but recall the prescient book 1984. "George Orwell is one of my favorite writers," James detailed. "I am very pro-technology. I hope that *The Machine* is one of the most sympathetic characters. New technology, GPS, is great for us, but this stuff was developed for smart bombs. It's always military first and a trickle-down to

civilians. If intelligent machines happen, and I'm certain they will, we will have strong AI that thinks like us. Who are going to be their parents? Who is going to teach this new lifeform?"

Certainly, the parent-child relationship is at play in *The Machine*, and James knew he had to anchor that dynamic to his main character, the male lead. "His emotional journey – the machine becomes an ideal relationship to replace his daughter," James commented. "I saw it as a father-daughter relationship. It has been interesting to see how audiences react. I wasn't interested in exploring a sexual ground. Naked women seem to turn people nuts."

While the script for *The Machine* was being formed, James and his producing partner went around Britain to fund their project. "As I was writing, we were on this road journey which took seven months," said James. "Every week, we



were going to a different place to raise money. I was writing all this while. Red and Black Films is a wonderful very open relationship – the director and a producer. I want to work with [Giwa-Amu]. He’s very open about the challenges of the budget.”

Eventually, James knew that *The Machine’s* final budget would be 900,000 pounds. “I made a TV movie called *Little White Lies* made for 90,000 pounds,” he said. “It won best actor at the Welsh BAFTAs. We didn’t get distribution in cinema[s] because it was a drama. We spent six years developing the project — producers would give us money to develop the project. I wasn’t going to wait another six years [for *The Machine*]. John felt the same way. It was borne from that. I reached my limit of development.”

Casting was the next step for the project. “You send the script out and try to get a sales agent to connect the film to distributors and the audience,” the director said. “The barrier that I came up against was that *Little White Lies* was a TV movie drama. [Agents asked,] ‘How are you going to do the robot in your script and the sci-fi world? You need 3 million pounds to do this script.’”

Going into the feature film venue, James claimed that he learned about filmmaking from making short films. “We knew we could do it, but the industry didn’t,” James said of *The Machine*. “We shot a teaser over a day. That was fantastic. We got a great sales agent and it really helped us with cast – Dennis Lawson (who plays a bureaucrat) and Toby Stephens (as lead character Vincent). They could get a sense of the visual tone.”

To find the titular character, a young woman who goes from human to android, James saw 60 actresses before his team decided on Caity Lotz. “She knew *The Machine* had to be a sympathetic character, an emotional character,” James said, after which he moved onto physical production. “We started looking for locations — and it’s



all mostly in one location — you save money onscreen. That's a massive drain on the time and resources you have. When looking for locations, we find places to build sets in one location. We found an abandoned electronics factory. All the sets that we could, we put in there. We could walk between sets, scrap a set. We had about four-and-a-half weeks to shoot."

With 10 days of rehearsals before the shoot, James did a final shooting draft of the script. "It's hard to edit on the page," he said. "In rehearsals, you being cutting it down. 'I can get this across with a look or a beat.' I'm always looking for that stuff. The first rewrite was during rehearsals. Every night, I was taking stuff out of the script."

With an initial 112-page script, *The Machine* ended up with an 87-minute running time. "I never write a 140-page script," James said. "A lot came out in the edit. It was probably more

to do with action scenes planned throughout the film. It was the action that killed us schedule-wise. We had to lose two action sequences — we didn't have time to shoot them. I'd always rather sacrifice an action scene over something emotional."

For *The Machine*'s character, James conceived of various life stages. "Girl, teenager, young woman," the screenwriter noted. "I had a clear map of how I wanted Caity to deliver. She embraced that, rehearsed that, and together we found the best way to convey that. More naïve, bitter. Some days, she'd be *The Machine*, Ava, cynical. We had to shoot different pages within one day—we'd have to keep it in my head to plan it. That's how I direct."

During principal photography, James realized his script, some of which surprised him on set. "We had some fantastic stuff, but we also had some scenes that constantly evolved and

were cut—scenes that were written in the second half," he conveyed. "We were editing for eight months. We had 400 VFX shots in the movie. My collaboration with the editor was very important. He was more objective. It was great to have a fresh pair of eyes."

Lastly, James started to have test screenings of *The Machine*. "We didn't have to, but it's something that John and I feel is important," he said. "Why not get it out to the audience? Their response was very enlightening. The feedback was that we were spending too long explaining why *The Machine* works. This was a holdover from that research that we had done. 'We know this stuff — get to what happens next!'"

Caradog James' The Machine has had a limited 2014 theatrical release in the United States and Europe and is already available as a digital download from Amazon.com.



STORY DEVELOPMENT

How do you develop an idea into a script? What is the evolution process of an idea? After 20 years of working with writers at every level in the story development capacity, I've come up with what I've surmised is how the creative process goes during the writing process.

1. Idea/Concept ——— Seed
2. Pitch Document ——— Hot Mess
3. Outline ——— Controlled Chaos
4. First Draft ——— Possibility
5. Second Draft ——— Potential

I share this as a way to motivate writers at every level to know that they are not alone in their madness. This seems to be how the evolution of an idea transforms as it goes through the creative process

IDEA / CONCEPT

The first stage is often one of the most challenging for writers. How do you come up with an idea? Do you revert to writing what you know? Or, do you use your imagination and go into a world that you can create from scratch? There is a journey in both. If you write what you know, do not write it from an autobiographical place. This is a mistake. Write from a place of emotional truth and add fiction to it. This is how you get to reveal truth and hide it at the same time through fiction. If you choose to go into a world you don't know, let your imagination go wild. Think of a concept that will take us into a world or life experience that we don't know and make us want to know it through your execution. A world or life experience that is in the news or current events will give you an instant audience.

PITCH DOCUMENT

This is part of the cycle that I take writers through before moving into the outline phase. The pitch document that I like to use includes: Explanation or definition of the title, Write your series log line, Concept (further explanation), Pilot log line (Your pilot log line is how you go into your series through the A story), Themes for your show, Write a small paragraph for your main characters, Write a paragraph for the Teaser and each Act, Write a paragraph giving an overview of your show, Write a paragraph about the back-story of your central character, Write a paragraph for the first 13 episodes of your series. This could just be a log line for the A story and the B story.

The word that I used to describe this part of the creative process is "hot mess." Typically, this is what happens during this phase. The concept is all over the place. The intention is still being formulated. The concept is

being fleshed out. The writer is trying to find the identity of the show. This formula helps with this process. If the writer is lucky, they are able to master this and move to the next level with the outline. There are very few writers who are able to avoid the "hot mess" part of it and many who languish in this. It is all a natural part of the process. When your idea is meant to move to the next level, it will. Be "in" whatever is your creative process and trust that your idea will evolve when it's ready.

The formula for the log line that I have writers use is set up of who (create empathy), dilemma, action, goal with a twist of irony.

The formula that I have writers use for their story structure is to start your story with a trigger incident that leads your central character into a dilemma. The choice that they make in the dilemma defines the goal. Then, all of the obstacles, escalating obstacles, "all is lost" moment should connect back to the goal. It is when the goal isn't clear that story doesn't work.

OUTLINE

With the outline phase, you are writing a paragraph for each scene in each act and you are adding some dialogue to help bring it to life and set the tone. I've seen outlines vary in length. For the one-hour drama, outlines average between 12-17 pages. For a sitcom, the average is 8-10 pages. The more detailed that you are in the outline, the better it will be when you go from this phase into the script phase.

I refer to this part as "controlled chaos." The reason for this is that the outline forces you think about what your story is about and how you are going to execute it. If you think back to the formula that I gave in the pitch document phase, think about how every scene in every arc has a purpose. It should fall under one of the following headings – trigger incident, dilemma, set up of goal, obstacles, escalating obstacles, "all is lost" moment and resolution. If your scene doesn't fall under one of these headings, it is not advancing plot.

FIRST DRAFT

This is often referred to as the "vomit draft". In this phase, it is all about getting your story on the page, setting up the concept, the structure, the characters and the world. You want to really connect with the idea of just getting your idea out there and then knowing that you will have plenty of time to revise and define.

I refer to this stage in the evolution of an idea as the phase of "possibility." We begin to see what is working in your idea. As an analyst, I look for many things when I go through a first draft. I look at the strength of the trigger incident and the dilemma. I look for the set up of the goal. I want to feel what the pursuit is and what is at stake if it is not achieved in every scene of the A story. I look at the act breaks. Do they end on an obstacle or a question that leaves the audience wanting to return to get the answer?

SECOND DRAFT

You made it! You got through the first four stages of an idea. Now, it's about applying the notes and making the revisions. In the second draft, you want to fine tune and add touches. What is the theme of your story? This is something that you should have set up in your pitch document phase. In this phase, you want to check your theme. Is it the same? Or, is another theme coming through in a stronger way? Make the appropriate changes and thread throughout if you find that your theme appears to be different than where you started. Can we hear your voice in your scenes? Does your emotional truth appear in one of the reactions from your characters? If not, think about where you can add it. Did you address all of the notes that you received from the first draft? Did you go beyond the note? A common mistake is that many writers just address the place of the note instead of doing the work and threading it throughout.

The intention of taking you through this evolution is to show you that it is a universal process. Your seed has to grow and evolve. Try not to resist the process. Be open to every phase. Know that when the idea is ready, it will move to the next phase. When it does go through the five steps, you are taking a major step toward moving forward with your goal. You can make it happen. Every successful TV show or feature that has succeeded, started as a seed and evolved into something more.

LET'S GET STARTED

Award Winning Producer and Emmy Nominated Cinematographer Jeremiah Baumbach shares with us these steps.

IN TODAY'S SATURATED JOB MARKET, IT'S EASY TO GET LOST IN A SEA OF PEOPLE WITH THE SAME SKILL SET AS YOURSELF. THEREFORE, IT'S IMPORTANT TO SET YOURSELF APART FROM THE HERD. BELIEVE IT OR NOT, IT'S NOT THAT EXPENSIVE OR TIME CONSUMING TO BREAK AWAY FROM THE PACK.

IT ONLY TAKES 7 STEPS TO CREATE A PROFESSIONAL PRESENCE; SO, IF YOU'RE INTERESTED IN GAINING AN ADVANTAGE, LET'S GET STARTED.

STEP 1

Write a brief bio about yourself. If you have a hard time recalling your personal accomplishments, here are a few questions to ask yourself:

- **Have you ever had any work in broadcast?**
- **Are you certified in any software packages?**
- **Have you ever won any awards for your work?**
- **If none of the above apply, then use words like passionate, driven, or totally awesome.**

STEP 2

Get a professional headshot in horizontal format. Request that the photographer apply the rule of thirds and keep either the left or right side of the image out of focus, uncluttered, and over or underexposed. You'll need this space to overlay text later.

STEP 3

Get a unique domain name. I use GoDaddy for this service because the domain includes a free email address. Choose a .com domain for yourself that is both personal and professional. Your name is the most appropriate option. However, if you have a common surname, it might have already been acquired. If so, try your maiden name, if that is an option for you. If your name is not available with the .com extension then try .net or a premium extension such as .film, .audio, or .video.

If you're a budget conscious filmmaker, here's a tip to save a few bucks on the domain purchase: On the final payment page, you'll have an option to enter a promo code.

Just do a quick web search for "GoDaddy promo codes" and you're sure to find one that will knock a few bucks off the initial purchase of a new domain.

STEP 4

Set up the free email that came with your domain purchase. Try to pick something related to what you do, like editor@janedoe.com or makeup@alansmithee.com. If you can't come up with anything, just go with info@whoeveryouare.com. This email address can be forwarded to any other email address so you don't need to constantly check on it. Even better, you can set up a mailbox on your smart phone and respond to leads on the go.

STEP 5

Set up a webpage. Don't fret if you lack the design chops to create your own site. You can simply forward your domain name to any webpage on the Internet (for FREE). An elegant solution is an About.me page, which is a simple, one-page website that has links to a number of other social media portals. You'll



find your bio and headshot prove useful here.

STEP 6

Register on LinkedIn and Stage32. Then, set up a Vimeo page to host your demo reel.

STEP 7

It's time to get it in print. Having a business card makes you look like you're a pro. VistaPrint.com is a great resource for thrifty filmmakers. When designing your card, be sure you include your domain name and email. Be sure to put a phone number on the card and mention what you do. Try to keep it to one or two skills at which you excel. Otherwise, you come off as a jack-of-all-trades, and master of none. Don't print a business card that says, "Student." Instead, use, "Freelance Production." The impression you are trying to convey is that you are a

professional, not a student (even if you are one).

Start with the minimum of 250 cards, but pay a little extra for double-sided cards and put a QR code (qrstuff.com) on the back that will take scanners to your demo reel.

Here is a QR Code trick that I use: I purchased the domain jeremiahbaumbachdemoreel.com, which forwards the user to a Vimeo link of my demo reel. I then created a free QR Code for that domain. As I update my demo reel, I only need to update the redirect link, so my cards will always take those that scan the code to the latest version of my reel.

BONUS STEP

Take advantage of networking opportunities; pass out those business cards; ask people to check out your reel and connect with you on LinkedIn and Stage32.

Royalty Free Music

You'll Be Proud to Use!

- Copyright clear / NO re-titled music
- Use in Unlimited Productions
- NO Account Required
- Waveform + Metatag Searching
- Special Licensing for Film & TV

Search, Preview, Download!

CSSMUSIC.com
800-468-6874

STUDENTFILMMAKERS

Join the largest and fastest growing film and video network on the web.

Be discovered and get hired by productions looking for crew and talent. Find other like-minded, dedicated crew and talent to work together with on your films, videos, and media projects. Share your kickstarters, video contest entries, and film screening information. Create and update your complimentary Profile Page for a chance to be featured in the next edition of StudentFilmmakers Magazine. www.studentfilmmakers.com

NETWORK WITH FILMMAKERS, VIDEOGRAPHERS, AND MUSICIANS

Create and Update Your FREE Profile Page

<http://networking.studentfilmmakers.com>

“Love of Adventure” from the new book
SHOW ME THE LOVE!
All Kinds of Love for All Kinds of Stories
 Pamela Jaye Smith & Monty Hayes McMillan

“LOVE OF ADVENTURE”

There's a kind of love that scales mountains, moves rivers, and changes worlds. This sort of love often breaks up families, ruins careers, and ends in destitution and death.

Yet it keeps luring people into its web, offering the chance of rewards beyond compare in emotional satisfaction, lifelong relationships, and worldly riches. This love is the Love of Adventure.

DEFINING MYTH

The Odyssey – one of the most popular adventure stories ever.

WHY IT EXISTS (EVOLUTIONARY BACK-STORY)

There is a deep evolutionary drive to expand and grow, from single fertilized cell to full human. Anthropologically, we human primates managed to get our knuckles off the ground some aeons ago and now we are trying to grab the stars.

HOW IT WORKS PHYSIOLOGY & PSYCHOLOGY)

Some people just crave a thrill. Scary roller coasters? White-water raft? Rock climb? Bungee-jump? Mixed Martial Arts? Swim with sharks? An understanding of the addictive power of adrenalin and the basic physiology that craves it will help you create these characters with more insight.

HOW IT SERVES US NOW

Civilizations rise and fall. The person with the drive for adventure can lead you out of danger and destruction and into a new “promised land”. Post-apocalyptic stories have protagonists that are physically and often also emotionally and socially adventurous as in *The Hunger Games*, *Road Warrior(s)*, *The Postman*, *Waterworld*, and *Avatar*.

EXAMPLES IN HISTORY AND CURRENT EVENTS

In the 1400s Chinese Admiral Zheng He explored Malaya, Java, Indonesia, India and reputedly Madagascar and the Horn of Africa. Alexandra David Neel was the first white woman into Lhasa, Tibet. British explorer Captain James Cook said he wanted to, “Go farther than any man has been before me...as far as I think it is possible for a man to go”.

EXAMPLES IN MEDIA

Adventure stories have been popular since the first tales around the campfire when storytellers recounted such adventures as the great mammoth hunt, the journey of exploration, fighting other tribes or the gods. Some of the greatest adventure stories are the old ones: *Iliad*, *Odyssey*, *The Aeneid*, *Three Musketeers*, *Don Quixote*, and *Lord of the Rings*.

In *Star Trek* the infant James Tiberius Kirk is born in a bath of adrenalin as the starship evacuates. His mom is in labor as his dad dies sacrificing his life to save the crew. What a compelling chemical beginning to a life of adventure.

Petra Volare (www.petravolare.com) is an 11-year old inventor and adventurer girl in ancient Crete.

As Buzz Lightyear of *Toy Story* says, “To infinity and beyond!”

SYMBOLS

GEAR - pickax and pitons, pith helmet, wetsuit, parachute, etc.

LEAP – launching out into the void, like Butch and Sundance

MAP or **GLOBE**

KEY ELEMENT – THE SHINING ACTION

Your adventurous character acquires the right gear or skill then puts it to use. In *Avatar*, Jake Sully mounts the flying dragon and begins his adventure with the Na’vi.

Through gateways into a new world – go through a doorway, jump out of a plane, cross a border, enter a different environment.

CINEMATIC TECHNIQUES

- Wide environmental shot.
- Close tight shot of putting on the uniform, picking up the tools - taking on the mission.
- Start close on the heroine, zoom out to the whole area affected by her actions. Reverse that.
- Sustained coverage of the huge monstrous processes of nature unfolding before our eyes sucks us into the experience much more effectively than jerky cuts can ever do. The rising tsunami, the encroaching forest fire, the erupting volcano – all deserve long holding shots that make you want to break away and run from the overwhelming environment where adventure takes place.

CONCLUSION

Your story about Love of Adventure should inspire us to dust off our passports, pack up our pith helmets, and set out for the vast unknown.

PERSONAL ARCS EQUATING TO PROFESSIONAL SUCCESS IN STORY

WATCHING WHAT WORKS AND WHY IT WORKS IN TV IS SOMETHING THAT IS A PART OF WHAT I DO FOR A LIVING AS A STORY/CAREER CONSULTANT FOR WRITERS. I AM ALWAYS LOOKING FOR WAYS TO TEACH STORY THAT REFLECT THE BRILLIANT WORK THAT IS CURRENTLY BEING DONE ON TV. I'VE NOTICED THAT THE SHOWS THAT DRAW STRONG AUDIENCES AND THAT I FIND MYSELF RETURNING TO WEEK AFTER WEEK ARE SHOWS THAT HAVE STRONG SERIALIZED CHARACTER ARCS WITHIN THE CLOSED-ENDED PROFESSIONAL ARCS. THE PERSONAL DYNAMICS CONTRIBUTE TO THE CENTRAL CONFLICT OF THE SHOW AND CREATE LONGEVITY. THE AUDIENCE RESPONDS TO THESE CHARACTER ARCS EMOTIONALLY, AND WHEN YOU TOUCH AN AUDIENCE ON AN EMOTIONAL LEVEL, LIKE ME, THEY WANT TO RETURN EACH WEEK.

Shows that successfully utilize this formula include: *The Blacklist*, *The Americans*, *The Good Wife*, *Scandal*, *Masters of Sex*, *House of Cards*, and *Ray Donovan*, to name a few. People connect with personal struggle. So, if you create story arcs that contain a powerful question within the personal story that you answer by the end while showing the central character in pursuit of the professional arc, you add a depth of emotion and increase the rooting factor.

Connecting to emotional situations is what sets a new series apart from the pack. The key is creating character dynamics that drive the audience to return each

week. If there is a strong central conflict in the personal lives of the characters, you increase your chances of ratings success. When there is a strong personal arc within a professional scenario, today's audiences return week after week to discover more often than not, what happened in the personal situation.

The Good Wife is a strong example. When the show started, we were drawn to Alicia's plight and the question: How is Alicia going to bring security back to her family after her husband, Peter, goes to jail for his involvement in a sex scandal and illegal activity? The answer came in the character of Will, her old flame that gave her a chance by hiring her to be a lawyer at his firm. The dynamics of the triangle between Alicia, Peter and Will really drew us in by creating questions about Alicia's ability to be successful as a lawyer as well as what she would do given the opportunity to leave her husband for Will. The writers really knew how to utilize these questions from week to week while exploring legal cases at the firm. The triangle and how Alicia was going to play her role within it was very universal. You had those that rooted for Alicia and Will and others that rooted for Alicia and Peter. With the major change that happened this season, what drew us in was a new question: How will Alicia emotionally respond to what happened and how will this affect her marriage with Peter? When you explore powerful emotional questions between the characters at home while they are in the midst of professional pursuits, you build your audience.

An episode of *The Blacklist*, posed the question, "Did Red kill Liz's father?" The exploration of this question along with the existing dynamic of their relationship elevates the professional story to a whole new level because we understand the conflict that is going on in their personal relationship. This season, the writers also explored the personal story arc between Liz and her husband, Tom. Red warns her about Tom, but Liz doesn't listen. Then, when Liz realizes that Red was right

about Tom, it opens up a whole new can of worms. Liz's relationships with Red and Tom provide an emotional core to a show that has a professional goal that usually opens and shuts each week.

In *Ray Donovan*, you wonder how far Ray will go to keep his father who gets out of prison in the pilot, away from his family. All the familial dysfunction of a broken childhood unravels during the series. We see what fuels Ray in his profession as a "fixer" for his celebrity clients. Ray feels he failed at fixing things in his own home because he didn't protect his brother from being sexually molested by a priest. His memories of a broken family drive him to fix things for other people through his work. When the writers juxtapose Ray's desire to "fix" against the demons that he faces in his personal life story, they create a series that draws us in and makes us want to return each week to see what happens.

Masters of Sex gives an inside look at the sexual tension between Masters and Johnson, the pioneers of human sexuality whose research touched off the sexual revolution. Seeing the sexual tension in their own relationship is mesmerizing to watch each week, as they make ground breaking professional strides in the understanding of human sexuality. The show draws us in because we want to see how their personal connection to each other leads to their professional breakthroughs in the area of sex. This show takes place in the 1950s, yet the conflict between the personal and the professional is something that we can all connect with no matter what the time period.

When you give people an inside view of who your characters are and what fuels them to do what they do, you create a connection. Your audience will return each week to experience this connection. In today's television landscape, the personal arcs in your story are the key to the professional success of your series.

We Asked 7 Questions

StudentFilmmakers Magazine's Featured Networker for this issue is Christopher Hall.
<http://networking.studentfilmmakers.com/Oneimill>

Start networking with film and video makers of all levels around the globe. Login or Sign Up at

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



Q&A WITH FEATURED NETWORKER CHRISTOPHER HALL

CAN YOU TELL US ABOUT YOUR WORK AS A WRITER AND DIRECTOR, AND HOW YOU GOT STARTED?

CHRISTOPHER HALL: My experience as a filmmaker started in high school. Being inspired by films like Star Wars and much later, I became very interested in the films and style of Stanley Kubrick and Paul Thomas Anderson. I wanted to tell unique stories through film, but I originally started out in animation. I tried this for a number of years, but I found that I was more interested in live action filmmaking, as it allowed for a greater way to tell the stories I was interested in, which were primarily dramas. I was unable to afford film school, so I started acquiring equipment, and writing simple stories that I could easily shoot with my friends and other acquaintances. All the while, trying to find my "voice" as a filmmaker. As time passed, my stories became more complex and branched from films that were under ten minutes, to feature length scripts that required research into areas I knew little about. I treated my earliest films like learning opportunities, often focusing on either a specific genre, or trying out film techniques. Many of these films had a lot of problems, but from each film, I learned what my strengths were, and what areas I needed to improve.

CAN YOU SHARE WITH US A LITTLE BIT ABOUT YOUR FILM THAT YOU RECENTLY COMPLETED?

CHRISTOPHER HALL: After three years of making a few short films, and attempting an extremely low budget live action film, I completed my short film, "Inheritance,"

in November of 2013. The film served not only as my first horror film, but also as the culmination of all of those learning experiences.

The film itself focuses on a character named Robert, who following the death of his grandfather, receives his inheritance of an ancient statue of Lilith. Slowly, the statue grabs hold of Robert and bends his mind to its will. Fearing for his sanity, Robert starts withdrawing from life and from his girlfriend Ellen, who fears that he wants to leave her.

With "Inheritance," I was trying to go for a more psychological aspect of the story, where, at least I hope, the audience is left questioning whether the events taking place in the film are really happening, or if everything is happening in Robert's head, and he received an inherited madness from his reclusive grandfather.

This film was heavily inspired by my interest in Gothic Horror writers like HP Lovecraft and Edgar Allen Poe. It was also inspired by my own experiences with sleep walking, and the eerie feelings of finding objects that I was relocating while sleepwalking.

BEING THAT THIS WAS YOUR FIRST TIME EDITING, CAN YOU SHARE WITH US SOME OF THE CHALLENGES AND SOLUTIONS?

CHRISTOPHER HALL: Going into editing, I was pretty unprepared for how much work I was in for. We spent about five weeks shooting the film - irregular scheduling and a few setbacks pushed the film back longer than I had planned - and by the time

I had finished editing, about eight weeks had passed all together. So much goes into editing. Not only did I have to make sure that actions matched, especially when cutting on actions, but I had to make sure a consistent look to the film, and make sure that I was conservative with scenes. As the writer and director, of course I'm going to feel that every scene is crucial, but I had to look at what I was editing from the standpoint of the audience, and determine whether a scene was essential to the pacing. That was perhaps the most difficult part of the editing process, looking at my work and having to tell myself that, "Yes, I want this scene in the final film because I wrote it, but if I was watching this film, would I critique this moment, or would a certain sequence take me out of what I was watching."

At one point when I was editing, I realized that we never showed an essential prop; it was cut out of the frame. I panicked. Quickly, I had to recreate a lot of what was shown in the previously shot footage, and shoot an entire shot that included that prop so that there would not be this massive plot hole at the end of the film.

WHAT DID YOU EDIT WITH AND WHY?

CHRISTOPHER HALL: Due to budgeting constraints, I chose a more affordable, consumer level, editing software package, Movie Edit Pro 2013. Overall, it does have a lot of the same tools that you can find with packages by Adobe, and other companies, but it's not necessarily made for professional work, so it had a tendency to lag, especially



by the end of editing a 24-minute film.

IF YOU CAN SHARE A FEW EDITING TIPS FOR FIRST-TIME EDITORS WHAT WOULD THEY BE?

CHRISTOPHER HALL: My advice for first time editors is to wait until the film is fully arrange and cut, render it, and watch it. This will be a rough cut, so there will be some issues, but by doing this, it will give you great insight into the pacing of the film as a whole, and you will be able to see what needs to be changed, or what you can play with. Make whatever corrections need to be made, and keep doing this process of editing and viewing. It can be time consuming, but from my own experience, it really helped me ensure that I made the best film possible.

Another tip I have is if you know what the music is going to be, and you have a great piece of music that really fits a scene, try to edit that scene to fit the music. It gives the film an almost operatic feel where the music and actions are so well synchronized it's like they were both made for each other. It'll help with pacing a scene, too.

CAN YOU TELL US A LITTLE BIT ABOUT SHOOTING WITH THE CANON HF-100 AND YOUR SHOOT TO POST WORKFLOW?

CHRISTOPHER HALL: We chose to use a Canon HF-100 primarily out of budgetary necessity. It is an affordable camera, and as long as you provide constant even lighting, it turns out amazing results. It does have some drawbacks, reds are not usually as pronounced, but utilizing a warming filter helped to reduce a lot of those problems.

In terms of how much work had to be done in post, we tried, as much as possible, to control the image quality while filming. For example, all of the night scenes feature what looks like a blue filter, but we actually utilized blue lighting, and a simple tungsten setting, to give the video that look. These scenes were the hardest because, as anyone who has used a consumer level camcorder knows, the less light you have, the more "noise" you'll get in the image. So we had to constantly monitor what was being shot, often immediately sitting down to review the footage after shooting it.

Most of the post conversion was focused on contrast, gamma levels, and brightness. You do lose some contrast from when you shoot to when you transfer the files, but it was easily fixed in post-production. Due to how much lighting was used for filming, we had to digitally darken some shots, which helped give it more of a "film look".

Ultimately, the best comments I received from those who saw a rough cut where from those who thought we had used a DSLR

camera, or some who asked for screenshots to keep as photographs.

WHAT ARE SOME OF YOUR CURRENT PROJECTS?

CHRISTOPHER HALL: Currently, we are working on continuing with our short film series. "Inheritance" will be the first film in this series, which I'm using to learn more about specific genres. Our next film is going to be "Personal Space," which is comedy about an elevator operator's first day of work, and all of the unique characters he meets. I also have a drama called, "Decomposition," and an action-tragedy called, "Scorned," but for now I'm really focused on my first comedy.

Interested in being featured in StudentFilmmakers Magazine and StudentFilmmakers.com? Join the free Filmmakers Network at <http://networking.studentfilmmakers.com>. Connect with over 17,000 active members, and reach over 90,000 subscribers and readers. Never Stop Learning. Never Stop Networking.



EXCLUSIVE INTERVIEW WITH AMBAR SALINAS, VIDEO SYMPHONY GRADUATE, WINNER OF AMERICAN CINEMA EDITORS' "BEST STUDENT EDITING" AWARD

Ambar Salinas was born and raised in McAllen, Texas, on the US/Mexico border. She is the winner of the 2014 ACE Student Editing competition. She received her BA in Communication Arts from the University of the Incarnate Word in San Antonio, Texas, and completed the Film and TV Editing program at Video Symphony in Burbank, California. She began her career as a Junior Editor at LatinWorks Advertising agency in Austin, Texas. She later moved to Los Angeles to pursue a career in Film and TV Editing.



Ambar and Walter Murch

WHAT KINDS OF EXCITING PROJECTS HAVE YOU RECENTLY WORKED ON AND ARE YOU CURRENTLY WORKING ON?

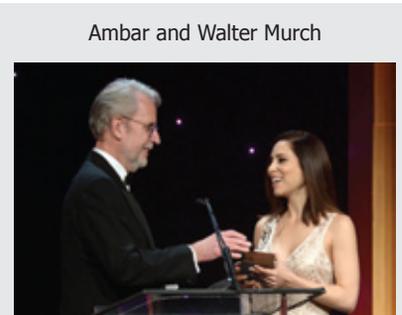
AMBAR SALINAS: I'm currently working as a Post PA on a feature film, "Triple Nine," directed by John Hillcoat (*Lawless*, *The Road*) and edited by Dylan Tichenor (*Zero Dark Thirty*). This is my first time working on a film so I'm pretty excited. My background is in advertising and short form editing, and after I graduated from Video Symphony, I started to do a lot of freelance editing and AE work for a couple of advertising agencies and small productions. My ultimate goal is to be a film editor, so at the time, I was really focused on trying to get my union hours so that I could start as an AE on a union show or film. But one day I got an email that they were looking for a Post PA for this film, and I don't know what happened...I got this gut feeling to drop everything and go for it. So I did. A lot of people thought that I might be making a mistake, that it was like taking a step back because I wasn't going to get any union hours, but I thought, what better way to get your foot in the door and really get a feel of what it's really like to work on a film? I also thought that I needed

to test the waters because who knows...maybe I would end up not liking it and wanting to get back into advertising. Now I can honestly say that I do not regret my decision at all. I've made some great connections, and I get to work with a really awesome talented group of people. Every day is a learning experience.

CAN YOU GIVE US SOME DETAILS ON WHAT KINDS OF CREWS, STUDIOS, OR CHALLENGING LOCATIONS YOU'VE WORKED AT?

AMBAR SALINAS: As a freelance editor, I was used to working from home, and now I'm working at Pivotal Post in Burbank, California. It's a big change from working alone in my pajamas to an actual post facility where a lot of other films are being edited. It's a good change though. Now a trip to the kitchen to get water can turn into a "networking" event where I meet another group of editors and assistants that are working on other projects. It's really great.

HOW DID YOUR EXPERIENCES AT VIDEO SYMPHONY AND THE CONNECTIONS AND THE RELATIONSHIPS THAT YOU DEVELOPED DURING YOUR TIME THERE HELP YOU IN YOUR CAREER?



Ambar and Walter Murch

AMBAR SALINAS: I met so many amazing people at Video Symphony. They set you up with a small class or "cohort" (that's what they call it) when you start, and you're with them for 14 months, 8 hours a day, 5 times a week - so you really develop a bond with your classmates. I made some really good friends at Video Symphony, and we still keep in touch, and we try to help each other out as much as we can. Actually, Video Symphony helped me get the job I have now. I got the lead from our Job Placement Director Barbara Weintraub.

DID YOU HAVE SOMEONE AT VIDEO SYMPHONY WHO YOU WOULD CONSIDER A MENTOR?

AMBAR SALINAS: I feel like I learned so much from each instructor because our classes were so small, and I really got one-on-one time with each of

them. I think the major thing for me that my instructors helped me with, was that because of my short form background I always wanted to make things look cool like “eye candy”, and I would forget about the story. They taught me that it was more important to get the emotional side of the story than the visual. Obviously, the visual is still very important, but I needed to learn to get the story first. Which was a huge struggle for me, I wanted to make everything look like a music video you know...I wanted speed changes, fast cuts and throw in some white flashes here and there. Which is great for promo editing and trailers, but I really wanted to learn how to cut drama and dialog. Now I take more of a “less is more” approach to editing. I really try to create special moments within each scene without all the unnecessary bells and whistles. I think I will never use white flashes again...well maybe one or two.

DID YOUR TRAINING AND EXPERIENCES AT VIDEO SYMPHONY HELP YOU TO MEET CHALLENGES ON RECENT PROJECTS THAT YOU'VE COMPLETED AND CURRENT PROJECTS YOU'RE WORKING ON NOW?

AMBAR SALINAS: Oh yes! Aside from all the great editing techniques that I learned, I think the most important thing, and I can't believe I'm mentioning it until now, is that I learned how to use Avid. Prior to VS, I only knew how to edit on Final Cut, which was ok at the time, but I soon realized that knowing just one program is really limiting! In this field you need to know more than one program, and it's a plus if you also know programs like Adobe After Effects, Photoshop, color grading software, etc. Especially when you're starting out and getting AE jobs, you need to know your software like the back of your hand. You'll be surprised how many times you're asked to do something on Photoshop or After Effects, even if you're just working as an offline picture editor, AE ...or even as a Post PA.

ARE THE TECHNOLOGIES, FUNDAMENTALS, AND APPLICATIONS THAT YOU LEARNED WITH AND USED AT VIDEO SYMPHONY STILL USEFUL TODAY?

AMBAR SALINAS: The two things I learned that, at the time, I was like, “yeah, when am I going to use this?” were: Photoshop and color grading, and I think it's the two things I use the most today. I'll do temp color or create masks in Photoshop because it's faster and more precise.

WHAT OTHER KINDS OF THINGS HAVE YOU DISCOVERED OR ENJOYED AT VIDEO SYMPHONY IN CALIFORNIA?

AMBAR SALINAS: I'm from Texas, and prior to Video Symphony, I had never been to California or even thought of moving here. I knew no one, I moved out here alone, and Video Symphony was literally like my second home. They were very welcoming, and they have pizza and post parties to help the students network and make friends. Felt right at home. I moved into an apartment five minutes away from the school, and till this day, I still go and visit them. I remember when I first moved out here, I thought, “Ok, after school is over I'm moving back to Austin”... That obviously didn't happen.

IF YOU CAN SHARE THREE EDITING OR POST PRODUCTION TIPS WITH ASPIRING EDITORS AROUND THE WORLD, WHAT WOULD THEY BE?

AMBAR SALINAS: First will be to network. It's a very obvious one, but it's very important because you never know who, when, or where you will get your next job. It could be the person standing next to you in line at the bank...no, seriously! Especially if you're living in Los Angeles that could really happen. Second, is to always do the best job possible, it doesn't matter if you're working on your friends' YouTube video or working on a feature. Nowadays you never really know who is going to see your work. Also, I've learned that most editing jobs are passed around by word

of mouth. For example, I worked at an advertising agency in Austin, Texas, for two years before moving to California. I had a junior editor position, and most of the time, I only worked on internal videos. It didn't matter what the project was, I always tried to do my best, and thanks to that, my previous employers all the way from Texas have recommended me to many other jobs here in California. Third is to cut with your gut. I think most editors get this feeling in their gut if a cut is not right. If you need to take a few frames off or add some. This happens to me a lot, especially if I watch something I cut with other people. At first I never really trusted my gut, and I went more with what other people suggested, but now I've learned that if it doesn't feel right, then just go with what you feel.



8 DO'S AND 8 DON'TS

Congratulations! You just beat out dozens – if not hundreds – of other applicants and you're headed to the first day of your internship. If you follow the simple principles below you'll have people enthusiastically recommending you for your next internship or better yet your first paying industry job.

HERE ARE THE DO'S...

1. Be ten minutes early... to everything. (If you're on time, you're actually already late)
2. Be upbeat. Smile casually and make eye contact with everyone.
3. Be willing to do any job that needs to be done – with enthusiasm.
4. Be curious. Ask questions if you don't know how to do something. Make sure you're not interrupting, but make sure you're doing a task right before you do it if you're not sure.
5. Be the first one in and the last one to leave, if your school schedule permits.
6. Be ambitious. Always ask for more work whenever you're finished with a job. Ask if you can organize something that's messy – a closet or shelves
7. Be considerate. Ask for career advice only when the person has a free moment and seems open to helping.
8. Bring something delicious – like homemade cookies or muffins – on your first day.

HERE'S THE DON'TS:

1. Don't be late. Ever.
2. Don't complain about any job you're given. Even subtly, like rolling your eyes or hesitating before you say yes.
3. Don't sit around. Always ask for work or find a job to do (just make ask someone ahead of time to be sure it's alright for you to do it). In terms of asking for more work, you'd be surprised that most of your peers don't really want to work hard. So if you do, you stand out. You'll get noticed and appreciated.
4. Don't text while you're working or waiting for work. Everyone else does it so if you're special. Even though it's tempting to text... resist.
5. Don't tell people about your career aspirations unless/until they ask you.
6. Don't interrupt people when they're working unless you need to make sure you're doing a job correctly. And then be very polite and wait until they're finished with what they're working on.
7. Don't leave something unfinished. Even if it means staying late.
8. Don't wear sloppy or dirty clothes or T-shirts with controversial wording or pictures and be sure to cover up any questionable tattoos.

Follow these rules and you'll be asked back... maybe even as a new employee.

LEARN
EDITING
WITH AN
EMMY
NOMINEE



SATURDAY
NIGHT
LIVE
Film Unit Editor
Adam Epstein

32-CITIES | JULY 20TH - SEPTEMBER 22ND, 2014

THE CUTTING EDGE TOUR

ADAM EPSTEIN, EMMY-NOMINEE AND EDITOR FOR THE SATURDAY NIGHT LIVE FILM UNIT, KICKS OFF HIS CUTTING EDGE TOUR ON JULY 20TH, AND WILL REACH 32 CITIES IN 9 WEEKS COVERING THE MULTIFACETED INTRICACIES OF POST-PRODUCTION.

Cutting Edge students have three options: Attend the entire day from 9:00 am-8:00pm, actively participate in the Daytime Workshop from 9:00am-4:00pm or engage in the Evening Seminar from 5:00pm-8:00pm. For the Film Unit's pieces, Epstein often finds himself with less than 24 hours to cut the hilarious and popular spots that are broadcasted to millions of viewers every Saturday night. Epstein believes it takes more than the technical aspects of post-production to create compelling work -- it involves rhythm, tone, and a sharp focus on storytelling. Epstein will be illustrating all these points and more in his workshop and seminar.

Not only will Epstein be examining and breaking down scenes from films, music videos, and other sources that have inspired him, but he will also demonstrate how to handle multiple cameras and their workflow,

various codecs, sound design and music selection, while showing you how to get the most out of your footage. Epstein will be unraveling the differences between promos, commercials, short films and how specific editing techniques fit and enhance character archetypes. Epstein will teach how to work faster and more efficiently while still achieving a high quality end product.

Epstein's editing has contributed to several instant classics, such as SNL skits *The Beygency* and *Louie / Lincoln*, for which he received an Emmy nomination. Epstein is currently editing the Paramount feature comedy *Staten Island Summer* for long-time SNL director Rhys Thomas. In the past, Epstein has worked with a host of network and cable clients such as ABC, Bravo, Discovery, Comedy Central, Animal Planet and Sundance. Outside of the edit room, Epstein writes a column for Tribeca Film where he shares his insights on creativity with a focus on editing and post-production.

To register visit WWW.CUTTINGEDGE.MZED.COM



Why the Sony FS100 is a Great Teaching Tool

by Dean Goldberg

NEX-FS100 WITH THE SUPER 35 SENSOR



Let me begin with the good news. I am in love. Smitten. Imbued with an almost lusty enthusiasm. The object of my desire? The Sony NEX-FS 100 with the super 35 sensor. Let me explain.

I wrote my first article for StudentFilmmakers Magazine in April 2009. It was called, "The Digital Revolution, What is Missing?" In that article, I bemoaned the point and shoot mentality of many of today's Video Production classes. Sure we professors spend hours lecturing about on location organization, pre-pro and post production practices. We give tests on camera and lighting set ups, color temperature, depth of field, the role of chrominance and luminance in shooting and finishing. Some of us old dogs still talk about the Hurter-Driffield curve—the origins of sensitometry.

But all too often students come back from the field with footage that looks dull, badly lit and hastily produced. And that's probably because it is.

Now Sony's answer to the superior pictures of the DSLRs at a price that small communications programs can afford has brought us full circle to the problem of introducing good production practices in an academic environment.

During the last few years, I have been happy enough with the EX1 and EX3. Nice cameras, good pictures, ability to "paint" blacks, colors, etc. But their compactness—their lightweight, though great for "grabs," doesn't help my quest to get students to form a crew each time they go on location.

My new camera seems to be a lot more social. The body, which is now the obligatory stubby box, needs enough additions and hands on it to cause even the most stubborn of students to text for help. For example, to work this camera hand held, which Sony has made very tough in terms of balance, shoulder rack, etc., a student must have a focus puller (thank you, Sony, for finally making an inexpensive camera behave like its big brothers!) and

possibly even someone to "watch your back" in case you go off balance.

Might I be blinded by love? Maybe a little.

The camera's body is plastic, the eyepiece is a joke, the IRIS control is much like the cheapo HXR cameras. There's a lot more I could talk about, but I'll leave that up to the camera geeks. As a director and professor who spent most of his adult life at the shoulder of a DP, I now love to shoot on my own but fall asleep as soon as specs become the subject of conversation. For me the proof is in the picture, and I can and have made beautiful pictures with this camera. And so have my students, which is the best motivator of all. To be able to control an image and to create a subtle change of depth of field without being at the long end of the lens is a godsend. And to need more than one or even two people to create those images has finally created a practical reason for students to establish real on site production practices. I can't wait 'till Valentine's day.

RAI Amsterdam

Conference 11-15 September | Exhibition 12-16 September



Reflecting the Industry's Progress and Innovation

Stimulating debate and sharpening strategy, the IBC Conference attracts the industry's most influential and authoritative speakers. Join in this 5-day programme packed with headline-grabbing keynotes, masterclasses, revered technical papers and posters, Q&A's, panel discussions and more.

The conference consists of:

- 5 day, 4 stream conference programme including:
 - Advances in Technology
 - Business Operations & Content Innovation
 - Strategic Insights
 - Industry Insights (free to attend)
- 300+ world class high profile speakers
- over 80 conference sessions

IBC2013 Keynote speakers included:

- **Amitabh Bachchan**, Actor
- **Morten Hessel Dahl**, Executive Director of Cultural Affairs, DR, Danish Broadcasting
- **His Highness Prince Fahad bin Faisal Al Saud**, Saudi Arabia
- **Dr. Werner Vogels**, CTO and VP, Amazon
- **Tony Wang**, General Manager, Twitter UK

www.ibc.org

IBC Third Floor, 10 Fetter Lane, London, EC4A 1BR, UK
t. +44 (0) 20 7832 4100 f. +44 (0) 20 7832 4130 e. info@ibc.org

Register now at
www.ibc.org/register

NOVEL TO FILM CAREER STEP-BY-STEP

There has never been a better time to be a writer or filmmaker. The internet is now making this glamorous dream career path easier to succeed at than ever before. In the past, you had to know someone to get a book or movie deal. Now you can do it all yourself with the help of online companies and digital tools.

Independent authors are making big bucks self-publishing. Successful novels are often turned into films if they make great visual stories paying the author again. There are now 600+ channels fighting over the next hit TV show or film for content. The internet has changed how writers and filmmakers create and launch projects dramatically in the last ten years.

Here are some steps for creating a profitable Story Brand and a career as a writer and filmmaker in 2014. These are all covered in my new text book, "Developing Digital Films Script To Screen," (Coming Fall 2014).

1 **Build A Story Brand.** Come up with a high concept idea that lots of people want to see and create a Story Brand out of it. You must be passionate about this story idea and think it is a film you would love to see.

2 **High Concept Story Brand Title.** High Concept title means people know what the film is about by hearing the title like "Star Wars" or "Superman." No one knows what the next big thing will be, but it will be something different than all the other stories that have come before.

3 **Learn To Wear Multiple Hats:** You now need to know lots of different skills while building your Story Brand. You will not be able to master all of these listed, but need to know enough to hire the right people or do a pretty good job of things yourself; High Concept Story Idea Generator, Writer, Publisher, Ebook Creator, Screenwriter, Producer, Graphic Designer, Marketing Guru, Director, Editor, Director Of Photography, Cinematographer, Entertainment Lawyer, Online Ad Designer and Sound Engineer. Sounds overwhelming but lots of these things are common sense. If you do not know how to do something, you can usually find a good cheap ebook that tells you how or a YouTube video with instructions.

next | VIDEO

Conference + Expo

The Future of Video Technology, Production and Delivery 

Exhibits: Oct 1-2, 2014 Conference: Oct 1-3, 2014
Pasadena Convention Center

Registration Now Open!

Introducing Next|Video Conference + Expo - the new, must-attend show for content producers involved in production, post, streaming, distribution, and enterprise-level creation. Through a multi-tiered conference program, Next|Video offers five tracks that provide education and expertise in: video production and post-production; content management, storage and delivery; enterprise media; and workflow solutions.

Customizable registration options include all-access passes, one-day conference options, and exhibit hall access.



Conference Tracks

- ▶ Next | Production
- ▶ Next | Post-Production
- ▶ Next | Streaming Tech
- ▶ Next | Enterprise Media
- ▶ Next | Distribution

NextVideoExpo.com

Register now with code NVESFM14 to receive best rates available on conference program prices!

For info on exhibiting: Jacqueline Gospodinoff | 212.378.0493 | jgospodinoff@nbmedia.com

Produced by:

4 Write The Best Story Possible As A Novel. How do you do this? Well you need to plan the whole story outline before you begin writing it or you will get stuck in rewrites. Who is the main character? Will the audience love to go on a story journey through their eyes? Who is the bad guy? What is the plot goal? Invisible hidden theme? Symbols? Conflict? Unique visual style and genre elements? Wow shots? Twists and scene reversals? Foreshadowing? If you just sit down and start typing, hoping the ideas all fall into place, good luck hitting all the 40 basic plot points, plowing through Act 2 not knowing where you are going next, and switching emotional beats every few seconds to craft a great story millions of people will want to watch. I obviously recommend my step-by-step books and workshops that teach story structure, but you may have other resources that work for you. If you are not a writer, you can hire someone to write the final novel once you get all the story ideas down. This novel will copyright your story ideas, title, unique genre elements, and characters, while you make your film. Include some illustrations in the novel to copyright character designs and visual styles if you are creating a really unique film world. Hire a professional illustrator to do these images unless you draw really well.

5 Online Marketing Campaign Set Up. You need to have your online marketing system in place before the book comes out, so you need to do this while developing and writing the story. Once you have a final title you want to make sure you can buy the .com URL. Twitter and Facebook pages for title. Start getting followers and fans. You want lots of presales before the book comes out by hitting up your email list and Facebook fans to get in the top sellers list right away. The more sales your book gets on the release day, the higher up the book goes on the charts faster. Launch a Facebook ad campaign. Get lots of reviews from reviewers before the book comes out on Amazon. Your first sales day is the most important day, since that is when all the presales are counted on Amazon to propel your title up the bestselling charts so people can find it to buy.

6 Self -Publish Story As Novel And Ebook On CreateSpace.com. Amazon owns this company and sells the most books in the world now. You get instant global distribution and total control over your content. Hire an editor or ebook person if you need one first on a website like Elance.com that works as a go between for hiring contractors.

7 Hope The Book Sells While Marketing Like Mad. Radio interviews, TV shows, magazine articles, more reviews on Amazon, build your email list. Keep advertising on Facebook, Google and YouTube. The first month of release is the most important to get your sales ranking numbers up. Read other ebooks about how to sell books. If no one likes the book, you may have to go back to step one and accept it would have made a bad movie too.

8 Write The Screenplay. It is much easier to write a script after you have already written the novel. You know the story better and can cherry pick the best parts for the screen. You already wrote your novel to be a visual story for a film so this will be a snap.

REGISTER NOW!

FOR THE ULTIMATE EXPERIENCE IN
PHOTOGRAPHY, DIGITAL IMAGING
& FILMMAKING!

CONFERENCE: OCT. 29 – NOV. 1

EXPO: OCT. 30 – NOV. 1
JAVITS CENTER, NYC

NEW!

- Filmmaking Seminars
- Filmmaking Theatre on the Expo Show Floor
- **FREE Expo Registration**
- Low-cost Seminar Passes for Students & Educators



© Winnie Au

pdn | PHOTOPLUS
EXPO • 2014

For complete details, visit
WWW.PHOTOPLUSEXPO.COM



PhotoPlusExpo



#PPE2014



9 Turn Successful Book Into Film. If the book just takes off, you can sell the film rights to someone else to make the film and write your next big book. If you want to make the story into a film yourself, you use the book momentum to fund the films. Book profits pay for making the film, which should not cost too much, if you are smart about using all your digital filmmaking tools to cut costs and crew. Having a successful book and fan base will also make the next big money step a breeze – if people love your story. The story must be amazing for any of these steps to work.

10 Crowd Funding For Film Budgets. Use Kickstarter.com or other crowd funding websites to finance your independent film. This will be much easier now that you have a successful book with a big email list of fans and online followers to hit up for donations. People are raising upwards of 10 million dollars to self fund films on Kickstarter these days.

11 Make Film For As Little As Possible. The story is already done so you just need to storyboard it precisely and shoot it smart and tight. If you already know how to make a film, this is the easy part. If not, you have some more things to learn. You must make sure your story will make a good film by writing a novel with basic screenwriting structure, plot points and visual storytelling techniques.

12 Market Film With Viral YouTube Trailer And Ads. Netflix buys films. Yahoo just announced they are going to be buying indie films and TV shows to compete with Netflix. Amazon lets you get a per stream play fee and sell DVDs. Big film distributors like to buy films with established book fan audiences. This way they know people already like the story and will see the movie. Viral YouTube videos can also be used to help sell books.

13 Create Mobile Apps To Market Story Brand. It's all going mobile. If you have a popular kid story, and film, you can create a 123 ABC teaching program with your star story characters. Hire a mobile app developer and use the same graphics and production files you used for the film.

14 Retire Rich, Write A TV Series Or New Story Brand. You have now built a successful story brand empire all by yourself like Jim Cameron with Avatar. You kept all the merchandising rights so you can make toys, Halloween costumes, games, books, video games and dolls out of your very well known successful first book and new film franchise. Maybe it's time to turn the whole thing into an ongoing TV series?



NAVIGATE NEW TECHNOLOGY

COMMUNITY

YOUR MOVE CONTENT

ENGAGE WITH

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

Connect Today! www.ccwexpo.com

Free Expo Through November 10!

CCW SATCON
CONTENT AND COMMUNICATIONS WORLD The Satellite Communications Conference & Expo

NOVEMBER 12-13, 2014

Javits Convention Center | New York, New York

Produced by: **NAB**
NATIONAL ASSOCIATION OF BROADCASTERS

HOW TO ALWAYS HAVE SOMETHING TO WRITE ABOUT

Writers vary in terms of how many ideas are floating around in their heads at any one time. Some have hundreds of ideas. Others only one or two.

But where do you get ideas? What do you do when your creative ideas dry up? Or when the ones you have, don't seem workable? How can you set yourself up as a writer so that there is always something to write about?

Ideas, of course, are all over. It's a matter of capturing them. I recommend that writers always have notebooks with them since you never know when an idea might pop up. Have a notebook by your bed with a light up pen for those 2 a.m. visits by the Muse. Have one in your car. One in your pocket or purse. Paper and pen are your tools.

The ideas that begin a script don't have to just be stories. They might be the character that you see at the airport, with the little feet and the long words. It might be an image that you notice – the horse at a full gallop in the pasture that you decide is an image of freedom. An idea might come from a situation such as the time I got stuck in the bathroom in a little railroad station in the mountains of Switzerland, and the only person around was the trainmaster who was upstairs and couldn't hear me call.

They might come from a piece of dialogue or a character trait. I recommend that writers have file folders which they fill with ideas. These might include a file folder of children's dialogue, one for potential action stories, another for possible characters for a medical thriller. Anything you can think of, stuff in the file folders and then, occasionally, look through them to see what ideas begin pulling at you.

Cut out story ideas from newspapers and identify whether the article is about the beginning, middle, or end of a story. Once you know that, make up the missing pieces. Cut out anything from newspapers and magazines that captures your interest. Sometimes it might be a comedic situation, such as the deer that got into somebody's motel room. (Yup! A true story that was reported in the newspaper!) Or the drama of the summer forest fires that often are about Act Two – fighting the fire, and fighting it some more, and fighting it some more.

As you cut out articles, you might also decide how many different genres you could use to execute a good script. The crime story might seem like a drama, but then you noticed how incompetent the criminal is, or what a silly character the detective is. It's a good exercise in flexible thinking to brainstorm how many different ways you could execute the idea.

You can also get ideas by traveling, since every travel situation has the potential to give us fresh insight.

When we travel, we discover that things aren't quite what we expect. Russians don't act like the Russians in the movies. We begin to notice small details that mark the difference between similar cultures, such as the difference between the Swedes, the Norwegians, and the Danes. This isn't about stereotyping (and, of course, you always have to be careful that you don't fall into the stereotype), but about noticing small details that you can use to begin to sharpen your characters and culture and context.

You can also get ideas by experiencing new situations. Don't always stay in your comfort zone. I recommend writers often do new experiences. Don't do dangerous or illegal experiences, but my students have flown planes, gone to a religious ceremony from a different denomination or religion, tried the grape diet, fasted, went to a bikers' charity event, and tried country-western dancing. The emotions that come up from going past the comfort zone are good material for character insights. The situation might either yield a story, or a detail to add to a story.

Great writers are great observers and great "experiencers." They are always in the process of absorbing new information, and thinking about what might be a great story, a new character, an original image. Write, always write! The act of writing, and the discipline of a daily (or almost daily) writing practice will let the Muse know – you're ready, you're willing, and you're waiting!

DIRECTORY GUIDE

Online, Interactive, and In Print

SIGN UP TODAY @ <http://networking.studentfilmmakers.com>

EQUIPMENT RETAIL & RENTAL



ADORAMA
www.adorama.com

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



FOTOCARE
www.fotocare.com

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

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



VIDEOGUYS.COM
www.videoguys.com

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

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

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

CAMERAS



**RED DIGITAL
CINEMA**
www.red.com

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

CAMERA SUPPORT & ACCESSORIES



SHAPE wlb
www.shapewlb.com

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

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

continued

LIGHTS



IKAN CORPORATION
www.ikancorp.com

ikan designs and manufactures digital video and DSLR gear used by independent filmmakers, videographers, and professional photographers. Our mission is to build products creative people want and need at a reasonable price. ikan's commitment to delivering quality gear with exceptional customer service sets us apart from competitors who offer similar products. These traits have helped us become the leading manufacturer of affordable production gear for use in the field or in-studio. Not only are our products designed for ease of use, durability, dependability and maximum portability, our staff is uniquely equipped to address production needs for television studios, churches, events, K-12 and college media departments.



LITEPANELS
www.litepanels.com

Emmy® Award winning Litepanels, a Vitec Group brand, is the innovation leader in LED lighting for TV/film. Continuing to expand its suite of flicker-free, color accurate, fully-dimmable LEDs, Litepanels will be debuting the Hilio D12/T12 (daylight & tungsten balanced), Sola 9 Fresnel (daylight), & Inca 9 Fresnel (tungsten). Also available, the new Sola 4 Traveler Kit & 1x1

LS Traveler Kit collection. These environmentally friendly fixtures can pay for themselves with power savings and long life.



ROTOLIGHT
www.rotolight.com

Rotolight are the award-winning manufacturers of the Rotolight RL48 Ringlight and the Rotolight ANOVA - The world's most advanced LED Flood Light. The Rotolight is a compact, ultra-lightweight LED ring light that simply slips over your shotgun mic (or hot shoe, using the Rotolight Stand) and delivers warm natural light for HD cinematography and photography when you need it, so you'll never miss that perfect shot. Rotolight can be accurately dimmed (using Neutral Density filters) over a range of 1.5 aperture stops. The 48 Ultrabright LED's provide give that great 'ring-light' effect but without 'Red-Eye' or shadows. The RL48-A 'Stealth Edition' has a matte black rubberized outer coating which minimises reflectivity and acoustic resonance, and makes the ring weather resistant. The package also includes a Filter-Holder and custom Lighting Gel Kit (made by Lee Filters).

AUDIO SOLUTIONS



BEACHTEK
www.beachtek.com

Makers of the world's most popular professional audio adapters for DSLR video cameras and camcorders. Beachtek makes audio adapters that allow our customers to connect professional audio recording equipment and microphones to their cameras. We have been designing and building these camera/microphone accessories since 1997 and consistently rank throughout the world as one of the best and most popular solutions for the semi-pro and professional videographer.

STOCK MUSIC



STOCKMUSICSTORE.COM
www.stockmusicstore.com

We have thousands of premium royalty-free music tracks and over 400 collections to choose from. Our very high standards ensure that you won't find mediocre content...ever. We don't charge additional licensing fees at check-out. Premium music starting at \$5 per track and topping out at \$30. You won't find music of this quality at prices this low anywhere. How can we license so inexpensively? Because unlike virtually everyone else, we own 100% of the copyright, publishing and master recordings of every track we license. This ensures the highest quality with absolutely no copyright issues.

STORAGE SOLUTIONS



AKITIO
www.akitio.com

Akitio is a storage solutions company dedicated to providing forward thinking technology to the consumer. With each product we develop, 4 core ingredients are considered: easy to use, attractive, environmentally friendly, and affordable. It's value without compromising quality. But it doesn't stop there. As easy to use as are products are, it's always nice to know there is someone you can talk to if you ever need help. That is why we are committed to providing exceptional customer service and support. You are not just buying a piece of equipment. You are buying piece of mind.

FILM & VIDEO CONTESTS



ONE TO WATCH
www.onetowatch.org

Created by The One Club, producers of the prestigious One Show Awards and Creative Week, One To Watch invites the most promising and dynamic creative professionals under 30 to enter. By identifying the best young creatives today, One To Watch serves both as a platform to promote emerging talent as well a bellwether for the industry. Winners will be celebrated at Creative Week in New York and will be featured on One Club properties, including the One To Watch website and One. A magazine. Join an international group of like-minded individuals who understand the value of good creative. If you're doing great work and want to be acknowledged, if you want to catapult your career, and if you're under 30, make sure to enter One To Watch.



ALEX "SHOW US YOUR MOVES" VIDEO CONTEST

www.libec-global.com/allex

Libec, manufacturer of high quality professional camera support systems, entered the consumer DSLR camera market with its ALLEX system. The new style tripod system allows aspiring DSLR filmmakers, freelancers and small production teams pro level production values via ALLEX's unique integrated ball head, slider and tripod system. The ALLEX system will be available for purchase via Libec Sales of America starting in August. "We're excited to extend our legacy of making the best camera support systems in the world by introducing ALLEX to the growing U.S. market," says Takuma Sudo, president of Libec Sales of America, Inc. "Owners of small DSLRs and early adopters of new styles of filmmaking are demanding high quality camera support, and the ALLEX new tripod system is based on Libec's 60 years experience developing best-in-class equipment for professionals. No other manufacturer has ever developed a tripod and slider like ALLEX, as one integrated system." Enter the contest by July 1, 2014. Watch videos on the contest website now.

TRADESHOWS & CONFERENCES



IBC
www.ibc.org

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

entertainment technology and content. Featuring an influential conference and world-class exhibition, IBC immerses 50,000+ professionals from 170 countries in an unrivalled experience which affords you the chance to trade and educate, to debate and connect, to challenge, strategise and innovate with the very companies and leaders shaping the market. Join us in Amsterdam this September.



UNIVERSITY FILM & VIDEO ASSOCIATION

UFVA
www.ufva.org

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



NEXT | VIDEO CONFERENCE + EXPO
www.nextvideoexpo.com

Providing valuable education and skill enhancement, Next|Video Conference + Expo helps professionals better understand, evaluate and implement the technologies and business practices that will impact the future of video. A multi-tier conference, Next|Video is programmed with five distinct tracks: Next|PRODUCTION, Next|POST-PRODUCTION, Next|STREAMING TECH, Next|DISTRIBUTION, and Next|ENTERPRISE MEDIA. The event will also feature the Next|Video Expo, Keynote Luncheon

and a Networking Reception. Customizable registration options include an all-access pass, one-day conference options, and expo access. The all-access pass includes the Wednesday Keynote Luncheon and Thursday Networking Reception. Available options and rates are viewable at nextvideoexpo.com/registration-options.



PROFUSION EXPO 2014
www.profusionexpo.com

ProFusion is about bringing together the latest technology and the brightest minds in the industry. The primary mission of ProFusion is to showcase and celebrate the pro imaging industry in Canada. To that end, over two days, our focus is to celebrate Canada's burgeoning pro imaging market by bringing together the latest technology and the brightest minds in the industry. If it's new and exciting and you haven't seen it yet, chances are you'll get to see it launched at ProFusion. Over the years we've showcased many 'first time in Canada' product launches, including the most talked-about cameras, lighting, software and more. And it's not just about seeing new gear, it's experiencing it in an intimate, interactive environment, unlike any other tradeshow.



PHOTOPLUS EXPO 2014
www.photoplusexpo.com

The PDN PhotoPlus International Conference + Expo is the largest photography and imaging show in North America, attended by over 22,000 professional photographers and enthusiasts. Explore over 220 exhibits, see thousands of new

products, attend over 80 conference seminars, keynote presentations, special events and much more.



CCW EXPO 2014
www.ccwexpo.com

CCW+SATCON, now produced by NAB, is the East Coast's most significant content and communications event with more than 7,000 attendees and 300+ exhibitors. CCW+SATCON is where the core of your community comes together to get business done. Connect with industry visionaries, see next-gen innovations and get the solutions to advance your ideas, content and creativity. Set in New York City - the epicenter of broadcast, media and entertainment - CCW+SATCON is the East Coast's most significant content and communications event.



GV EXPO 2014
www.gvexpo.com

GV Expo is Washington's largest technology event for pro video, broadcast, AV professionals. Learn about cutting-edge video technologies and techniques at Next|Video Conference @ GV Expo and DC Post Production Conference, two conference programs designed to teach, enlighten, and inspire attendees. Get hands on with the latest video gear in an exhibit hall featuring over 175 suppliers, dealers and distributors and attend networking opportunities to further your knowledge, career and agency mission. If you shoot, edit, post, store, or distribute video or need AV solutions, you must attend this important technology event!

CONTRIBUTORS

Many Thanks



KIM EDWARD WELCH
Kim Edward Welch is the CEO/Founder of Welch Media, Inc., headquartered in Manhattan, New York City. WM publishes the

television/broadcast/cinema quarterly trade publication, HDPROGUIDE Magazine for HD professionals, and bi-monthly trade publication, STUDENTFILMMAKERS Magazine, the # 1 Educational Resource for Film and Video Makers.
www.hdproguide.com
www.studentfilmmakers.com



CHARLES HAINE
Charles Haine is a filmmaker and entrepreneur working in the motion picture industry since 1999.

Since completing his MFA at USC in 2005, he has worked as a freelance director, cinematographer and colorist, and founded the Academy Awarded nominated production company, Dirty Robber. Haine recently wrapped production on his first feature film: Angel's Perch, starring Joyce Van Patten, Ellen Crawford, Ashley Jones and Ally Walker.

www.CharlesHaine.com



ANTHONY Q. ARTIS
Anthony Q. Artis is the author of the bestselling Shut Up and Shoot Documentary Guide - 2nd Edition, The Shut Up

and Shoot Freelance Video Guide, and numerous courses on Lynda.com. He has worked professionally as a producer, director, gaffer, and videographer whose projects have screened at the Tribeca Film Festival, the IFF Market, Slamdance, and on MTV. He is an Adjunct Instructor of Film and TV at N.Y.U.



SHERRI SHERIDAN
Sherri Sheridan is a leading world expert in teaching story and preproduction to writers, screenwriters, digital

filmmakers and animators. "Writing A Great Script Fast" is her YouTube class, and 22 hour step-by-step video story workshop. New book coming fall 2014, "Developing Digital Films Script To Screen," which is a very updated version of her previous textbook, "Developing Digital Short Films," (2004 New Riders/ Peachpit / Pearson). Sherri is the Creative Director at MindEyeMedia.com and the founder of MyFlik.com, "Your Online Movie Studio" in San Francisco. Co-Author "Maya 2 Character Animation," (1999 New Riders / Pearson). Currently writing a new novel called the "Bigfoot Shamans," soon to be a 3D feature.



PAMELA JAYE SMITH & MONTY HAYES MCMILLAN SHOW ME

THE LOVE! authors Pamela Jaye Smith (www.pamelajayesmith.net) and Monty Hayes McMillan (www.hightechmedia.com/monty-hayes-mcmillan.html) have

worked in all aspects of the media industry for 35+ years, in Hollywood and around the world including the Arctic, the Andes, and SE Asia on features, TV series, music videos, commercials, documentaries, and web series. MYTHWORKS, www.mythworks.net, Applied Mythology for Individuals, Organizations, and the Media Arts. Mythic Challenges, www.mythicchallenges.com, Create Stories that Change the World, Alpha Babe Academy, www.alphababeacademy.com



CAROLE KIRSCHNER
Having worked as a senior level television development executive, including posts at CBS and as head of Steven

Spielberg's Amblin Television, Carole Kirschner has the insider's angle on how to break in and move up in the entertainment industry. She's currently Director of the CBS Diversity Writers Program. Her book, Hollywood Game Plan: How to Land a Job in Film, TV or Digital Entertainment, is published by Michael Wiese Productions www.parkonthelot.com



DR. LINDA SEGER
Dr. Linda Seger created and defined the career of Script Consultant when she began her business in 1981, based on a method

for analyzing scripts she developed for her dissertation project. Since then, she has consulted on over 2,000 scripts including over 50 produced feature films and over 35 produced television projects. Her clients have included Peter Jackson, Roland Emmerich, Ray Bradbury, Nimbus Films in Denmark, Tri-Star Pictures, plus production companies, film studios, producers, directors, and writers from over thirty countries. Linda Seger has written 12 books, 9 of them on screenwriting, including the best-selling Making a Good Script Great, Creating Unforgettable Characters, and Writing Subtext. www.lindaseger.com



KATHIE FONG YONEDA
With over 30 years of experience, Kathie Fong Yoneda has worked as a story analyst/development exec for Paramount,

Columbia, MGM, Universal, 20th Century Fox, Disney TV Animation, Touchstone, Island Pictures, and Disney, specializing in live action and animated projects. Kathie is the author of The Script-Selling Game (2nd edition) and has done seminars around the world. She also teaches Pitch & Presentation for Writers University and was co-exec producer on the cable series Beyond the Break. In addition to her script consulting business, Kathie and writer-producer Pamela Wallace also provide film/TV development consulting to clients in the US and abroad. www.kathiefongyoneda.com



JENNIFER GRISANTI
International speaker Jen Grisanti is an acclaimed Story/Career Consultant at Jen Grisanti Consultancy Inc., Writing Instructor

for Writers on the Verge at NBC, former 12-year studio executive, including VP of Current Programming at CBS/Paramount, blogger for The Huffington Post and author of the books, Story Line: Finding Gold In Your Life Story, TV Writing Tool Kit: How To Write a Script That Sells and her new book, Change Your Story, Change Your Life: A Path To Your Success. www.jengrisanticonsultancy.com



DEAN GOLDBERG
Dean Goldberg began his professional life as a film editor, then producer/ director. He wrote and directed

television episodes for "Missing Reward," "Hard Copy," "A Current Affair," and many other shows featuring dramatic recreations. His agency Wolf at the Door Advertising produced creative for major media companies. He is co-director of the Technology and Digital Media major at our college as well as teaching film production, media studies and film studies at Mount Saint Mary College.



ARLEDGE ARMENAKI
An award-winning cinematographer, Arledge Armenaki has more than 30 feature film and documentary

television credits and decades of behind-the-camera experience. Not only has Armenaki worked on films such as "South of Hell," "Club Fed," "Howling V" and "Dennis the Menace," but also on documentaries such as "Focus on Africa," which chronicled photographers' efforts in Tanzania and Kenya to save African wildlife. He recently served as director of photography for "Wesley," a feature film about the adventures and challenges of religious leader John Wesley. Reviewers have described the historical drama as "beautifully filmed" and the "best film of its type." Film festival awards recognizing Armenaki's work include Best Cinematography for "A Letter From my Father" and the North Carolina Filmmaker Award for "Surrendering in a Champions World." In addition, Armenaki has helped train many other cinematographers. He served as head of the cinematography program in the Department of Film at the Brooks Institute of Photography, where Armenaki himself earned his Bachelor of Performing Arts in 1974. He completed a one-year fellowship at the American Film Institute and was the founding cinematographer and filmmaker in residence at the North Carolina School of the Arts. Armenaki currently is an associate professor of cinematography in the School of Stage and Screen at Western Carolina University. www.arledgearmenaki.com



JEREMIAH BAUMBACH
Award Winning Producer and Emmy Nominated Cinematographer Jeremiah Baumbach is a graduate of the University

of Central Florida's Film Program. He has worked various freelance and full-time positions within the entertainment industry for fifteen years in addition to teaching film and television techniques at the college level for over a decade.

Jeremiah's website is www.jeremiahbaumbach.com



RYAN PICKETT
Ryan Pickett, owner of ryanpickettproductions.com, has his BA in English with a minor in Film from the University of

Maryland College Park and he is currently working on his BS in Computer Science and Information Systems from Austin Peay State University. Before Ryan created 6-time award winning short film, "Look", as well as short film, "You Only Loved Me Twice", he played Young Oscar Bluth on "Arrested Development".



THERESA PICKETT
Theresa Pickett, owner of www.theresasreviews.com, has her BA in History from Flagler College and her M.Ed in Elementary

Education from Vanderbilt University. Theresa worked behind the scene and on camera for over a dozen projects and was voted one of Nashville's Best Local Actresses in the Nashville Scene's Reader's Poll.



SCOTT ESSMAN
Since the mid-1980s, Scott Essman has been writing and producing projects about motion picture craftsmanship.

He has published over 350 articles as a freelancer and has produced over twenty publicity projects for Universal Studios Home Entertainment where he made video documentaries and wrote publicity materials. He published his first book, "Freelance Writing for Hollywood," for Michael Wiese in 2000, and has a new book about Tim Burton.



EDMUND OLSZEWSKI
Edmund Olszewski serves as Advertising Director for HDPROGUIDE Magazine and HDPROGUIDE.com.

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



TINCUTA MOSCALIUC
Tincuta Moscaliuc is the very beautiful and talented designer of Welch Media, Inc.'s HDPROGUIDE Magazine and STUDENTFILMMAKERS Magazine.

GLOBAL MARKETPLACE

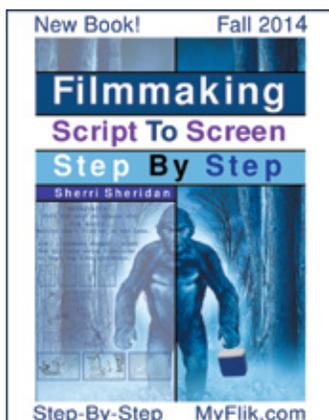
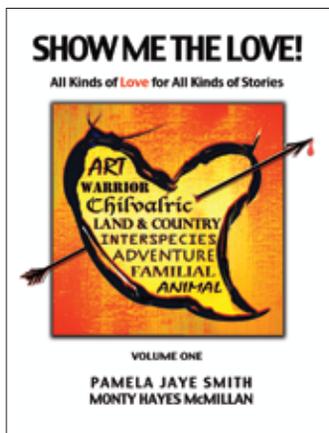
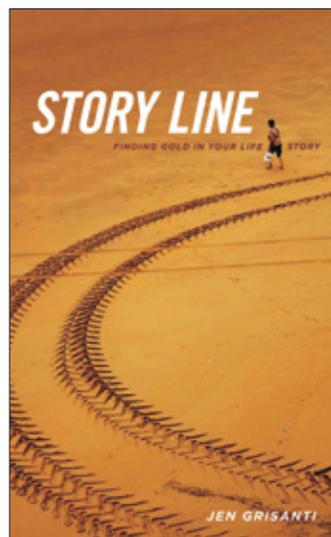
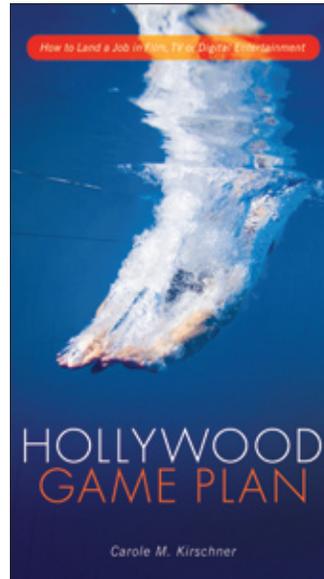
Tools and Resources for Broadcast, Motion Picture, and TV Production

EQUIPMENT RENTAL, SALES & SERVICE

GET IN-SYNC.

Went Digital:
www.insyncpubs.com.
Motion Picture
Equipment / Video.

EDUCATIONAL BOOKS



Place your ad in StudentFilmmakers Magazine today!

Call 646.509.3160.

WHAT YOU NEED



CAMERA



RIG PACKAGES



CONTINUOUS LIGHTING



EXPENDABLES



STROBE



GRIP + ELECTRIC

ALL YOU NEED

Location Packages



WHERE YOU ARE

Rent on the go from the CSI App.

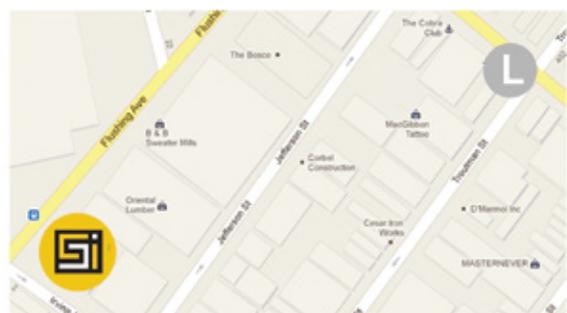


WHERE WE ARE

Manhattan: 133 West 19 St. New York, NY



Brooklyn: 1138 Flushing Ave, Brooklyn NY



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