



StudentFilmmakers



**COVID SAFE
FILMMAKING**



Lead Your Audience's Eye
Stijn Van der Veken, ASC, SBC



Peter Warren csc on
Getting His Start



Be a Female Filmmaker
By Rachel Feldman

Table of Contents



We are looking forward to a year of recovery and renewed strength as we defeat COVID-19.

Special thanks for the emails and phone calls from our writers, instructors, and readers, inspiring our day-to-day work. Let's make this a year of excellence together.

~Kim Edward Welch

CINEMATOGRAPHY

- 04 When Everything Goes Right:
Filming, "Words on Bathroom Walls"
By Michael Goi, ASC, ISC
- 06 Connecting the Dots
By Hiro Narita, ASC
- 08 The Difference Between Looking and Seeing
for a Filmmaker, or Any Artist
By Brad Rushing csc
- 12 Shed Some Light
Exclusive Interview with John Simmons, ASC
Interview conducted by Jody Michelle Solis
- 14 Peter Warren csc on Getting His Start
- 16 A Conversation with Stijn Van der Veken, ASC, SBC
Leading Your Audience's Eye
Interview conducted by Johnny Lee Solis

COVID Safe Filmmaking

- 18 Making a Feature Film during COVID-19
By Shane Stanley
- 22 Networking in Quarantimes
By Justin Matley
- 25 Tips for Conducting Virtual Interviews
By Amy DeLouise
- 26 How to Podcast During COVID Times
By Bart Weiss

DIRECTING

- 28 How to Be a Female Filmmaker
By Rachel Feldman





DOCUMENTARY

- 30 First-Time Documentary Filmmaking Tips
By Tamar Kummel

SCREENWRITING

- 32 Co-Writing with the Director
By Steven Joshua Morrison
- 33 Creative Listing to a Better Screenplay
By Jared Isham

ACTING

- 34 How to Stay Sharp as an Actor
When You Are Not Working
By Sara Sue Vallee

AUDIO & Music

- 36 Overcome the Challenges of Working
with Temp Scores
By Oscar Jasso
- 38 How to Find and Work with a Composer
By Alison Plante

CAMERAWORK

- 40 Yesenia Rodriguez Shares Drone Do's and Don'ts

PRODUCTION

- 42 Location, Location, Location!
By Dean Goldberg
- 44 Working for Bollywood
My Experiences in the Assistant Director Department
A Report by Marco Schleicher, MA

FILMMAKERS NETWORK

- 46 Community Spotlight
Harris Tomlinson-Spence

StudentFilmmakers

StudentFilmmakers Magazine www.studentfilmmakers.com

Publisher and Editor

Kim Edward Welch

Associate Publisher and Editor

Jody Michelle Solis

Contributing Writers

Thomas Ackerman, ASC, John Badham, Kristen Baum, Nandi Bowe, Al Caudullo, JC Cummings, Michelle Danner, Amy DeLouise, Mark Dobrescu csc, William Donaruma, Pamela Douglas, Bryant Falk, Fred Ginsburg, CAS, Ph.D., Michael Goi, ASC, ISC, Dean Goldberg, Michael Halperin, John Hart, David K. Irving, Jared Isham, Oscar Jasso, Michael Karp, SOC, John Klein, Tamar Kummel, Justin Matley, Richard La Motte, David Landau, Kaine Levy, Bruce Logan, ASC, Scott A. McConnell, Monty Hayes McMillan, Steven Joshua Morrison, M. David Mullen, ASC, Hiro Narita, ASC, Snehal Patel, Howard A. Phillips, Patrick Reis, Gabriel Garcia Rosa, Peter John Ross, Brad Rushing csc, Marco Schleicher, Dr. Linda Seger, Sherri Sheridan, Mark Simon, Michael Skolnik, Pamela Jaye Smith, Johnny Lee Solis, Scott Spears, Shane Stanley, Peter Stein, ASC, Anthony Straeger, Sara Sue Vallée, Peter Warren csc, Bart Weiss, David Worth, Nancy Rauch Yachnes

Advertising & Sponsorship Opportunities:

Kim E. Welch: 917.743.8381

Contact StudentFilmmakers.com

www.studentfilmmakers.com/contact-us

917.743.8381 (US and International)

Subscriptions, bulk orders, and collections:

www.studentfilmmakersstore.com

For subscription, mailing address change and distribution inquiries, send an email to

www.studentfilmmakers.com/contact-us/

StudentFilmmakers Magazine, established in 2006, is published in New York, 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 2021 StudentFilmmakers.com

(All rights reserved.) Printed in the USA.

Postmaster

Send address change to:

StudentFilmmakers Magazine

42 West 24th Street

New York, NY 10010



When Everything Goes Right: Filming, “Words on Bathroom Walls”

By Michael Goi, ASC, ISC



With a last-minute shooting fill-in position and a limited schedule, Michael Goi, ASC recalls a seamless production with on-set innovations and teamwork.

The movie, “*Words on Bathroom Walls*,” based on the best-selling novel by Julia Walton, is about a teenaged boy diagnosed with schizophrenia during his senior year in high school, and his efforts to keep his condition a secret while pursuing a relationship with a brilliant girl in his class. It’s the kind of film that presents many possibilities to visually depict the world the way the main character experiences it.

Director Thor Freudenthal and I had worked together previously on an ABC television pilot. He called me three days before filming on *WOBW* was due to start because he needed a cinematographer to step in at the last minute. Though I had been working as a director for most of the last five years on multiple television episodes and the feature film, “*Mary*,” with Gary Oldman, I had never said that I would not shoot again. With the understanding

that production would need to have someone shoot the final two days due to my already being booked to direct another show, I got on a plane that night for Wilmington, NC, for two quick days of prep.

I read the script on the flight and immediately saw the visual potential in the material. The intention was not to be visually flashy, but to present images which got to the heart of what Adam (Charlie Plummer), the main character, was going through in real life and in his mind. Since this is what I essentially did on every show I’d ever shot, it was a perfect melding of approach to subject matter, much like my work on “*American Horror Story*.” As long as you stay true to what the character is feeling, the audacity of the visuals will ring true.

An example of this would be when Adam has a minor mental episode while talking with his mother Beth (Molly Parker) and her boyfriend Paul (Walton Goggins) after dinner. Thor had suggested using the technique made famous in *"Fight Club"* of shaking the camera violently and re-stabilizing the image using the eyes as pick points. The effect is of the center of the subject's face being stable, but the world around is vibrating violently. I knew from past experience that using slightly wider lenses would create a more prominent effect and also protect the aspect ratio of the image, since you would be blowing up the frame to accommodate the widest shake of the camera. Digital Imaging Technician Andy Bader was able to do a quick demo of the effect on his laptop computer, which gave us a good sense of how the final effect would look.

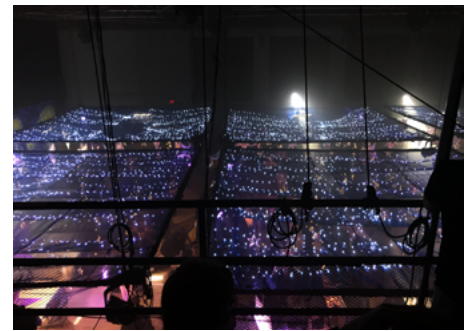
The movie was captured digitally using ARRI ALEXA Minis, which were already part of the package when I arrived. Though my personal preference is to shoot film whenever possible, the ALEXA performed well with the extremes of contrast that I like to work in. The crew was well-versed in the handling of the equipment, and aside from an occasional tech check, shooting was issue-free.

A scene where Adam has a mental breakdown in chemistry class employed multiple innovations from every on-set department. As he starts to hallucinate that "The Darkness" is coming for him, our special effects department blew open the door of the

closet with wires, camera operator Rick Davidson walked with the camera from the floor onto a lab table toward the actor while being safetied by dolly grip Scott Frye, camera operator Mike Repeta rolled on psychotic off-angles important to the sequence, gaffer Will Barker was flickering the overhead fluorescents to the edge of blowing the ballasts, 1st AC Patrick Borowiak was tracking focus from a wide shot to a closeup on the run, and Andy Bader and 2nd AC's Darwin Brandis and Roy Knauf were furiously twisting the remote iris controls to accentuate the chaos. It was one of those kinds of shooting experiences that I love, when everyone has an important piece of the puzzle to contribute, and the shot doesn't work unless everyone brings their "A" game, which they did.

Producers Pete Shilaimon and Mickey Liddell, and executive producer Alison Semenza were on set every day and epitomized the kind of producers who were hands on for all the right reasons - because they cared passionately about the material and had spent years obsessing about the proper way to make the film version. The fact that they trusted me so completely, someone who was being air-dropped into their movie two days before filming, speaks to their respect for creative artists.

As my deadline for leaving the shoot to go direct fell on the day of one of the biggest scenes, when Adam takes his girlfriend Maya (Taylor Russell) to the school prom (with fantastic production design by Brian Stultz and art director



Brian Baker), I set up the scenes until I literally had to get in a car and go to the airport. Derek Tindall, who is an accomplished cinematographer himself, stepped in as I stepped out the door and took over shooting the remainder of the scenes for the next two days, including important scenes in the school bathroom set.

With the spread of COVID-19, *"Words on Bathroom Walls"* was a bit cheated of its theatrical premiere on August 21st, 2020. Though it did open theatrically in several cities, Los Angeles was not one of them because the theaters had to remain closed, and so even I could not see the final film on the big screen. But I think the movie will have a long life and be revived at future screenings because of the excellence that all involved brought to it. It was a fun experience to take out my light meter again. 📷

Michael Goi, ASC, ISC, is a four-time Emmy-nominated television and motion picture director, writer and cinematographer. Among his credits are *"American Horror Story," "Megan Is Missing,"* and *"The Chilling Adventures of Sabrina."* He is a three-time past president of the American Society of Cinematographers and co-chair of the Directors Guild of America's Diversity Task Force. Michael is the editor of the 10th edition of the *American Cinematographer Manual*.



Connecting the Dots

Crew engagement and collaboration.

By Hiro Narita, ASC



Photo by Paciano Triunfo, 2019, on the set of "Late Lunch," directed by Eleanor Coppola.

More often than not, filmmakers have their beginning in diverse disciplines – from writing, acting, music, architecture – the list is abundant. Having started in graphic design and illustration, storytelling with moving images ultimately became my aspiration. Through unlikely paths, some of us chose filmmaking as a fulfilling profession and our lives intersected and eventually converged.

Earlier in my career, I was fortunate to hook up with a mentor gaffer with years of theatre lighting. At first, I communicated to him in plain jargon – light, shadow, and color – and he would convert my mental pictures into 1K here, 2K soft light there, with some gel, etc., into physical lighting units to create those images. As I learned to see and interpret the subtle quality of

luminance with different lights, I began to use "foot-candle" (the measurement of light intensity) as terms of dialogue. Along the way, the gaffer taught me to use all sorts of practical materials for effects – tracing paper, discarded sheer curtain, aluminum foil, etc. His toolbox was full of them, and he pulled them out like a magician would out of his hat. He showed me that in a given space, light we see and experience is through something or refraction of it on something around us. His resourcefulness taught me that lighting is not simply mechanical, it is illumination and mirror of reality, and our imagination. Since then, I have welcomed input by the crew members' collective knowledge. It enriched my cinematography and made it more practical, more personal. Similarly, I worked with a dolly grip who started as an ice skate dancer, whose sense of timing and rhythm were flawless like gliding on ice. I met a soundman who was a painter before entering filmmaking. I am sure fascinating and beguiling stories are waiting to be shared among us.

Cinema is a collaborative endeavor, and cinematography is one essential aspect of that effort. Pieced together into the mosaic of filmmaking are life experiences of those who play part in. From a distance, you see a picture, but upon close inspection, you see it is composed of small, distinct individual pieces. What drew some of us to filmmaking, a synthesis of art and technology, is that it is the best tool available now, to express



our complex thoughts, feelings, and importantly, imaginations. Ultimately, to communicate with others. The two-dimensional moving pictures on a screen that can create so many dimensions in our psychic space is a mystery. The fact and the fiction crisscross and converge in our mind, giving us rich, unique perspective of the story. In a film, bits and pieces of images are strung together in specific sequences; they do not always follow a natural or logical progression. Yet we take them in, connect them and somehow make sense out of them, as if the images speak to us in code, but we decipher them into personal, meaningful experiences.

I'd like to mention two stylistically, very different films that gave me strong impressions and amplified my insight into cinematography; "*The Legend of Suram Fortress*" (1985) by Sergei Parajanov and "*8 ½*" (1963) by Federico Fellini.

Parajanov's poetic, stylized film is captured within mostly static frames. Our vantage point is basically in the



Photo courtesy of Industrial Magic & Light. Used with permission.

center of screen, and we can scan the images at our own pace. Punctuated sometimes with close-ups, we are drawn into specific details that give rise to dramatic emphasis. With changes in image size and shot length, the sequences build a visual, as well as visceral, rhythm. And in our mind's eye, this manipulated time and space become a reality. It is our unique ability to connect dots and organize information into a seemingly coherent narrative.

In *"8 ½"*, by comparison, the camera is active; it moves along with actors or weaves through scenes. This active camera seems like another character in a scene or an inquisitive spectator. The old masters knew how to bring a story to an audience or bring an audience to a story. Fellini's film was an eye opener for me in other ways. After viewing it many times, I realized there was something outside of logics and linear visual storytelling that felt very real. I use the word, *"real,"* subjectively. There were lighting changes in the middle of a scene or camera movements that

produced unique sensations: they were more than eye-catching lighting or sweeping tracking shots. They were, I believe, amorphous, unconditional sensations that aroused and gave life to the feelings in me. Unlike dramatic stage lighting in opera or ballet, *"8 ½"* integrated the lighting and camera work as ethos of storytelling.

I have come to realize, while I am fond of beautiful images, I like images that are emotionally right, even if they are not pleasing or astute, images that speak to my heart, beyond the boundaries in the geography of mind.

We cinematographers are called upon to solve technical challenges besides pictorial ones. Such project was *"Always,"* directed by Steven Spielberg, and it involved miniature photography which was not on my resume until then. Joe Johnston, the director with whom I collaborated on *"Honey, I Shrunk the Kids"* and *"The Rocketeer,"* helmed the miniature unit. My biggest objective was to achieve seamless match with the first unit shots in spite of differences in scale, and

often limited availability of the first unit footage to compare. While testing exposure and color, I noticed that the fire, paradoxically, lacked realism by itself to my eyes, and to the film. It needed help. And the gaffer from ILM proposed hanging Maxi Brutes from the ceiling and laying dozens of par lights on the floor in random, all connected to flicker boxes. This helped create the blazing effect we needed and, when a model airplane flew through, the fire looked truly convincing. The visual effects supervisor also suggested we increase the shutter speed to 40 frames in relationship to the scale of the miniature. The input from their expertise culminated finally in the result I was after. Working on this unusual project gave me a new insight into the art of cinematography.

The cinematographer's role is a collaborative one, to help realize the director's vision, and enhance it, on screen. By the same token, we are supported by gaffers, grips, and other skilled individuals and their experiences, yielding more than the sum of its parts. What is reflected on the screen, seen and felt, is a result of the dots we bring to light and ultimately connect. ➤

After graduating from San Francisco Art Institute in 1964, **Hiro Narita, ASC** became a director of photography for over thirty years in the film industry. Recipient of numerous awards, he is a member of the American Society of Cinematographers and Academy of Motion Pictures and Sciences. His work includes *"Star Trek VI: The Undiscovered Country"* (Warner Brothers), *"Honey, I Shrunk the Kids"* (Disney), and *"Never Cry Wolf"* (Disney). He directed the documentary film, *"Isamu Noguchi: Stones and Paper"* (PBS American Masters).



Brad Rushing csc. Photo by Piper Ferguson.

The Difference Between Looking and Seeing for a Filmmaker, or Any Artist

By Brad Rushing csc

I was asked to write an article for StudentFilmmakers Magazine. I don't want to retread a subject that has been done to death many times before by myself or others. I won't talk about breaking into the business or compare different lights or cameras or talk tech or technique.

I want to offer something more unexpected and uniquely my own. I hope you enjoy it and find it enlightening.

A valuable lesson I learned in art school was to challenge myself to see what lay before my eyes intentionally and objectively.

Before I became a filmmaker, I spent years studying fine art. In one of the most important assignments, I remember the class was asked to take off one of our shoes and draw it. We all set one shoe upright on the desk in front of us and gave our best efforts.

Then our instructor told us to turn the shoe upside down and draw it again.

Comparing the results after we were done revealed that for most of us, the upside-down shoe was the most accurately rendered of the two.

Why might that be?

When we see the shoe upright, it is in a very familiar orientation to us. We “know” what that object is. Without being aware of it, our brain tells our hand to draw what we assume a shoe looks like. We go on autopilot drawing our preconceived archetype of what a sole looks like, and laces, etc., with only occasional cursory glances at the true orientation of those things and the actual object. This process causes us to overlook many of the relationships between those elements and the nuances which are the hallmarks of the reality of that object.

Inverting the object, we subvert the familiar orientation, severing our brain's reflexive influence, and we force ourselves to pay close attention to details we had only glanced at before.

Unbeknownst to most of us, our human brains add overlays of assumptions, biases and subjective interpretations to every fragment of information our senses input to them.

This active filtering and manipulation can substantially alter our perception and understanding of the reality which surrounds us.

A confirmation of this interference is evident in the common phenomenon where different people experiencing a similar event will later express conflicting recollections of details: how many people were involved, who acted first, colors of clothing, etc.

That is a small glimpse at the shenanigans our brains play on us constantly.

And so, it is with creative people whose natural mode is filtering the world through artistic expression and sharing the result with an audience.

I have no doubt that those unconscious mental biases can add an element of unique stylistic perspective to our creative voice. But we are not the intentional authors of that addition.

For many people who do not believe they have artistic talent, it is not their fundamental creative and expressive potential that is thwarting their hopes nearly so much as this interference in their ability to perceive.

How well we are able to actually see the world around us is the first link in the creative process; but if our brain involves itself in what we are allowed to perceive that becomes a second, albeit unintentional one.

When we surrender to our brain's reinterpretation of objective reality it deprives us of an important layer of control and choice in the articulation of our work.

Choosing to learn to take control of how we see requires challenging ourselves from moment to moment. If we are not intentional about it, we will always lapse into the default mode with the brain taking control.

I am often asked which favorite cinematographers and/or movies have influenced my style. While I think it is important to study other filmmakers' works, and also still visual artworks and photographs to explore new ideas for techniques, those creations do not belong to me. They do not originate from me, and if I give them too much precedence, I undermine the authenticity of my own voice.

For this reason, my favorite way to discover inspiration for lighting and framing ideas is to actively perceive the world around me as I move through life. These moments and perspectives are uniquely and forever my own, my private glimpses shared with no one else.

In those moments I make myself open, objectively asking the tableau to teach me. I walk into a room, and I see beautiful light pouring through a window highlighting the people inside. *Where is that light coming from? What physical objects are shaping it? What materials are filtering it and creating textures in it?* I will walk to the window to see the angle the source is coming from, the shape of the window, the type of window covering. *Is there a tree with leaves outside at a distance breaking up the light?*

Maybe light is filtering into a room and bouncing off surfaces. *What is the direction of that light? What is the orientation of that bounce to the subject I see being beautifully lit? Is the bounce surface imparting a color to the light? What is the atmosphere in the room like?*



Brad Rushing csc and Steadicam Operator Timber Hoy on the set of "[in]visible."

 The logo for Azden's 250 Series Professional Shotgun Microphones. It features a black shotgun microphone angled upwards, set against a red circular background. Below the microphone, the number "250" is written in a large, bold, black font. Underneath "250", the Japanese name "NI-GO-MARU" is written in a smaller, black, sans-serif font. Below this, the Azden logo is displayed, consisting of a stylized "A" made of two triangles and the word "AZDEN" in a bold, black, sans-serif font with a registered trademark symbol.

Azden's 250 Series Professional Shotgun Microphones are affectionately known in Japan as "Ni-Go-Maru" (Japanese for "250")

- Professional Grade Performance • 10-Year Warranty
- World Class Build Quality • Affordably Priced

4 models for different applications

Learn more at www.azden.com/250-series

CINEMATOGRAPHY



Brad Rushing csc with director Shaun Piccinino on the set of "Salvage Marines."



If I am walking on a street at night, I pay attention to the effects of the streetlights, moving car lights, illuminated signs and marquees on stores, reflections, bounces and ambience, etc. I want to understand both the quality imparted by each element, as well as how they interact, moment to moment and in motion through time. It is like I am constantly location scouting wherever I am.

I sometimes feel like the cat staring into space watching phantoms that no one else can see. I remember once in my 20s, I was at a shopping mall staring transfixed into a fountain which was a wondrous shade of cobalt. A friend approached, puzzled and asked what I was doing. I replied, "I am really getting into this blue." (No. I was not "high"... Smart ass.)

Another important manifestation of this is in choosing camera angles. Remembering that you are always creating the audience's experience of the story, there are times you don't want to get in the way of that, so your coverage choices may be relatively mundane and conventional.

But it is also important to have an awareness of alternatives available to you, even if you do not choose them. For this reason, after intuitively asking myself, "*Where would I put the camera?*" I also ask myself, "*Where wouldn't I put the camera? And why not?*" I want to challenge my assumptions. I want to break the reflexive subjectivity of my brain.

When I am standing in a location, I will sometimes get on the floor and look at the space from a low angle. I will imagine it from high. I will explore the space for openings to look through, move through, or move past. *What about looking in from outside?* Try to exhaust the possibilities and consider all the ones you might normally discount. Experience them, even if they don't feel right in that

moment, file them away. Once you get on set and begin shooting, things can change and that perspective may come back to be the best choice, or you may pull it out months later on a completely different project.

I use this same processing when I am looking at other people's cinematography and artwork. It is handy, when given a visual reference, to have a real world understanding of how light behaves in different environments, so when I see reference images I can reverse-engineer how that would be created. *Is the light a point source? A broad source? Direct or bounced? What direction does it come from and how does it behave as actors move through it?*

I like to be surprised with unusual choices. Just the other day I saw a trailer for a film. There was a woman riding in a car sitting in the back seat and looking forlornly out the window. Rather than a more conventional angle, the filmmakers chose to mount the camera with something close to a 35mm lens on a hostess tray outside the passenger window looking straight back. On the left of frame, the road whipped past. The center of frame looked straight back to the vanishing point. And on the right, converging towards the vanishing point, were the bold, mechanical lines of the car, its surface shining, and behind the window overlaid with moving reflections was the girl. The camera was not squared on her. The visual impression was of powerful forward motion, racing away from the vanishing point, and almost as an afterthought, the woman being inexorably carried away to some unknown fate.

It was a distinct and effective choice, and I have filed it away in my visual lexicon as an option to consider for some future project.

I doubt that the filmmakers gave the choice of this placement much analytical thought. I know when I am



Brad Rushing csc on the set of "Salvage Marines." Photo by Ryan Abrahamson.



Brad Rushing csc with actor Casper Van Dien on the set of "Salvage Marines."

making a film, I do not. After years of practicing my craft and paying attention to the world around me, I very much work on instinct now. I can feel when framing of a shot or when lighting is right. It's not intellectual. It's a physical sense, like a metal detector. I perceive a building "signal intensity" as a shot is getting close, and I allow myself to be guided by my instincts dialing the qualities in until, 'BOOM!' in an instant, all is right with the world. It is a tangible and satisfying moment, virtually impossible for me to describe if someone asks the process leading up to it.

I certainly did not start out here. A good analogy would be learning a musical instrument. In the beginning, you must master the fundamentals. You must have the discipline to learn and practice basic things like scales. You must train your clumsy fingers to be dexterous. In time, and with many hours and months and years of practice, you will get to a point where you no longer think about the technique in the moment of creation, and instead, channel the expressiveness inside your soul.

It is the same with visual arts and cinematography.

You must always practice. Practice seeing intentionally. Be open to what the world you are moving through wants to share with you. The public moments. The private moments. The "loud" moments and the "quiet" moments. Allow yourself to be moved by inspiration and remember those feelings and their catalyst.

In the moments of creation, when you channel your muse directly, you should retain the control to be able to counterpoint your choices. If things are not gelling in the way you hoped, ask yourself: "What are the options I may have not considered?"

Train yourself to experience the majestic and delicate visual truths before your eyes with quiet authenticity and integrity. In doing so, you will attain a profound level of control in interpreting how you choose to render those qualities as imagery for an audience. 🍷

Brad Rushing csc has photographed iconic, high-end music videos for artists like Britney Spears, Mariah Carey, Lionel Richie, Nelly and Eminem. His work on Moby's "We Are All Made of Stars" won an MTV VMA "Moonman" for Best Cinematography. Brad's commercials include a NASCAR Superbowl spot, and high-profile national and international campaigns. "Cook County," one of Brad's films, won Best Feature at the Hollywood Film Festival and the Audience Award at SXSW. Brad photographed the WWII feature, "Doolittle's Heroes," and the upcoming science fiction TV series, "Salvage Marines." His most recent film is the #1 Netflix Original Film, "A California Christmas," produced in Petaluma, CA, in July 2020, one of the first film productions to start under stringent COVID-19 safety protocols.

Website: www.BradRushing.com

Facebook: www.facebook.com/bradrushing

Instagram: www.instagram.com/bradrushingdp

LinkedIn: www.linkedin.com/in/bradrushing



Shed Some Light

Exclusive Interview with John Simmons, ASC

Interview conducted by Jody Michelle Solis

You were nominated for Outstanding Cinematography for a Multi-Camera Series (2020) for the “Family Reunion” episode, “Remember Black Elvis?” Can you please talk with us about the episode traversing through time?

John Simmons, ASC: “Family Reunion” is very conscious of our historical and present experience as Black people. When they were on the escape and having the wedding ceremony in the woods, I chose to desaturate color and shoot on longer lenses to help the actors stand out from the background. When the baby is in the crib, I used nice warm light that wraps softly around the baby and embraces everything. I felt that the lighting helped a moment of relief from the oppression actors were subjected to. The Cotton Club was the roaring twenties, people felt good about themselves and loved to look good. I wanted to make it feel like some place fun to be. There’s a lot of contrasting colors to make the place

feel special. The basement party reflects situations I’ve been in as a teenager. I lit that from memory.

Every episode has humor and social relevance. “Remember Black Elvis?” takes us through the history of the family through the passing down of a locket from generation to generation combined with wedding tradition. As a cinematographer, it gave me the opportunity to give each period in history a different visual approach.

There was the urgency in the scenes in 1852, leading to the glam and dynamism of 1928, and then, the adolescent wonder at a basement party in the mid ‘60s. Going from the openness of rural America, to the crowded energy of the Cotton Club, to an intimate basement party. Can you tell us more about shooting these scenes?

John Simmons, ASC: Everything you see cinematically is there only to support the narrative. Story always comes first and hopefully none of us want to do anything to distract from the story. I try to light in a way that makes sense to the story. I want people to notice the lighting as an afterthought. After they have been lost in the narrative they later think that really looked nice. If that happens I've done something right. As far as the basement party goes I lit that as I remembered them. I can remember well as a teenager what it was like dancing in colored lights all hugged up and someone's parent flippin' on the light and screaming at everyone to get out.

The energy in the scenes come from my director, Eric Dean Seaton. He's an amazing director, and we've worked together a long time. Meg DeLoatch, the creator of the show and showrunner has a group of writers that put all kinds of energy on the page. The writers room looks like the people on the show, so they understand nuances that reflect the lives of the characters.

What are your Top 3 Lighting Tips for students?

John Simmons, ASC: Study paintings and photography from history. Study films and see how the light works with the story. Be present, look at light in life and your own experience. Remember what you see, let it become part of who you are. Don't give up, every mistake is an opportunity. 🍷

John Simmons, ASC was born in Chicago, Illinois and was introduced to photography by Robert Sengstacke in 1965. Bobby gave Simmons a copy of the "Sweet Flypaper of Life" by Langston Hughes with photography by Roy DeCarava. Simmons said he saw himself and his community in that book. He knew it was something he wanted to do.

The Sengstacke's owed the oldest black publication in the country, Chicago Daily Defender Newspaper. Simmons worked in the darkroom and eventually became a photographer for the paper. Simmons attended Fisk University on an academic scholarship based on his still photographs. While at Fisk he met film director, writer and historian Carlton Moss who identified in John's work a cinematographer's eye.

Simmons was nurtured into cinematography by Moss. He received a scholarship to the University of Southern California where he studied cinematography. After USC he worked as a camera technician; shot documentaries, commercials, features, and music videos. John Simmons has served as and is currently serving as vice president of the American Society of Cinematographers (ASC) He's presently a Governor of the Cinematographers Peer Group at The Television Academy of Arts and Sciences.

Simmons carries a still camera everyday. His photographs are in the permanent collections at the Harvard Art Museum, High Museum of Fine Art, Houston Museum of Fine Art, David C. Driskell Center, University of Maryland and the Wesley and Missy Cochran Foundation

Simmons been honored with the *ASC Cinematography Mentor Award* for his commitment to advising many young talented cinematographers. Simmons won the Best Cinematography Emmy® for the Nickelodeon multi-camera series *Nicky, Ricky, Dicky and Dawn* and has three additional Emmy nominations. He currently is nominated for cinematography for "*Family Reunion*".

Simmons's introduction to television began with movies made for TV including *The Killing Yard*, *The Ruby Bridges Story*, *Selma Lord Selma* and numerous independent and network documentaries on PBS, Showtime and HBO. His first multi-camera primetime show was *The Hughleys*, which began an illustrious career in multi-camera sitcoms. He was an adjunct professor in the Television/Film and Theater Department at UCLA for twenty-five years and continues to mentor many up-and-coming cinematographers. He is presently filming shows for Netflix.

“ Each morning when I awake,
I experience again a supreme pleasure
- that of being Salvador Dali.

-Salvador Dali

”



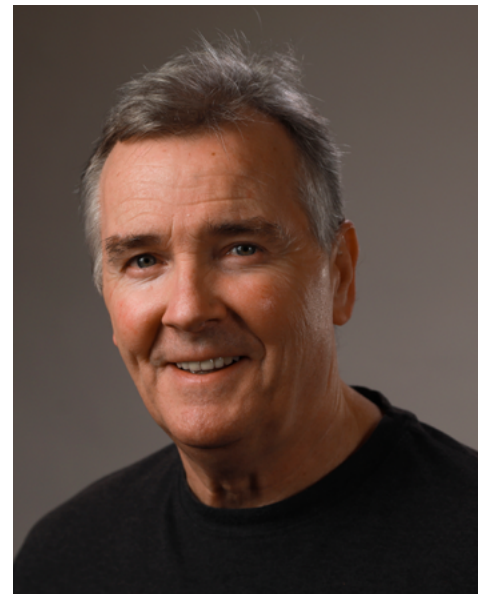
Peter Warren csc on Getting His Start

I have had my eye through a viewfinder professionally for almost 40 years. At 62, I am still as busy as ever. My wife recently retired, and she asked me when I'm going to retire, and I said, "I guess when the phone stops ringing."

I am a freelance Videographer or Cinematographer. I'm still a little confused about these two terms and what the differences are. My main camera of choice these days is the Canon 5D Mark IV (although I am waiting for the Sony A7S III to be available and will likely switch). I have used a wide range of cameras from Betacams to the ARRI Alexa Mini, but I love the full frame DSLR's. The size lets me get it in places larger cameras can't go, the shallow depth of field, time lapse, slow motion and the ability to

throw it on a Ronin all make it the best camera for me. I am also taking stills on almost every shoot to the delight of the client. I work with a very small crew, usually just a sound person and more often than not, just myself. I do corporate videos, docs, news, small corporate dramas, low budget commercials. I have DP'd several lifestyle series and been a camera operator on even more. I do not do feature films, not my thing.

My journey started as a news cameraman in 1983 at CITY TV. I had graduated from Ryerson's Radio and Television program. With no contacts or relatives in the biz, I wrangled up my courage and phoned CITY TV to offer my services as a volunteer. Back then, you could do that.



I told them there was no other place I wanted to work. After an interview, they offered me a volunteer position in the promotions department. I spent a long summer editing promos, and then, finally, a news camera job came up. This was my opportunity!

Getting a job in a major market with no experience would be a long shot. I did have a demo tape from stuff I had shot at Ryerson. I knew how to operate the camera, but certainly other, more experienced shooters would be applying for the job, and they did, but my volunteering paid off.

I got an interview for the job. Then I went for a field test, which was shooting an actual story for that night's newscast. The next day, I was offered the job!

When I expressed my appreciation that they would hire me with no practical experience, the senior cameraman told me something I'll never forget: "We can train a monkey to do this job." ...*Uh, what?* I thought... But he went on to say, "We are looking for the right person, motivated, eager, willing to learn and who works well with others."





This has always resonated with me, and I can't express enough how important it is. It's one thing to understand all the technical stuff with cinematography / videography, composition, focal length, colour temperature, movement, depth of field, and on and on, but when it gets down to it, people will hire you because you show up with the right attitude and eagerness with excitement for the project and respect for others. Most importantly, it should be fun, which relaxes talent, the crew, the client and makes the day go a whole lot faster. My goal is always to **give the client more than what they expected** both in the *experience* and the *product*.

And, by the way, good cinematography takes a lot of effort. It's pulling out that one more light, getting that extra angle, shooting just a bit more B-roll. Listening to an interview and knowing what shots to look for. I have been told by producers that the editor is always happy to work with my stuff because I give them lots to play with. I constantly think of the editor when I'm shooting: *Do I have establishing shots, enough cutaways, and continuity in the sequences? Are there transition shots?* They can always leave stuff on the editing room floor.

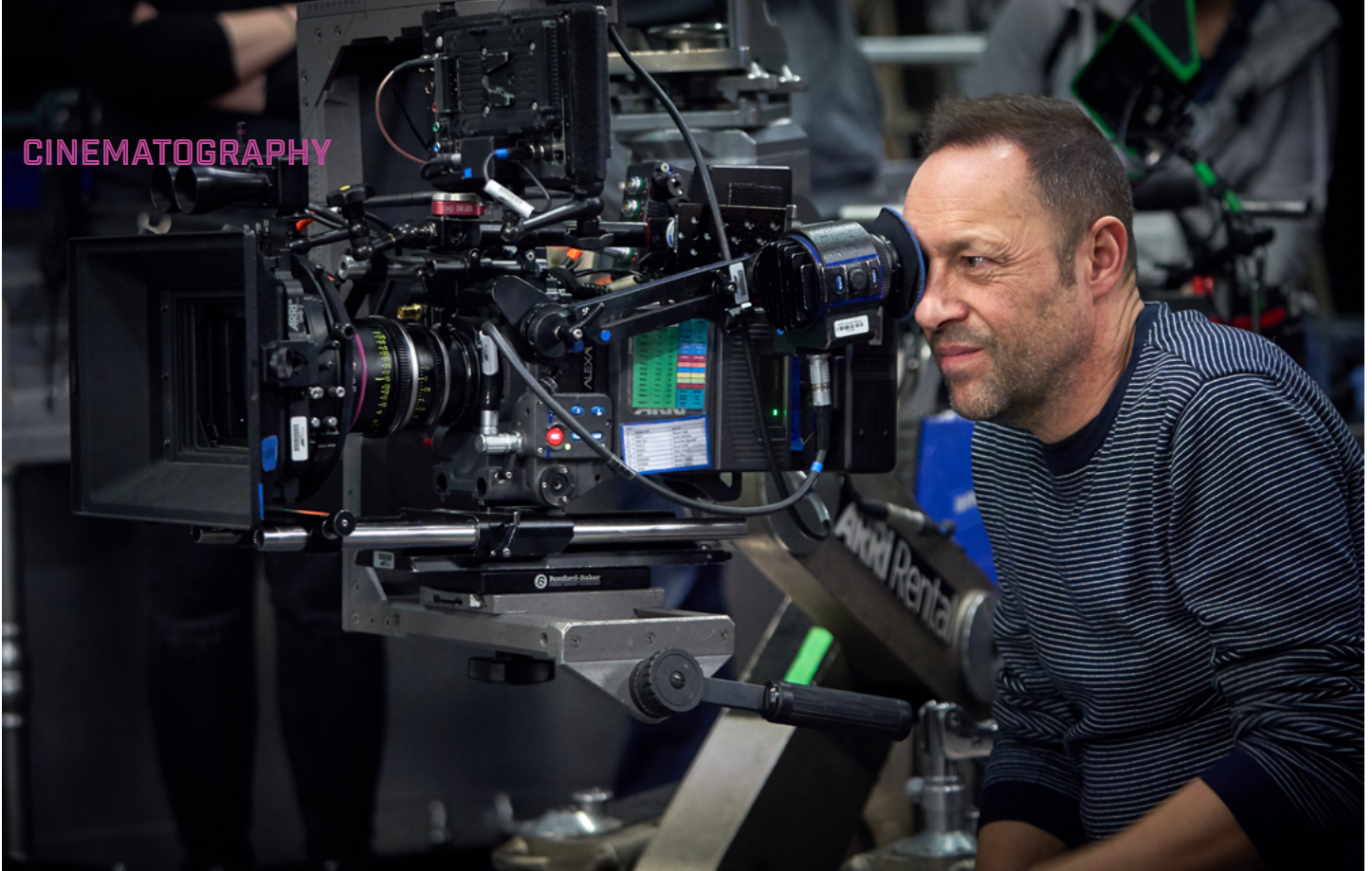
Also be creative, think of the best possible shot considering foreground and background, interesting angles, reflections and shadows. Lighting does matter. Occasionally, the existing light is in the right place and at the right angle, but this is the exception not the rule. If you make the extra effort to make it look good, it will not go unnoticed.

I have had so much fun over the years. I have travelled all over the world on someone else's dime and have seen and experienced things that only a few people get to do. I have had such a blast and cannot think of a better career.

But, I gotta go... The phone's ringing. 📞

After graduating from the Radio and Television program at Ryerson Polytechnic University, **Peter Warren csc** began his career in television news working at CITY TV in Toronto as a Citypulse news cameraman. He was proud to be one of Canada's first video journalists, telling stories from behind the camera. Moving on to Global TV, Peter was able to do more national stories where he won several awards including a Gemini award for Best News Photography. CTV Ottawa offered Peter a senior news cameraman position which gave him the opportunity to come back home. After seven years and several more awards, Peter went freelance which opened up a whole new world of production. Since then, he has been the Director of Photography on 6 Canadian television series and worked on many others as camera operator. Peter is also very busy with corporate videos, news and commercials. He has also had the opportunity to give workshops on videography and lighting across Canada, as well as Australia. His resume with complete production credits is available on his website.

www.peterwarrendop.ca



A Conversation with Stijn Van der Veken, ASC, SBC Leading Your Audience's Eye

Interview conducted by Johnny Lee Solis

You're known for your ominous, beautiful dark cinematography and playing with shadows and contrast. Where did your style for lighting come from?

Stijn Van der Veken, ASC, SBC: Cinematography is all about guiding the story and the actors' performances to the audience in such a way that the story is believable although it is fictional. Therefore, we create a visual atmosphere which supports this by using light as our main tool blending it with camera positions, camera moves and the right choices of focal lengths and framing of course. We want to guide the audience's eyes to what is important story-wise on screen.

To achieve this, shaping the picture with lighter and darker areas, creating depth by making foregrounds more dark and backgrounds lighter sometimes, using mixed colors and most important, shaping our actors' faces with light and shadows depending on the mood of the story. My main inspiration comes from Roger Deakins' cinematography because for me he achieves all of this in a brilliant way! The audience doesn't experience a camera, but the camera leads them through the story. In every movie he photographed, he achieved this which is absolutely stunning I think.

Is it difficult working with multi-nationality crews?

Stijn Van der Veken, ASC, SBC: I love working with mixed, international crews because they broaden your world and vision in both a professional and personal way. I see it as a great challenge to meet and work with new people from all over the world. It doesn't mean we always have a perfect match with each other, but at least we are geared to make it work. Different nationalities, people, cultures, cities and continents have sometimes a completely different look onto imagery which is so inspiring to me.

Can we discuss "The Sum of Histories"? You were able to convey elements of time travel in subtle ways. How did you achieve this?

Stijn Van der Veken, ASC, SBC: “The Sum of Histories” was a rather small film but very appealing to me because of the subject, mixing the past and the future within the same film over the course of 2 hours.

We used ARRI / Zeiss Master anamorphic lenses for the future; and rehoused Cooke Speed Panchro’s for the present. The future storylines were lit in a more ‘clean’ colorful way with fine and outlined camera moves; while the present was approached in a way more ‘rock & roll’ way of shooting, meaning more handheld, warmer colors, lens flares, etc....

This seems like a very simple approach, but once in the edit, it did make a lot of sense, as the two different shooting styles were so much enhanced by the cut.

What are your Top 3 Lighting Tips for new generation filmmakers and storytellers?

Stijn Van der Veken, ASC, SBC:

Tip # 1: Put your ego aside, accommodate the story, the performances and the director, and know you’ll only achieve this as a team, never as an individual.

Tip # 2: Use your EYE as your initial and main camera / lens.

Tip # 3: Observe natural light’s beauty, and use it as your main inspiration source. 🍷

Born and raised in Belgium, **Stijn Van der Veken ASC, SBC**, graduated from the film school of IAD, and began his career as a camera assistant. He soon moved into the role of director of photography shooting documentary series for Belgian television, such “Shadow of the Cross” and “Salmon for Corleone.” In addition, he shot several drama series for Belgian television, including “In Flanders Fields”, “Emperor of Taste,” “Wolven,” and “Quiz Me Quick.” Feature film projects include “Vele Hemels boven de Zevende”(Many Heavens), “Terug naar Morgen” (Sum of Histories), “Zot Van A,” “Wolf.” The short film, “Death of a Shadow,” garnered him acclaim for his beautiful cinematography, as well as being shortlisted for the Oscar Nominations for Best Short, and a earning a nomination at the European Film Awards for Best Short. Another film, “Murk Light” earned him the Black Pearl prize for Best Cinematography at the Abu Dhabi International Film Festival. Stijn wrapped the television series, “In Flanders Fields” with director Jan Matthys, and three episodes for the third season of the BBC Scotland drama, “Shetland.” He recently also lensed other drama series such as “Outlander season 4 & 5” for STARZ & Sony, “Four Weddings & a Funeral” for HULU / Universal...

Follow on Instagram @stijnvanderveken1



Photo courtesy of MENUET.



Photo courtesy of CAVIAR.



Photo courtesy of MENUET.

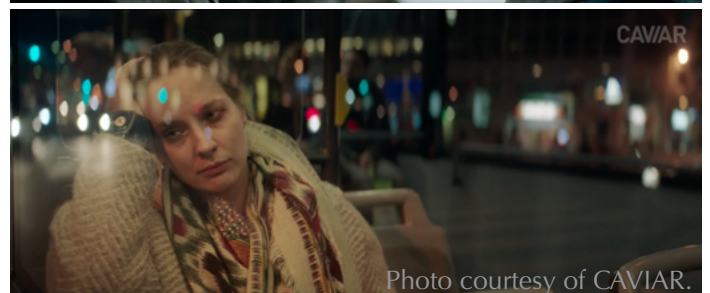


Photo courtesy of CAVIAR.



Johnny Lee Solis is a NJ/NY based musician, composer and writer.



Making a Feature Film during COVID-19

By Shane Stanley



Approaching the new year, we had a choice: accept defeat and let 2020 kick our ass, or we could make it our bitch. We opted for the latter, pulled the trigger and produced a full-blown feature film amidst the COVID-19 crisis. Is it because we're mavericks who subscribe to the theory of *'no risk it, no biscuit,'* or just a bunch of fools who believe that all things are possible? Nah, I wish it were that sexy. It's because like many of you, we were tired of being *unproductive*.

But if I was going to commit to something, it had to be bold. I mean, anything worth doing is worth overdoing, right? Those who know me will attest I encourage anyone to go out and make a film at any time.

But these are *different times*, and once *we committed*, my producing partners, Kurt Patino, actor, Danielle

C. Ryan, and screenwriter, CJ Walley jumped into the fire headfirst without questioning our decision, and I don't think I could have asked for a greater team to help lead the charge.

On September 18th, the four of us began this process with COVID-19 in mind. CJ wrote an awesome script called, "Double Threat," and we created a world that was exciting with a great cast and sexy locations vast enough to social distance and above all, made safety *the* priority.

We got a crash course from SAG about safety protocols and health strategies which had to be employed, and man, was their checklist grueling, especially with such a short pre-production period. The guild has a new division that is very strict (okay, flat out tyrannical), but the more I dealt with

COVID SAFE FILMMAKING

them, the clearer it became how easy it was to contract and spread COVID-19 on a set.

Just days after we started, “Batman” and countless other shoots were paused, and we knew we had to take these measures very seriously if we wanted to get through without any problems. We didn’t have a contingency plan in place and moved forward as if no one would get sick as admittedly, we couldn’t afford to shut down for even a single day.

Additional requirements included getting the MERV filtration ratings of every interior location, the buildings square footage and floorplan, and illustrate where scenes would be filmed and where various crew members would be during our time there filming. If SAG wasn’t satisfied, we had

to reconfigure, change locations or rent airflow systems that met their standards.

Every item on the craft service table had to be individually wrapped, while everyone’s meals had to be delivered in their own containers with one person handing them out at chow time. With PPE’s, we went through roughly 500 bottles of sanitizer, 12 gallons of Bioesque Botanical Disinfectant used to spray and wipe down anything and everything that was touched, 30 face shields for the actors and crewmembers who’d come in close contact with talent, and each member of the team went through at least two masks a day because you can’t use your own from home.

I lost count of how many masks we burned through after the fourth box of 50 was gone – by day four. We washed our



COVID SAFE FILMMAKING



hands every chance we could, held one another accountable if someone got careless, (not quite like Tom Cruise did) and remained as socially distant as possible in our little bubble. I am proud to say with five-plus weeks of shooting and almost 400 COVID-19 tests later, we didn't have a single case or one close call. Clearly, following the rules set into place by the experts and using common sense made a huge difference.

The biggest challenge making a film during the COVID-19 pandemic were the facemasks. Eye contact is crucial when I communicate with someone, but more so I learn everything about a person's temperament by reading their face. Sure, the eyes are the window to the soul, but when many of our locations were outdoors in broad daylight, most were wearing sunglasses, and it took a while to gauge certain people's moods – especially if they had impeccable posture.

It's important to keep morale in a good place and if someone's discouraged, to head a potential problem off at the pass by showing appreciation for a job well done or see what you can do to make their journey a better one. I don't think we had any issues with attitude and would say it was

one of the more smoothly run sets I've been on in my forty-plus years making movies.

One of the bright spots for me when making a film is to involve interns from the colleges I work with. Dan Watanabe at LA Community College and Tracie Savage at Pierce were super helpful in assembling a group of students for us that lasted through the duration of the project. Like the rest of us, they were tested for COVID-19 three times a week and were an integral part to our production process and its success. It was extra important for me to involve these students because I can only imagine how frustrating the previous ten months had been by having to learn on Zoom or webinars. This opportunity gave them a hands-on experience in filmmaking with a great crew that welcomed them in and took them under their wing.

I will tell you the rewards far outweighed the risks. We treated "Double Threat" like any other film. We had tons of action, some love scenes, and plenty of thrills and spills, and none of it would have been possible without an incredible team who captured the vision and strapped 'em on going



COVID SAFE FILMMAKING



into this adventure knowing the risks of getting shut down, or worse, someone getting sick.

With all of these challenges and added costs, we had to remember we were still making a movie, and one we'd have to live with for the rest of our lives. We couldn't use the pandemic as an excuse or add any disclaimers blaming the virus for cutting corners when it came to production value or delivering an exciting motion picture. In fact, because of the high risks, which put our investors in added jeopardy, we agreed to make "Double Threat" for 1/4 the budget we did "Break Even" for a year prior. To put things in perspective, the costs that went to managing COVID-19 were well over \$40,000, and we had a skeleton crew and a tight cast. But the best part was, you'd never know it. Everyone wore several hats, and nobody complained when asked to help in other departments.

I've always preached to make a movie all you need is a subject and a camera... Anything else is simply a luxury. After stepping away, now two weeks removed from our picture wrap, I think the fact everyone was so happy to be

outside and surrounded by other like-minded artists helped maintain that joyful tone we experienced. In some way, I hope that part of *this* period in time continues; a sincere appreciation for what we do - and for one another. Okay, now to cut this sucker while we're all back in lockdown.

Until next time, keep shooting. 🍷

Multi Emmy Award-winning filmmaker and author, Shane Stanley, has enjoyed a career spanning almost five decades, which includes acting, editing, producing, writing and directing. With a #1 box office hit under his belt and several top-rated television shows to his credit, teaching the next generation of filmmakers how to have a long and prosperous future in the entertainment industry is what he finds most rewarding and considers his most essential work. To read Shane's latest book, please visit: www.whatyoudontlearninfilmschool.com.



Networking in Quarantimes

By Justin Matley

As a busy freelance Re-Recording Mixer / Sound Designer and college educator, I get asked a lot about starting out, or making an upward move, in the industry. The answers to these questions are not so different than they were seventeen years ago when I was asking them, but there are some new wrinkles updated for the rapidly changing world we are in; particularly 2020 itself. It's a scary, lonely time. And while I'm particularly applying this advice for budding production or post-production professionals, I think the crux of it is appropriate for any serious student looking to make his or her mark in getting their career off to a good start, or for any early-career professional looking to make their next step. More specifically, this advice is meant to acknowledge the challenges of a COVID-19-influenced world.

The tried and true way to getting to know people is, well, getting to know people. This is the oldest trick in the book, and is true for any professional aspiration out there. It's who you know. Fine. But, when you're a junior in college and considering internships and how to escape your parents' basement and start paying rent with an actual, career-focused job, the meeting people part can be tricky.

One of the easiest answers would be to attend a professional conference and workshops where you can get facetime with industry veterans: potential future colleagues and bosses. It's a safe, non-confrontational way of

bumping shoulders and talking shop with these folks that doesn't feel like you're being obtrusive. But, this is 2020. No one's bumping shoulders. And no one wants to touch a conference with a ten-foot pole. So, we have to get a little creative these days.

Here's an experiment for an aspiring film Sound Designer, for example:

Watch a film that you particularly enjoy the sound on. Dig into it a little. Find a scene where you ask yourself, "Wow, how did they do that?" and then, note the credits. Use the internet to figure out how to contact this person (or these people). It won't be hard. They either (a) have a personal or company website or (b) have a LinkedIn page.

Next, start an email out to them. A resounding no: *you won't be asking them for a job or an internship.* You'll be doing four things in this order:

(1.) Introduce yourself as a student eager to learn.

(2.) Compliment them on that particular scene in that particular movie. *Bonus points for expressing how their work helped shape the plot or character development.*

(3.) Ask them how they did it. *For example, what software? Plugins? Found-sounds? Manipulation techniques?*

(4.) Politely inquire if you can talk to them about it. Finally, repeat



this process ten times for a different film and Sound Designer.

Why is this a good networking project? It's non-confrontational and non-committal for the professional. It's also not in real-time. You aren't cornering anyone, putting them on the spot, or asking for anything other than what inspired them to do what they do. You're being specific: that shows an astuteness and attention to detail that will go noticed. And you're not asking for anything in return, other than maybe an email back (at the least) or maybe a phone or video call. The goal of it? Sure, to learn about what they do and how they do it, but it's to plant the networking seed. And maybe one or two of those seeds will lead to a real relationship. And relationships lead to work.

2020 has presented tremendous challenges, but it also has presented some unique opportunities for outreach. People are home. All. The. Time. People are also craving different methods of human contact. I venture to believe many of the professionals receiving this kind of note will jump at the chance to share some stories.

"Versatility: Finally an Asset"

When I started out in the commercial and film post-production industry, it was very segmented. An

Editor for network TV promos was an editor for promos. A Sound Designer was devoted to a particular niche: Foley Artist for films, in-the-box Sound Designer for commercials, etc. There wasn't a lot of crossover. Then, a series of things occurred that changed much of this formula.

(1.) Technology became cheap. Tremendously expensive hardware that was necessary to accomplish high level results became largely obsolete, replaced by increasingly intuitive software and plugin technology by reputable manufacturers. In some niches it took a while to trust this evolution, but now, that circle is largely complete. There's just very little justification for a \$50,000 piece of outboard gear or \$200,000 tape machine anymore.

(2.) Economic conditions forced it. We've had two historic, life-changing economic tidal waves just in my tenure as a professional: the 2008 crash (coupled with the slogging 2009 recovery) and 2020's COVID-19. This has caused both the funders of production and creators of it to come up with new ways to generate content and income. The first place this starts? The bottom line. Every neck-tied Bob viewing a corporate spreadsheet was highlighting ways to cut costs. One of the biggest ways to trim fat? Cut personnel. How do you manage the fallout from a career axe? Becoming adaptable. (More on this below.)

(3.) The content necessitated it. With the internet, and then broadcast-level streaming, came many more hours of viewership across multiple corners of the industry. The need for more stuff increased many times over, but the budgets accommodating those needs didn't rise linearly. This created an opportunity for those I like to call the "Solutionists" (a term I am gratefully borrowing from one of my mentors): people that were able to piece together either personal skills or a team of similarly-minded professionals who could create good-looking and sounding work in less time for less money.

So today, we find ourselves at a crossroads. Do we compromise the "old way of doing things" so much that the creative results suffer? There is an argument for specialists: people who are experts at a single element of the production. This methodology remains appropriate particularly in feature films, where the budgets do remain relatively strong, and the workflow still remains mostly entrenched. Also, the stakes tend to be higher, particularly on the major studio releases.

All of that said, there's an increasingly growing industry for those that can do more with less. It may not be the industry niche of your dreams, but work is work; particularly when starting out. Arming yourself with a toolbox of skills from the outset is becoming a commodity. Being adaptable, nimble, and versatile has a place now. People who can direct, shoot, write a little, and cut have

many more opportunities. So, dive down the YouTube rabbit hole and log onto those Zoom workshops: 2020 has brought a world of cheap (or free) educational opportunities to our homes. It's up to you to grab them.

"Leave the Ego at the Door"

Finally, one that may seem obvious, but needs to be repeated time and again. There is a line between being helpful and being abused; this goes without saying. I have heard of many situations where an eager student accepts an internship and feels as though their free labor was exploited, all in the name of "earning your keep". I get it, I did three internships myself. And it's true: this is part of getting your foot in the door and earning the trust of industry professionals. But, at the same time, while knowing when to keep quiet is an imperative skill, knowing when to speak up and ask questions is its own artful endeavor. It's not always easy, and sometimes the lines are blurred when you're just starting out.



Find best selling filmmaking books
 @ www.studentfilmmakersstore.com

COVID SAFE FILMMAKING

My philosophy has always been simple: be helpful. And make this clear right out of the gate. You are someone willing to do what it takes to earn your reputation. But almost equally, find opportunities to show them who you are as an individual. This will help you become memorable to someone. Don't let this expression get in the way of the work: you are there to learn and to be a cog in the wheel, and that might start with getting coffee or answering phones or organizing mountainous piles of paperwork. But, once you establish your helpfulness, begin to pick your spots to engage on a human level. Give them a sense of your varied interests, your charming idiosyncrasies, and where appropriate, your ideals.

Why? Because when it comes to building that relationship I spoke about at the beginning, it may start with your work ethic, but it continues with the human side of things. You build the relationships that will elevate your career, and your life as a whole, by the shared human experience. And in 2020, this is something we need more than ever.

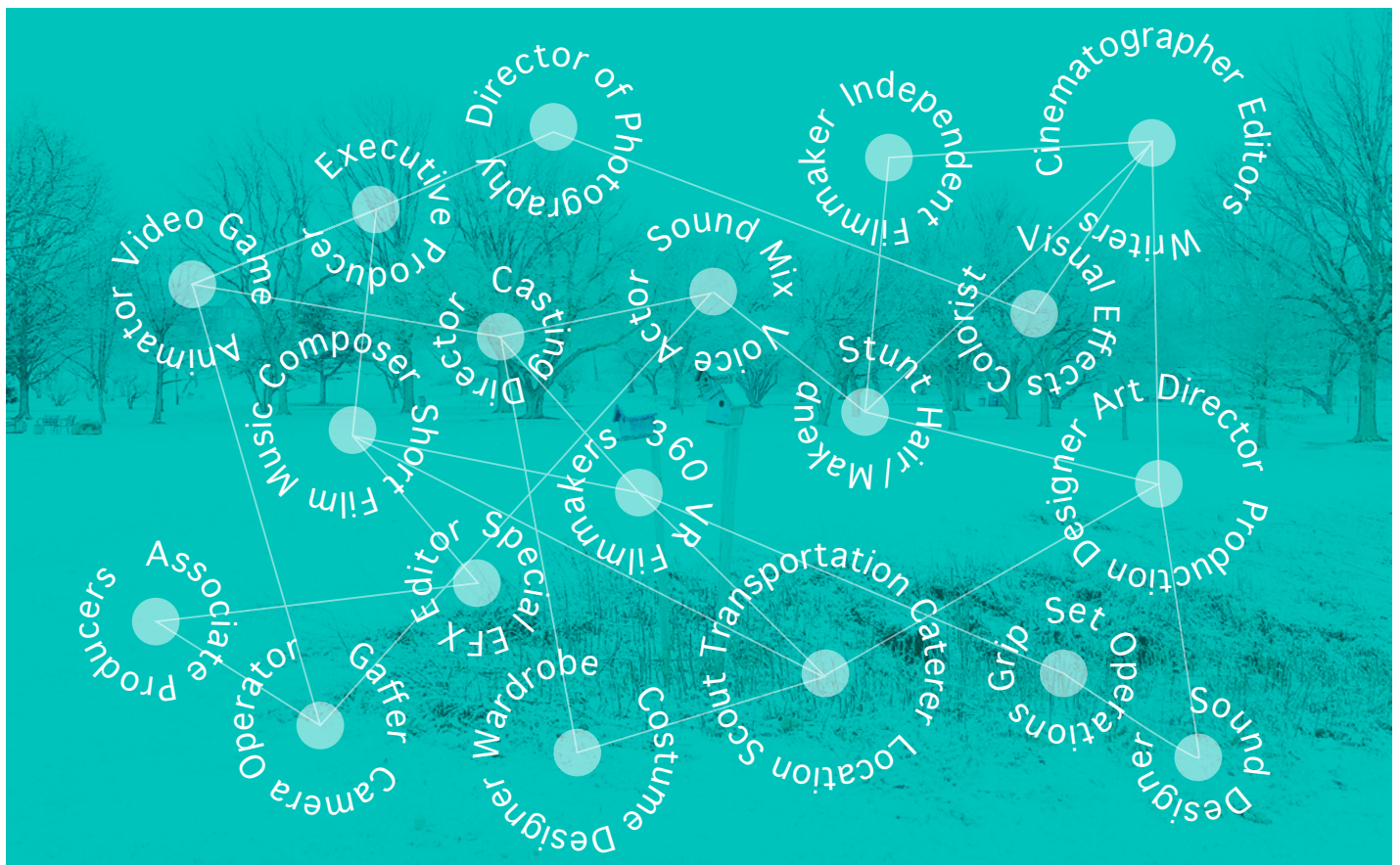
I hope this gave you a few basic starting points for building your confidence in pursuing what you love, as well as a practical understanding of the climate we all find ourselves in. Current and graduating students, as well as rising professionals, have faced a time more difficult than

any other in recent memory. But, with these challenges come slivers of opportunity that, if done earnestly, can be taken advantage of. And when you get your feet under you, which you will: pay it forward. It may sound cliché at this point, but we really are all in this together. 🍷

Justin Matley is an award-winning Audio Engineer, Re-Recording Mixer, Sound Designer, and Music Director/Supervisor. After a decade at NYC's largest audio post-production studio, Sound Lounge, he went solo seven years ago, and currently works out of multiple studios in NYC and Connecticut.

Justin works on a plethora of film, TV, radio, internet, music, and experiential projects for dozens of high-profile clients worldwide. An accomplished veteran of the broadcast, advertising, and film industries, Justin has thousands of projects under his belt, and has a reputation for being an excellent problem solver, team player, and creative executor.

Justin is a husband and father of two girls. He loves the outdoors, skiing, politics, good tequila, and Boston sports teams.



Tips for Conducting Virtual Interviews

By Amy DeLouise

Virtual events and interviews are here to stay. If you're tapped as a remote producer/interviewer or moderator there are some obstacles to overcome. Here are some of my top tips.

1. Prepare Your Subject.

One of the keys to any successful interview—live or remote—is a relaxed subject. In advance of your final interview, you can:

a. Conduct a “screen test”—via your favorite video call app—at least two weeks in advance to see how they look and respond in a remote setting.

b. Review any visuals to share (that you'll either be editing in as b-roll, or using live as a presentation).

c. Teach less experienced interviewees how to speak directly to their camera, rather than to their screen. Have them add a sticky note with a smiley face next to their webcam.

d. Be sure they have good lighting, audio and camera setup. Because you scheduled your pre-call 2 weeks before your actual virtual interview, you have time to ship them better lights or a microphone. Some inexpensive lights I recommend include Aperture M9 LED, Fox Fury RUGO, or LumeCube Mini. You might also need to send a mini stand, such as a Joby Gorillapod. For audio tips, check out my blog post here (<https://www.amydelouise.com/social-media/better-audio-for-your-zoom-calls-and-mobile-videos/>).



e. Teach your interviewee how to turn off notifications. Here's how on a Mac (<https://www.parallels.com/blogs/how-to-turn-off-notifications-mac/>), and here's how for Windows 10 (<https://support.microsoft.com/en-us/windows/change-notification-settings-in-windows-10-ddcbbcd4-0a02-f6e4-fe14-6766d850f294>). Disengage any Dropbox syncing, and disconnect a VPN. These can all interfere with internet connection speed.

2. Be Prepared as an Interviewer. As an interviewer, we need to set our subject at ease, and really know their subject matter and stories, so we can cue properly during the interview.

a. Create an outline for the conversation in advance and share it with your subject. I don't mean every question. Just themes and a possible flow.

b. For live panels, have a secondary set of questions ready to go in case the audience isn't ready to ask questions when prompted.

c. Look lively yourself, and be sure to smile and nod. This will help your subject be less nervous themselves.

d. In a webinar format, be sure you take advantage of the “green room” feature and give panelists a custom link so that they can enter the webinar early, get a chance to chat with each other and with you. And don't forget to take a group screenshot for PR purposes!

Moderating virtual panels and conducting remote interviews can be a challenge. But with these simple strategies, you can make the experience fun and rewarding for you, your interview subject, and most importantly, your audience. ➔

Content creator, speaker and author **Amy DeLouise** is a leader in the field of short form digital storytelling and has garnered more than 40 creative excellence awards including Tellys, Peer, New York Festivals, Aurora, and CINE Golden Eagle. With more than 400 productions to her credit, Amy has also consulted with Fortune 500 companies on how to leverage their content assets and deliver powerful stories to target audiences. In addition to leading her production company DeLouise Enterprises LLC, Amy founded #GalsNGear, an initiative focused on building community and gender equity in the screen media and technical fields. Her new Focal Press book with co-author Cheryl Ottenritter is *Nonfiction Sound & Story for Film and Video: A Practical Guide for Filmmakers*. www.amydelouise.com.

How to Podcast During COVID Times

By Bart Weiss



Because of the current COVID-19 situation, shooting video is much more difficult than it has ever been. One way to move forward with creative digital storytelling is moving to the world of podcasting. Here are some tips and pointers.

There are several types of podcasts. For those of you interested in dramatic film, you could create a narrative podcast. You could have your actors record from home. With your imagination and good sound effects, you can bring up the production value of your podcast without spending a lot of money.

For inspiration, listen to “Limetown”, “Homecoming”, “Welcome to Night Vale”, and “The Truth”. Another genre of podcast that could be really fun would be to do one where you review films that you love. I love documentaries and am co-host of the “Fog of Truth” podcast. Of these discussion-style podcasts, the better ones have some good editing. Trimming the boring parts, taking out the “umms” and lip smacks, is one part. To add production value, you can bring in clips from the film, and of course, you need to make a rocking intro. But please don’t make “the two drunk guys talking about star trek pods”; there are many of them.

One hint if you are doing a discussion-style podcast is that aside from the subject of the podcast, try to have some entertaining banter, people listen to podcasts because they like the people they hear and because they have something to say.

One major difference between podcasting and filmmaking is that your podcast audience is probably cooking dinner, walking the dog, or doing exercise, versus when you make a film, you generally have the audience’s full attention.

So now that you are inspired and perhaps have an idea, here is what you need.

The first thing you need is a mic.

The mics you use for film production could work, but they are not the best for voice. If you have the money the Shure SM7B is what you see in most studios. There are many other choices, but one thing to be aware of is – *do you want a USB mic or an XLR mic?* Audio-Technica ATR2100x is an inexpensive mic that uses both.



You need the USB if you are connecting the mic directly to the computer. You would use an XLR cable if you are going into a recorder. But many audio recorders will adapt XLR and send it out as a USB. You need to set the recorder to audio interface.

You might also need an arm to hold the mic, a pop filter, and good headphones. (I recommend Sony 7506.)

If you need to record multiple people at once remotely you could use Skype or Zoom, but their quality is not that great. The best way is to use Zencastr (zencastr.com). What this service does is let you record multiple people in different locations on separate tracks, and it can give you a wave file which is much better than an MP3 file. But to use Zencastr, everyone has to connect to a computer, (thus the need for the USB port). Of course, you could have your actors or film geeks record on their own recorder and send you the files.

Once you have recorded, you need to edit. The cheapest ways are to use Audacity (www.audacityteam.org) or Fairlight that comes with DaVinci Resolve (www.blackmagicdesign.com/products). Both are free. If you have

Adobe Creative Cloud, you can use Audition. If you have the academic bundle from Apple, you can Logic Pro.

With editing, you need to cut out the non-essential material, add some music, and create a cool intro. You should also finesse the voices with a compressor and then add sound effects and mix all of it together.

Before you get your files up, you should create show notes and perhaps a few graphics for your show.

So now you have your masterpiece, and you want to get it “wherever you get your podcasts”. There are services that will take your files and get them to all those podcast apps, and they charge you for that and for server space, which can add up. But there is a free way to get your work out and not pay for it. Anchor.fm is a site that will host your files and send them out for free. Not only that but you have the option of selling ads and getting a cut of that. It is a very simple drag and drop. You can even record your podcast directly into Anchor.

One last tip, it might be a good idea to create a few episodes before you launch so you can spend some time promoting the pod. 🍷



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





How to Be a Female Filmmaker

By Rachel Feldman

There are many filmmakers who do not want their job description to be gendered. I understand why one would feel that way in a perfect world, but it's not a perfect world by any means. I am a woman director, a female filmmaker. I have worked hard, for multiple decades, to get my foot, my voice, and yours too - in the room. And now that we're in it, I believe we need to keep that foot on the gas pedal of progress.

When I was working toward my MFA in film directing from NYU, my fellow female students and I were forbidden to touch a camera or load a magazine. Our cinematography professor, a famous eastern European director of photography, did not feel that women should or could be shooters. These kinds of discriminations were so rampant during this time in American life, that, incredible as it sounds now, we didn't even flinch. But over the years, as I became a professional, enduring many of the same kind of blatant and unconscious biases, I flinched plenty, and then I spoke up.

I wrote my first editorial in *Variety* in 2004. Only 16 years ago, and yet the polite essay I wrote about the myriad

ways in which women directors were excluded, side-lined, and diminished by those who hire, caused a small tremor. And when I attended a meeting at The Directors Guild of America, my fellow Women's Steering Committee members women couldn't look me in the eye, they were so afraid of what the powerful administration might do if they showed any allegiance.

When I became an adjunct professor of directing at the USC School of Cinematic Arts, I warned my women and men of color students, that their experiences would be harder than those of their white male colleagues. It was a tough thing to hear, but I didn't want them to be naïve as I had been. I wanted them to be prepared creatively and politically, with their eyes wide open, ready to push back on any kind of bias based on gender or race.

Of course, I'm thrilled to see that in the course of my own lifetime tremendous change has occurred, particularly in the past three years. But the fact that it took scores of women who were abused and assaulted to speak up, and marching in the streets in response to the brutal murders of Black men

and women, to have our industry finally take notice that they were complicit in a dangerous status quo, is a sign of just how entrenched these practices have been.

How should you be a female filmmaker? You should be loud and proud. You should know what you have to say and how to defend it. If you are a person who identifies as a woman, then you are a sister to other women who write, direct, produce, shoot, and do every kind of job making film and television. *How should you be?* You should be kind, you should help others, and you should develop a distinct voice, a voice that speaks your point of view with confidence. ➔

Rachel Feldman is a veteran film and television director. In 2019, she directed the pilot and full season of “The Baxters” for MGM, multiple episodes of “Blue Bloods” and “Criminal Minds” for CBS, and “The Rookie” for ABC. Feldman is in development with “LILLY,” a feature film based on the remarkable life of Fair Pay activist Lilly Ledbetter, supported by Meryl Streep. (<https://www.hollywoodreporter.com/news/meryl-streep-backs-rachel-feldmans-fair-pay-drama-lilly-1276915>)

Feldman’s pilot, “KINKS,” won the 2019 Screencraft Best Pilot Launch, also featured at MIP Cannes, and winner of the WGA Drama Queens Best Pilot Competition. She has written and directed several feature films including “LOVE NOTES,” “SMOTHERED,” “SHE’S NO ANGEL,” and “WITCHCRAFT III.”

A long-time activist for gender parity in Hollywood, Feldman has chaired the DGA Women’s Steering Committee. You can see her in the Geena Davis produced documentary, “This Changes Everything.”

Full bio and credits @ www.rachelfeldman.com, and follow her on Twitter @WomenCallAction.



First-Time Documentary Filmmaking Tips

Garnered from My First Feature Documentary Experience

By Tamar Kummel

I recently completed my first feature documentary, “Fighting for Allergy-Free Food.” I worked hard to find answers to your and my questions about why food sensitivity has become so prevalent, why food allergies are off-the-charts, why our food system is screwed up, what the government is doing to protect us, what GMO’s actually are, and a lot more.

I had a very specific strategy for how I would edit this piece, but of course, in documentary filmmaking, you don’t know how stories will end, how interviews will go, and a lot more variables. I shot over 30 interviews. I asked each expert whom else I should talk to, and then pursued them. I had a clear idea that the film would be in sections, talking about different topics and leading from one topic to the next. But one section never happened because I couldn’t get government agencies to talk to me. And then other sections happened, based on continuing to look for answers. But I still divided the film into different topics and then tried to organize it as best as possible.

Starting the post-production process, I had an advantage, because I did all the interviews. And then I transcribed all the interviews, so I knew well what people had said. I highlighted the lines I knew I wanted to use and then started piecing together the puzzle, which I enjoyed. I knew my first rough cut would be long, and it was

3 hours. It took me 5 passes to bring it down to 90 minutes. And then I turned it over to someone else to make it pretty. It’s a talking head film, so I knew the music had to be driving, and wake people up. I knew I didn’t want any clip longer than 10 seconds without a cut, or an insert, or B-roll under. So, I shot about 18 hours of B-roll, but we still needed more.

If you’re starting a documentary film project for the first time, I would definitely give you a few recommendations:

(1.) Start with a short project for practice. Find a person you want to interview, or a subject you want to tackle. And then, play with that. There are tons of film festivals that love short documentaries.



(2.) Transcribe the interviews.

Even if you don’t do it yourself. It’s a lot easier to search a document for a specific topic or something an interview subject said – rather than searching through footage that might all look the same.

(3.) Let go of your idea about how the story ends. The tag line for “Fighting for Allergy-Free Food” is, “So many questions, so few answers.”

(4.) Find a great composer.

(5.) Shoot way more B-roll than you think you’ll need. It makes it so much easier to tighten up how people speak by inserting something.

(6.) Don’t forget establishing shots and room tone. You’re still making a movie.

Good luck! 🍀

FightingforAllergyFreeFood.com

Now streaming on YouTube, Google Play and Tubi.tv

Tamar Kummel an actress, filmmaker, and chef who resides in New York City and Los Angeles.
TamarKummel.com
CaptainPurpleProductions.com
TamarKummel.Blogspot.com

10-YEAR WARRANTY on AZDEN Products

Student Filmmakers is an Azden Authorized Dealer

Shop now @ studentfilmmakersstore.com





Co-Writing with the Director

By Steven Joshua Morrison

26 and a half drafts. 3 months of work. And one hell of a discouraging time. The lessons you learn in film school will last a lifetime.

I was two months into my first year of film school. There was a 3rd year directing student who I had met on set that was in the process of looking for writers for his cycle film. We had good banter, and he asked to read some of my writing. I was excited, someone engaged enough with my discussion of screenwriting that he wanted to read my work. He read a couple shorts I had written for class and asked if I wanted to write his cycle film with him. Of course, I accepted. And this is where the nightmare began.

Beyond the normal classes I had, which is tough in general your first semester, I took on this project to write a 12-page, short script to be filmed during winter break. We had our initial meeting about one character and a loose story design he had in mind, and he wanted me to just freely write on that. I did this, he was complimentary but said this was too dark and wasn't what he was looking for. We met again, another completely different draft, again complimentary but still not what he was looking for. This went on for 5 drafts. All quite different, yet still encompassing this character and story design we had originally discussed. Then, out of the blue he showed up with a script he had written and said let's move forward with this.

It's his project, his choice. But I was frustrated. While giving not nearly enough input to begin with, he asked me to do something which I attempted

earnestly, but nothing pleased him. Then, without discussing, he did something on his own, and expected me to move forward with it.

Again, I was excited to be working with anyone, so I went along. We began to rewrite, and we were back to me putting the words on the page. Roughly 15 or so drafts later, he seemed to be pleased with our progress, and we were getting compliments from outside readers. Again, he decides out of nowhere, we're just not progressing enough, so he writes a full new draft himself, with quite distinct changes, and says we're moving forward with this.

Why was he complimenting my work, continuing on draft after draft with me, and then suddenly writing something on his own without even consulting me? By this time, I was exhausted dealing with the situation and just wanted it to be done. But, I kept to my commitment and continued on, now rewriting 5 more drafts. He claimed he was very pleased, just needed a little different twist. So, he said he would do the last draft. Whether I objected or not, he moved forward and did so.

And last, after his supposed final draft, he asked me if he could have another writer do the final polish. Ironic, after all this time working on it, now when he probably does the worst thing you can do to a writer – tell them you want another writer to write part of it – he actually asked if I was okay with it. At this point, I didn't care, and so I okayed it, and we were finally done.

The lesson I learned from this experience still very much holds true with every professional writing experience I have had. Film school is no different from the real world, personalities and desires are the same, it's just a whole lot more money is involved.

He clearly wanted to write the script himself. It's either he didn't feel confident enough to do that, or he wanted someone to guide him along the way. But that was never explained to me in the beginning. And that would have made all the difference.

In my experience most directors really want to write the script themselves. But they need a co-writer to serve as a story analyst and sounding board for them. Which is fine. Just know that's how it's going to be. They're going to be putting the words on the page. Not you. And you're going to guide and assist them. This is probably 60% of the time.

Some directors, however, want to serve as the story analyst and have you do the writing. Here, you're putting the words on the page, and they're giving the critique and feedback. I would say this is about 30% of the time.

And that last 10%, equally both write and analyze.

The lesson is... the very first thing you have to ask when writing with the director: *"What exactly do you want me to do? And please be specific."* ➔

Creative Listing to a Better Screenplay

By Jared Isham

Born in Santa Monica, California, Steven Joshua Morrison earned his Bachelor of Arts from the University of California Santa Barbara, where he was accepted into the Word Farm Writer's Workshop and won the Corwin Award for best screenplay. Following this, he earned his Master of Fine Arts in Screenwriting from Chapman University and was honored as a Dodge Fellowship scholar. He is Co-Founder of Horsehead Cinema Production Company. Here, he co-wrote and produced the independent feature, "A Sweetest Kiss," distributed by House of Film, and winner of best feature at Los Angeles Film Awards and Los Angeles Independent Film Festival Awards. He has been hired on assignment to write for OWN, Lifetime, Lewitt-Kirkham, Sylvan Avenue, Symphony Pictures, and Driven Equation. For years, Steven was a professor of screenwriting at New York Film Academy in Los Angeles and currently teaches screenwriting at Chapman University.

horseheadcinema.com.

Whether it is a term or not, it definitely should be and is one of my favorite tools that I use when writing a screenplay. It is a process that I like to call "listing," or more specifically, "creative listing." Without a doubt, this is a process that is used by many writers and may likely be called many different things. I prefer to call the process *creative listing* because it is far more than just making a to-do list of story beats or writing tasks that need to be completed in order to have a finished screenplay. Creative listing breaks down creative barriers. It destroys writer's block and moves your story from good to great or great to exceptional.

So, what is creative listing anyway? Creative listing is the simple process of writing down your ideas in a list format as quickly and as fast as you can with whatever comes to mind, not thinking of what might be better, or what people might think, but writing things down before your brain had a chance to "check" its validity. A teacher of mine, Corey Mandell, would say that when you get to the point of alien abductions or invasions, you are probably getting closer to making a breakthrough, so keep going.

So how and when should you use creative listing? I use it for nearly everything I write. It is my brainstorming tool that helps to push me beyond what I think I am capable of. I have found listing to be most effective when I use it before I even start writing. It is how



I determine character goals that will naturally produce conflict, come up with escalations, choose a good title, determine a major plot point or twist, etc. Listing is the prep work you put in, so the execution goes smoothly.

I have found that when I prepare for a script with the creative listing tool in my tool kit, I run into the wall or experience writer's block far less often. Don't be afraid to brainstorm with a pen and paper, write it down, practice "creative listing," and watch your screenwriting move beyond the gut instinct writing and become something unpredictable. It will keep people turning the page. ♥

Jared Isham (*Bounty*, 2009; *Turn Around Jake*, 2015) is an independent filmmaker and head of motion pictures at Stage Ham Entertainment (www.stageham.com). He also creates videos focused on helping filmmakers to make better films on a micro-budget (www.jaredisham.com).

How to Stay Sharp as an Actor When You Are Not Working

By Sara Sue Vallee



An actor's journey is quite different from one artist to the other, but the one key element that remains the same is: **preparation meets opportunity**. I've always believed that the more you work on yourself consistently, the more you are inclined to attract what you truly want out of your career. You must be a master of your instrument and always be striving to get better at your craft because that's the only way to stay motivated. It's easy to settle down after a big break or when you live too much in the future. But reality is, you need to take daily actions toward your goals in order to attract them toward you. So, here are a few ideas to help you stay sharp when you are not acting on stage or on set.

First and foremost, work on yourself mentally.

It's extremely important to understand how you think, what affects you the most in life, and what you need to improve your mindset on a daily basis. Some artists may seek support from psychologists, talk therapists, or life coaches simply to keep them accountable on a weekly basis. Other artists might journal every day to empty their minds of toxic thoughts. It all depends on your personal preferences. The goal is to find independence, self-reliance, and self-sufficiency during

your creative journey. You are the leader of your career and daily actions. If you want a career in this industry, you must be willing to put in the hours of work it requires, even when you don't feel like it. It's all about repetition and discipline.

As an actor, you are the instrument, so the second most important thing is to always work on your voice and your body.

There is an abundance of vocal and physical warm-up exercises for actors accessible for free on the internet. An example of one is The National Theater's Warm-Up Series available on YouTube. You can also explore singing warm-ups with the help of a singing teacher or coach to widen your range. You can also try out various dance or sports classes to help you with coordination and letting go of physical tensions. It's always good to dive into unfamiliar fields to challenge yourself mentally and physically. You will learn a lot about yourself and become more versatile over time.

Aside from the creative realm, an actor must also be a good businessperson.

This includes being at ease with technology and marketing. You must be willing to learn and get better at

self-taping from home with minimal professional set-up. This includes doing your own basic video editing, recording voice-over auditions and keeping your social media pages up to date to reflect who you are as a person and an artist.

Nowadays, it's not enough to simply be good at your craft – and I think everyone has heard this by now – but the truth is, this is an industry, and the more control you have over your craft and your image, the more you will attract what you want to attract and what you want to get out of your career. You cannot expect your agent to do everything for you. If that is the case, you must change your mindset. Sit down with yourself and make a realistic plan about personal actions you can take on daily basis.

Do a little bit every day.

Of course, it takes time to work on yourself and learn all the business elements of this industry, but the trick is to do a little bit every day. I remember an acting teacher in acting school once telling us: "You must work on at least two things a day to further your career." This means any two things. Such as an acting class and reading a play. Or recording a monologue and researching about auditions in your city. Or practicing a scene with a friend

and editing a short reel. Or listening to an acting podcast and writing ideas for a web series. Literally, *any two things* each day, and every day.

My morning routine is dedicated to improving and connecting with myself daily. I wake up and begin the day by writing down a page in my journal to empty my head of any obtrusive thoughts. Then, I unroll my yoga mat and do a yoga sequence between 20 to 40 minutes. Then I complete my morning routine with a quick vocal warm-up; and reading out loud for 15 minutes.

After that, I'm ready to have breakfast, read the news, and begin to connect with the outside world. It's essential that I have my "me" time beforehand to really tune in my instrument.

Then I have the rest of the day to incorporate various things I'm passionate about and desire to learn and exercise more such as practicing scenes, playing guitar, working out, recording monologues, doing photoshoots, updating my website, editing my latest material, and so on.

Aim to establish a daily routine that suits you.

Start small and then add layers over time. You are climbing your own ladder to become a better version of yourself every day. I know this sounds cheesy, but trust me, you will be proud of yourself, and you will want to reach higher goals when you keep yourself accountable on a daily basis.

Work on your mindset, your voice and your body, and keep your eyes on your goals. If you get bored, spice it up! You are doing this for yourself! ➔

Sara Sue Vallee is a bilingual actress working in both Film and Television. After graduation, she began her journey in independent productions; allowing her to shape a career in the film industry. She is also writing and producing her own content which allows her to understand the world behind the camera better. In her articles for *Student Filmmakers Magazine*, Sara explores the world of acting in an attempt to guide new actors and filmmakers.

www.sarasuevallee.com

Best wishes for a new year full of boundless energy, action and unlimited creativity.

studentfilmmakersstore.com



Image by Scors from Pixabay



Overcome the Challenges of Working with Temp Scores

"To Temp or Not to Temp."

By Oscar Jasso

Temp scores (as in *temporary* music) have been used more and more in recent decades, thanks to the amazing evolution of technology that allows music and film editors to borrow music from sources, such as songs or other films, and insert it into their edit reels. Often, it works very well. This helps the editor and director get a view of their scenes with music, giving them an idea of how it would all work together. Unfortunately, this does not always provide us with a good, original product. In fact, some music editors have referred to temp music as chains to the composer's creativity. But most modern film composers have learned

to work with temp music, sometimes even seeing it as something positive. Personally, I do not have a preference.

Spotting sessions are always fun and interesting – almost as exciting as a blind date, but with a film, instead of a person. However, sometimes I do wonder if the director and I are speaking the same language, especially when he or she asks me to make certain cues sound like “air.” Now, I can get technical about this and suggest flautando articulations on strings or effects on flutes, but

that is probably not what they mean.

A few years ago, I was hired to score a film by a writer/director with whom I had never worked before. This was a particularly unique experience for me. The first time we spotted a film together, she offered insight into the scenes and the characters – what they were thinking, their reactions, etc. But she did not offer any guidance on the music, nor did the film use temp tracks. I asked questions, trying to understand what she was looking for, but she did not tell me much. She just said, “I trust you will surprise me.” And that was all I had to go on.

I went ahead and started my composition process. It seemed that she did have an idea of what she wanted in mind, and she asked me to revise a cue here and there. Overall, it was a fun challenge. We have worked together on multiple films since, always with the same approach – no temp tracks and minimal guidance.

But it can be helpful to understand what the director is looking for from the beginning. Temp tracks can serve this purpose well, and some composers find them to be quite useful. However, I've come across many film composers that dislike receiving edits with temp tracks, feeling this limits their creativity and leads to a more generic product. (Have you ever wondered why so many film trailers sound the same?)

Early in my career, I was hired to score a film by some wonderful people from New York. The editor used music as temp track from a film called, “Lust, Caution,” scored by Alexandre Desplat. I was immediately blown away when I heard how beautifully this cue worked with the music of a composer whom I admire to this day. I knew that it would

be difficult but important to disengage the filmmakers from that track.

However, rather than copying the style of the temp track, I was determined to write in my own voice. I labored over the music for that cue, pouring my soul into it, and I was proud enough of the outcome that I almost went out to celebrate, if it weren't for the fact that there were still more cues to prepare. I sent it to the director and producer and awaited their response. In my head, I was sure the music worked perfectly with the scene.

The very next morning, I got a call from the director, and was disappointed to hear that this specific cue was rejected. He asked me to try again. I understand the work that I am hired to do. I do not allow my ego to interfere at all because, after all, the director and producers are the boss. I was hired to deliver material that can help tell or support a story which is not my story.

I was thankful for their patience (and for not being fired) and immediately started another sketch of another version. Finished and delivered. Was not accepted. I did a third, a fourth and so on. All the other cues were approved except this one. I was confronted with an insane challenge. By the time they rejected the seventh version, I was feeling with certainty that I would be fired if it were not for the fact that the rest of the music was done. Luckily, the themes that I wrote worked well for them but, I could not get this one major cue approved.

Late one night, around midnight, I was finishing version eight, when I got a text message from the director, saying, "Stop what you are doing, and call me." I dialed, and he answered after the first ring, yelling, "We love the first version! Just love it!"

I was so happy, and a bit upset, to be honest. The next morning, he called me again to discuss some minor changes I still needed to make. I could not let him end the call without asking what changed his mind. What made them decide on this version, all the sudden?

The answer was what I feared. They were so influenced by the temp track and did not realize it. Fortunately, the editor, who is the hero of this story, began to make different edits for the past week using my music as temp tracks for the director and producer. After they listened to that cue a few more times, they were sold on my score. If it weren't for this editor, I'd probably be working on that cue to this day.

So, temp tracks can clearly be a double-edged sword. Communication between a composer and a director can be a challenge with or without temp tracks, and it's a hot topic often discussed among film composers. Don't get me wrong,

most of us that work in this industry love the work and respect the creative minds that challenge us to carry these stories with harmonies and melodies, or just creepy and disturbing sounds. But even in school, I had a teacher that talked to us for an entire class about the challenges we will face communicating with directors.

Most importantly, I value the relationships of the people that I work with. In many cases, we've become great friends. This is the best part for me.

I cannot say if temp scores are good or bad. The truth is that they can prevent something great from happening between the work of a composer and a director. But temp music can sometimes open minds to certain paths that can still be positive or negative but, that is for the director to decide. ➔



Oscar Jasso is a film composer based in Chicago. He began studying piano at a very early age and never lost interest in music since then. Native from Los Angeles, CA, but lived in Mexico for many years where he began his undergraduate studies in performance at Escuela Nacional de Musica in Mexico City. He later returned to the US where he studied composition and film scoring in Chicago, IL. His music has been performed in Mexico, China, and the United States. He has scored a variety of film productions, (including a production by the FBI), that have been featured in several film festivals around the world. He is also passionate about music technology.

www.oscarjasso.com

www.imdb.me/oscarjasso

How to Find and Work with a Composer

By Alison Plante



Communicate Across the Languages of Film and Music

As a film student, you probably learned something about directing, cinematography, screenwriting, editing, maybe even sound. But there's one area of filmmaking which, though often central to the storytelling, is not taught in film school: **Music!** This is for a good reason, since years of music study are required before a composer can write a credible film score, so that one area is taught in music schools. The challenge that arises from this reality is that many filmmakers don't know how to find a film composer who will be a good fit for them, and once found they may be at a loss as to how to work with them. The good news for those of you who find yourself in that situation is that on the other side of the fence are a lot of film scoring students eager to score your films, and you can both learn together the nuances of how to communicate across the languages of film and music.

First, how to find these students: there are a number of reputable film scoring programs that have arisen over the past decade or so, in addition to a few programs with a longer lineage. At Berklee where I teach, for example, there is a Bachelor of Music degree in Film Scoring that goes back 40 years, and also a brand new, online Master of Music degree that is about to celebrate its first graduating class in 2021. You can reach out to student groups at any of these programs

and find eager collaborators – or contact a department chair or faculty member for advice on how to reach their students. Some programs, like Berklee's, also offer opportunities to apply for a score through an online "gig board" or dedicated web form.

Once you have found a composer to work with, there are several steps you can follow, often but not always in this order:

1. Agree on a concept for the score. This often starts with a conversation to make sure the composer fully understands your vision for the film. It's best to talk to the composer in dramatic terms, rather than trying to translate your story ideas into music (that's their job!). The composer might then write one or more musical ideas, often realized with virtual instruments (known as a "mockup") so you can get a clear idea of what the final music might sound like. The process of arriving at the final overall sound for your film might take some back and forth, so don't feel as though the first demo presented by a composer is something you're stuck with if it's not working: giving additional feedback at this stage will make the rest of the scoring process all the more smooth.

2. Sign a deal memo and/or contract. Music has its own set of copyrights (a topic for a future column, perhaps) and to legally use it in your film you need at least a simple contract with the composer. For student films and other low budget projects, I recommend agreeing on a license, where the composer grants you the right to use their music (both the music itself and the recording of it) rather than transferring the copyright to you entirely. You should at least discuss the rights arrangements before starting the score, and a simple, plain-English deal memo outlining your agreement can be enough to get started while you work out final contract details if needed.

3. Have a spotting session. This is best done once you have locked picture (that is, no more timing edits are anticipated). In this important meeting you'll go through the whole film with the composer, "spotting" where the music should start and stop for each cue, and what purpose it will serve in each scene. The composer (or a music editor, if you have one) will take detailed notes to make sure you're on the same page.

4. Iterate on the score. The composer will send you mockups of cues as they're written, and you can go back and forth with revisions to those as needed until you give final approval (though, try to keep the number of revisions to a reasonable level since it does take the composer a lot of time to write and produce each cue!). Once approved, the composer can hold a recording session for any live players

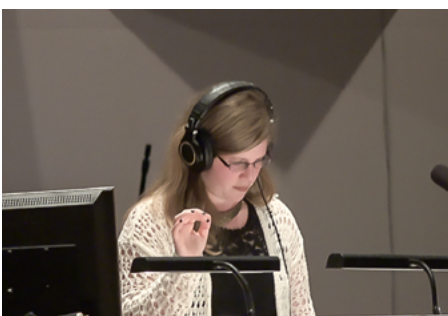


required, and do a final music mix. Remember that once a live session has taken place the music is much more difficult to change, so it's important that any approvals you give to cues are final if at all possible.

5. Score delivery. Once all the music is mixed the composer will deliver audio files to you or your sound team for the final sound mix (also known as the dub). The composer isn't always present at the dub, but if not there should be someone there, like a music editor, who can represent the music in the dub.

I hope that this brief outline is helpful in getting a great score for your films! Please feel free to reach out to me with any questions. 🍷

Alison Plante is Professor of Film Scoring at Berklee College of Music and Program Director for the Berklee Online MM in Film Scoring. Her composition honors include the Janet Gates Peckham International Award for Excellence in the Arts and the Olga and Paul Menn Foundation Prize for an original literary or musical work. Her scoring credits include seven educational television series for the Annenberg Channel; History Channel specials, "Bible Battles" and "Aftershock: Beyond the Civil War"; documentary features "American Meat" and "Farmers For America"; national TV spots, trailers, and corporate identity music for Duracell, Kodak, Sodexo, Spalding Sports, W.B. Mason, GMAC, Animal Planet, the National Geographic Channel, and the Pan Mass Challenge, among others. www.treblecove.com





Yesenia Rodriguez Shares Drone Do's and Don'ts

How did you get into being a drone pilot?

Yesenia Rodriguez: In late 2013, my boyfriend had purchased DJI's Phantom 1 drone. As I watched him fly it around the yard, I thought it looked like fun, so I said, "Let me try..." This particular drone did not have a camera, but it did have a mount for the use of a GoPro. While I did book a few jobs using this drone, the FAA hadn't yet established rules or guidelines for being a professional drone pilot/operator. But once they did, I studied and took the Part 107 test and passed.

What would you say are the most important skills every drone operator needs to succeed?

Yesenia Rodriguez: Almost anyone can fly a drone, but to me the most important skills a drone operator need are attention to detail, communication and cool under pressure.

When it comes to getting certain kinds of shots, what are your preferred camera settings, frame rate, and resolution that you like to fly and operate your drones?

Yesenia Rodriguez: Typically, I shoot whatever the Director or Director of Photography ask for, but 95% of the time, I shoot the standard; 23.976fps, 1/50, 100-800 ISO. And PAL for any jobs booked with clients outside the USA.



If you could share 3 Drone Operating Do's and 3 Drone Operating Don'ts, what would they be?

Yesenia Rodriguez:

3 DO's:

- #1. *Practice, practice, practice.* You can never have too much practice.
- #2. *Stay on top* of your flight and maintenance log as well as firmware updates.
- #3. *Critique your own work*, both flying and photo/video you capture.

3 DON'TS:

- #1. *Don't be in a rush.*
- #2. *Don't fly without insurance.* Even though the FAA does not require you to have it, you should.
- #3. *Don't be afraid to say, "No,"* to a client who is pushing for a shot that isn't safe or legal.

How are you navigating and keeping active and creative during these COVID pandemic months?

Yesenia Rodriguez: I live in Texas, and two weeks into the COVID shutdown, I received an inquiry for a drone shoot. After speaking with the producer in regard to in-place COVID protocols, I booked the gig. We were in communication by phone and texting throughout the shoot, we never saw each other, and I simply shipped the media via FedEx. And I thought to myself, this will be the *new normal* way of operating.

I managed to travel for shoots throughout 2020, but only by driving, no sets or studio. Because of travel restrictions or budget restrictions, all of my shoots have been only with myself and a visual observer. I'd have a pre-production zoom or phone call with clients, they email a shot list, and we decide on a day where the weather is conducive and either upload the clips or ship drive off. 📸

Yesenia is a Director of Photography based in both Austin and Houston. She specializes in documentary and commercial work and is experienced with a wide range of production styles; she's been in the industry since 2012. Prior to being a DP, she owned and operated a fine art print business and had worked with clients such as Campbell Ewald, Ogilvy, TMP Worldwide and many others. During this time, she had the opportunity to take on hybrid projects which included photography and video aspects. That opened her eyes to a whole new way of being creative.
www.yeseniarodriguez.com





Location, Location, Location!

By Dean Goldberg

“Location, Location, Location.” This timeless real-estate phrase was coined in 1944 by Harold Samuels, the man who founded Land Securities, one of the United Kingdom’s largest property companies. It’s also been my mantra for as long as I’ve been in film production.

Another phrase that may be familiar to new film studies students is *Mise-en-scène*.

Putting aside those on this side of the pond who feel the need to rip off fancy French phrases (*Film Noir* is another), Webster’s Dictionary defines *Mise-en-scène* like this:

1. *The arrangement of scenery and stage properties in a play.*
2. *The setting or surroundings of an event or action.*

Okay. So now that we’ve had our history, geography and French lesson, what the heck do these things have to do with *you*, a first- or second-year production student? Need some advice on scriptwriting or the best editing software? Check out the great articles in this magazine on those subjects. However, for better or for worse, I have one single lesson to give you today—but for so many young directors and cinematographers, one of the most important.

For me, both phrases, *“Location, Location, Location”* and *Mise-en-scène*, mean exactly the same thing. *Where do I position my talent, against what background, beside what objects and how much of the scene will I shoot?* And while there’s so much to say about the *environment* of a scene (just ask any art director and prop person), I want to talk briefly about the situation we often find ourselves in where we have no art directors, no prop people, nor even a set: *The Interview*.

The Office, also known as the *Chamber of Horrors*.

If I had a dollar for every time I walked into the office of a president or CEO of a large company while the administrative assistant is busily cleaning up parts of the office that nobody’s even seen for years, well, I wouldn’t be rich, but I could have a weekend in New York at a nice hotel, (although I still couldn’t afford the mini bar).

The fact is that the *Mise-en-scène*, the placement of the talent and the environment around them is essential to a good interview. And here’s the good news: the largest object in the frame should be the interviewee’s face!

Before the COVID pandemic, when was the last time you had an intimate conversation with someone sitting on



the opposite side of the room? How about a boss on the other side of the long expanse of a desk? Directly after my “*Location, Location, Location*” rant, is my “*Close-ups, Close-ups, Close-ups!*” tirade. But, getting down to *brass tacks* (really liking these old maxims here), let’s cut to the visual chase.

Here’s Dean’s 5-Point Guide to Happy Interviews:

- 1. Always remember that the space** you have in your head for a shot needs to be larger to accommodate crew and equipment, which means that sometimes the camera will be in the hallway looking in.
- 2. Always sit beneath** the lens and slightly left or right.
- 3. Focal Length is King, Queen** and everything else. I like to be anywhere from 45mm-80mm to give my subject a good look and blur/bokeh the background.
- 4. Make sure you have background and foreground color.** I tell all my students to bring a flower arrangement and a couple of colorful posters with them whenever they’re going to an office that hasn’t been scouted.
- 5. Turn off the overheads!** Find your key light. It may be a window, or the expensive desk lamp positioned just right.

It’s just that simple, folks. Oh, maybe I left out the hours you spent writing up some really interesting questions that will surely spark some great reactions. Or you’re tense because you’ve been given “exactly 55 minutes to complete the interview,” by that same assistant who’s already angry because after two hours of

cleaning, you’re using exactly the 6 feet of space she or he hadn’t cleaned.

But that’s all it really takes to bring the interview, the interviewer, the interviewees, and the scene to life. So rather than “*Location, Location, Location*,” this time I’ll say, “*Focal Length, Depth of Field and Separation through Objects and Color*,” will help make your shoot a success. ➔

Dean Goldberg is the director of the Communication, Art and Digital Media Program at Mount Saint Mary College in Newburgh, NY. During his long career, he has written and directed television, commercials and documentaries. He is currently at work on his new book, *The Outcasts: Film Noir and the Hollywood Blacklist*, for Fairleigh Dickenson University Press, to be published in early 2022.
www.deangoldberg.com
www.facebook.com/dean.goldberg.507
www.instagram.com/dean.goldberg



Working for Bollywood

My Experiences in the Assistant Director Department

A Report by Marco Schleicher, MA

In 2017, I worked in the assistant director department of two Bollywood blockbuster films. The films were shot in and around London. Bollywood is fantastic for a young assistant director, since there are many large crowd scenes. Nearly every day, we had between 150 and 200 extras to coordinate and to direct.

In beautiful locations, we shot large wedding scenes, engagement parties, and other scenes involving large groups of actors and extras. The leading part of the first film was played by Anil Kapoor (known for “Slumdog Millionaire” and “Mission: Impossible 4”). We were about 10 people in the assistant director department on both films. My duties included to coordinate and direct the extras on set, to stage large crowd scenes, to take care of the



Sikh temple outside of London

continuity in the background and to communicate what the director wants.

I also worked in the assistant director department of a huge Hollywood movie shooting in Budapest, and I worked as 2nd assistant director for the public Austrian TV for about a year.

Compared to Hollywood, the crew of a Bollywood movie is smaller, the duties are a bit less defined, and therefore, it feels less hierarchical within the department. On big Hollywood productions, you have more crew members to coordinate and these films are very technical, since they are quite visual effects heavy.

In my opinion, the job of an assistant director varies a lot depending on the production. The tasks are very different if you shoot mainly dialog and close-ups for smaller Austrian TV shows, if you shoot complicated action sequences for Hollywood, or if you shoot music and dance scenes for Bollywood movies.

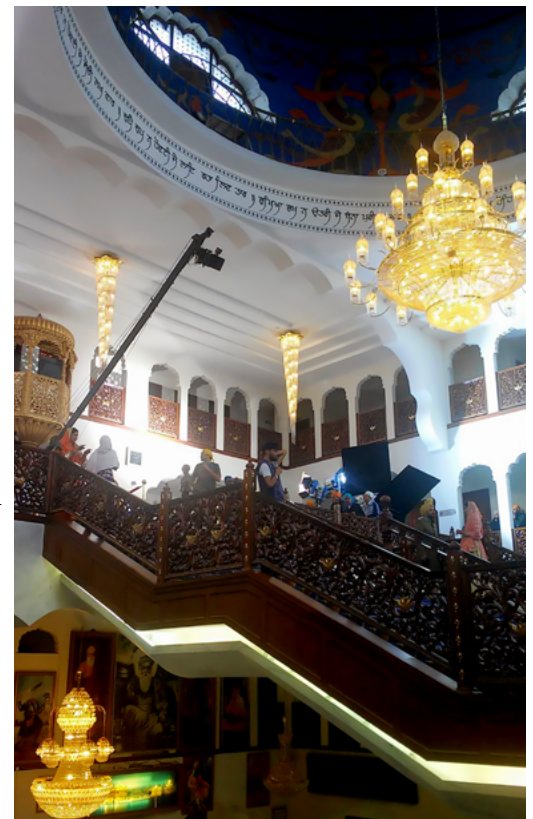
We shot parts of the first Bollywood movie at a Sikh temple outside of London. For the big wedding scene at the end of the movie, we had up to 200 extras on set.

Every morning, we had buses picking up the extras in London and bringing them to our base, a sports hall near the location. There, I made sure that everyone gets the



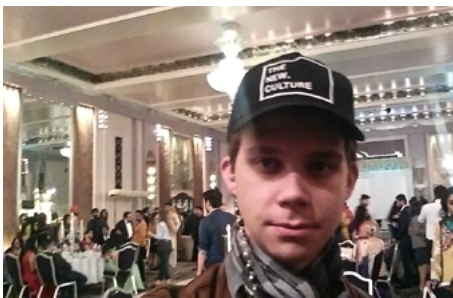
right costume and that we stay in time. Then I loaded the buses, which brought us to the set. Besides the extras, we also had to coordinate some musicians and dancers here.

We filmed some scenes outside the temple, and some shots were taken with a drone. I made sure that the crowd spreads out so that it seems even bigger. One arm distance between everyone is a good trick to make a crowd look massive on camera.



Shooting a long wedding scene inside the temple.

We shot many scenes inside the temple. The most challenging one was a long wedding scene, which was filmed over a couple of days. It was quite difficult to keep the continuity in the background. Large crowd scenes are tricky since every extra has to be in the right place at the right time. The extras also need to do the same things in the background over and over again. Furthermore, they need to wear the right costume and have the same hairstyling as before. I took many pictures of the extras to make sure that the continuity in the background works.



Shooting with many extras.

At a luxury hotel close to Buckingham Palace, we shot a big engagement party sequence. We had about 150 extras on set every day. The location was so big that we divided it into different sections. I was responsible for one of them and directed up to 40 extras in my section. I told every extra what to do, like having a conversation, dancing or walking from A to B when I give them a sign. I also chose a few extras for some special extra roles, like playing servants.

We used our radios a lot to communicate and to inform everyone on set what is going on and what we are doing next. Since this sequence included some of the main actors singing to playback music, we had to know exactly what moments are needed, and we had to reset the background many times.

Another big challenge were some airport scenes which we shot at a massive lobby. I remember that we had a few extras dressed as airport plumbers. I told one of them that he should walk to the others and tell them that a big pipe is broken. Then they all should walk back hastily to fix it. It was fun to be creative and to set up small stories that happen in the background. For some shots, I also cued groups of extras which had to cross the frame at specific times to make the airport look very busy.

Parts of the second Bollywood movie I worked on were shot at Royal Holloway; a beautiful college outside of London. Some scenes for Marvel's "Avengers: Age of Ultron" were shot there as well.

We had our base, a car park with many trailers, in walking distance to the location. Many scenes we shot there included action elements. We had great stunt people on set, who also worked on "Assassin's Creed".

One challenging scene we shot there required an actor to hang from a balcony. I was up on the balcony with the actor and some stunt people. From there, I communicated with the other crew members on the ground. I made sure that the actor feels well and that the stunt people have enough time for preparation.

Another scene we shot at Royal Holloway was a long fight which finally turned into a dance. I coordinated and directed the extras around the stunt people. It takes a long time to shoot action scenes since everything needs to look good and must be safe at the same time. In my experience, big productions shoot about 2 minutes of dialogue per day. When it comes to action, sometimes you end up with only 25 seconds a day.

I enjoyed my time working for Bollywood. We had some long



The airport set.



Shooting at Royal Holloway.

and hard-working days. I learned that when you are shooting with 200 extras, it is already a massive achievement to have everyone in the right place at the right time.

It was interesting for me to work on big movies. It can feel like you are just a small cog in a large wheel. However, everyone is important. And it fascinates me that 300 people on set can work together and create one single unified story for audiences to enjoy. 🍷

Marco Schleicher is an Austrian filmmaker and a former student from Michael Haneke. In London, he completed his MA in Directing. Besides writing and directing his own projects, Marco works in the Assistant Director and Casting department. He worked on Blockbuster movies -- including "Terminator" and "Hellboy" -- as well as on TV series for Netflix and Amazon. Further information can be found on his website: www.marco-schleicher.at.

Community Spotlight

Harris Tomlinson-Spence

<https://networking.studentfilmmakers.com/profile/Harrists1>

“As difficult as this past year has been, I’m excited for what 2021 can bring in terms of filmmaking. We’ve all figured out how to continue shooting in this pandemic which means projects should slowly continue to increase for next year. Myself and View Shift have various projects planned throughout the next 12 months including a lot of exciting music videos which is something to keep us all moving forward and feeling positive about next year.”

Harris is a Manchester based filmmaker, specialising in directing and producing music videos and short films. Alongside creating content through his production company, View Shift Productions, he works with bands and artists around the world filming live shows and capturing tours.

What came first, drumming or filmmaking?

Harris Tomlinson-Spence: Drumming definitely came first, but very shortly after that I started to mess around with cameras, at a pretty young age. I remember starting to film myself drumming and creating drum covers, I would say that was the earliest point of trying to combine both music and filmmaking. Shortly after that I started to shoot videos with friends and various content away from just music.

Being a musician yourself, is this what partly draws you to projects that involve filming live music, music videos, and musical gigs?

Harris Tomlinson-Spence: Absolutely. I’ve always felt like my life has been split 50/50 between music and filmmaking, however in recent years



filmmaking has definitely become my main focus. To me it’s such a fun way to combine these two things and it always feels natural. Shooting live music is a more recent thing for me, just over the last 3 or 4 years but it feels like I’ve always been working in that field. All of my gig work has also fed into music videos really nicely, especially when directing performance scenes in music videos. With every gig I shoot I learn so much, especially about how to best capture the performance, so I take all of that experience and put it straight back into more traditional music video projects.

My favourite music video I’ve directed so far has to be my most recent, which we wrapped just a couple of weeks ago. This particular project was for the artist Duccbod which we shot back in my hometown of Lincoln. The video was split between performance and

story which is definitely a style that I gravitate towards, again it combines both live performance and narrative filmmaking. I would say the reason why it’s my favourite so far was just because it was a big step up for myself as a director, and my production company View Shift Productions, in production size, value and the fact we managed to actually complete something in 2020. The cast and crew were just incredible, especially after working through way too many scenes in just a couple of days. Duccbod was also a dream to work with, not only because he gave me so much creative freedom, but he was just so positive and excited about the whole project, that positivity made such an impact on the crew when he arrived on set to shoot his performance scenes.

I must say however, I feel incredibly lucky that I’ve never had a bad experience while shooting any of my

projects. Although some have been much more difficult than others, we've always found a way to pull through and create something we're all proud of.

How are you navigating and keeping active and creative during these COVID pandemic months of social distancing, and times of quarantine and self-quarantine? Can you share some inspirational words with fellow creatives?

Harris Tomlinson-Spence: It's been a tough year, for everyone. A lot of the time I can't say I've been managing to keep active and creative, but I don't particularly think that's a bad thing. It's definitely given me time to reflect on what I've done over the last few years and take a break before planning the next step. Although I've done a few very small solo projects, the music video we just wrapped for Duccbod was actually my first full project back since March, so that in itself felt incredibly rewarding.

The one thing I have been managing to do is just really work on projects next year with much more pre-production

time than usual. It's also given me a chance to start developing projects such as large-scale short films. My production company, View Shift Productions, has really taken the opportunity to dive in and develop scripts for next year and work on securing clients for music video and commercial projects. So although a lot of that isn't particularly creative, it's been nice to continue working within film production throughout the pandemic, especially while gigs and tours have been put on hold.

If I were to share some advice with fellow creatives, it would just be to keep working at the right pace for you. Maybe have another look at a story you previously wrote, try and develop some existing skills or learn new ones, and try to be ready for when normality returns. However, try not to burn yourself out, something that's so easy to do in these times. If you look at the last few months and you haven't progressed, there's absolutely nothing wrong with that, we're in a pandemic! We can hope that next year slowly brings us back to normal life as there will definitely be

countless projects and work waiting, whether that's film productions or music events.

If you could share your Top 3 Tips on Filming Music Videos, what would they be?

Harris Tomlinson-Spence: That's a tough question! *My first tip would most likely be to really ensure what you're shooting fits with the song and artist.* Of course, it's great to be as creative as possible, but personally I always feel like the more the music video fits with the song specifically, the better it all gels together and ensures the song and video complement each other.

Secondly, I would suggest over the course of a few different projects, really trying to develop your own style. There are countless music video styles, especially more recently and it's becoming harder to stand out. If you did want to focus on one or two specific styles, I would definitely suggest trying to develop them over time and really make your mark within that style.

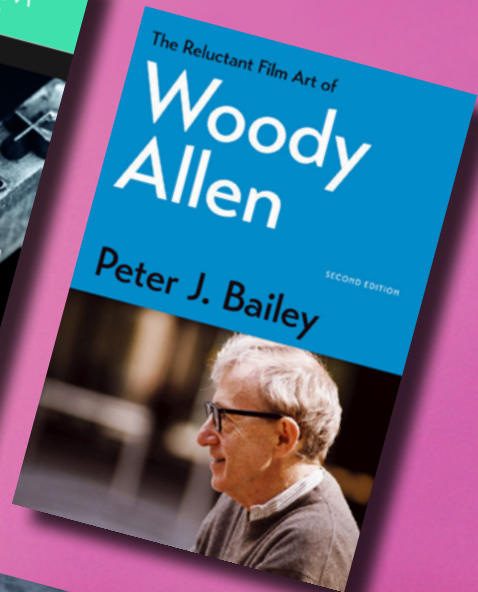
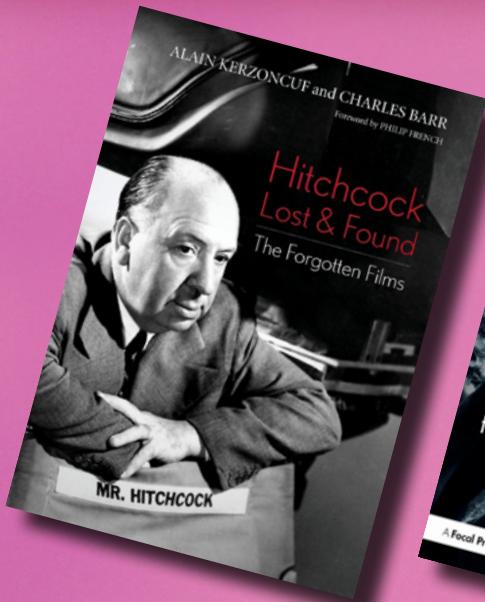
And finally, find your crew. Although crew members come and go and can often change, finding a core team who are into music videos as much as you are can go a long way. I've definitely found that working with a similar core crew of filmmakers while creating my last few music videos has been super beneficial. You all know exactly what the workflow is on the production, what the aim is and how to get the most out of each other. This can be applied to every type of film project, however there's less people who are really focused on music videos than perhaps narrative films, feature or short. ➔

www.harrists.co.uk
www.instagram.com/harrists1
www.viewshiftproductions.com



LOVE

DO WHAT YOU LOVE;
LOVE WHAT YOU DO.



www.studentfilmmakersstore.com Open 24 Hours