The Art of Location Scouting

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www.studentfilmmakers.com

The StudentFilmmakers readers and online community are creating the award-winning films of tomorrow using the latest technologies. They are learning to work with the equipment they will use for the rest of their careers. And, in an industry that changes each day, even the pros need to keep learning and many have found StudentFilmmakers to be an excellent resource.

There simply is no other magazine on the market that specifically serves the aspiring filmmakers community like StudentFilmmakers Magazine. StudentFilmmakers Magazine is the bright star of industry publications covering the latest technologies and workflows. Each issue addresses the needs of the five distinct phases of film and video making for educators, students and the continuing education of the professionals of today's industry.

StudentFilmmakers.com, #1 Educational Resources for Film and Video Makers, brings together students, professors, and independent filmmakers of all levels around the globe into one network and community.

The StudentFilmmakers print/digital trade publication, interactive website, and free monthly E-newsletters cover various topics with special focus on the five stages of filmmaking: Development, Pre-Production, Production, Post Production, and Distribution. High-level educational articles, insider techniques and best practices, stories, interviews, industry news, and high-end technology news highlight categories such as Cinematography, Lighting, Directing, Camerawork, Editing, Audio, Animation, Special FX, Screenwriting, Producing, Distribution, and more.

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Blackmagic Design creates the world's highest quality video editing products, digital film cameras, color correctors, video converters, video monitoring, routers, live production switchers, disk recorders, waveform monitors and real time film scanners for the feature film, post production and television broadcast industries. Blackmagic Design's DeckLink capture cards launched a revolution in quality and affordability in post production, while the company's Emmy™ award winning DaVinci color correction products have dominated the television and film industry since 1984. Blackmagic Design continues ground breaking innovations including 6G-SDI and 12G-SDI products and stereoscopic 3D and Ultra HD workflows. Founded by world leading post production editors and engineers, Blackmagic Design has offices in the USA, UK, Japan, Singapore and Australia.

STUDENTFILMMAKERS

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THE ART OF LOCATION SCOUTING

Look, Access, Schedule and Control

By John Klein

Location scouting is an often-overlooked aspect of micro-budget filmmaking. Filmmakers are content to rely on either their own apartments or their friends' houses or that bar down the street that your cousin's former roommate owns. And hey, if it works out, great! But too often, you're walking into a situation you can't control, without any regard for the aesthetics of the space or the power distribution or where the windows are or if the location has bathrooms nearby. (Seriously.) It's available, so you got it.

But if you want your film to stand out, especially when you don't have the money to spend to build the set or trick it out with all sorts of production design and lighting, odds are you'll have to do some location scouting, even if you may have written the script with a specific location in mind.

That means looking for answers to a variety of questions, each centered around one of four variables: look, access, schedule, and control.

Access

Where can we park? How do we get into the space? If it's a building, are there elevators, or will you be hauling gear up several flights of stairs? Does the elevator run on Sundays? Are there extra fees involved? What's traffic like at the times you need the location? Are there enough "staging areas" — places where you can store your gear or feed your crew — or will you run afoul of other people who use the space?

Schedule

When is it available, and for how long? Are they only available on weekends from 2-5pm? Is the owner or manager flexible with your needs and understanding of how filming schedules can change? Can you get in the night before to drop off any gear or props?

Control

What direction is the sun coming from? Can you black out the windows? Are all the chairs nailed to the ground? Is there a Pee Wee football game across the field that will cause sound issues? How many outlets are there, and where and how many lights can you safely plug in?

Look

Does this location match the feel of the film? Are the colors and textures right? Are there logos or artwork on the walls we may have to remove? Is it a large enough space or does it look like an 8x8' room? Does the money still show up on the screen (i.e. does it look like the film cost a million bucks)? Where CAN'T you look?

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This is where the art of the compromise comes in. You may have the perfect restaurant location, but it's only available for a very short window in the morning or costs several thousand dollars to rent; by contrast, your friend's restaurant may give you unfettered access, but it doesn't quite have that high-end feel your characters or story demand. It's up to you to decide which is more important by the end, but that's why it pays to scout as many locations as possible and give yourself multiple options!

Other tips to maximize your efforts when location scouting:

- **Create a lookbook before going in, so you know what you're looking for. You can always adapt, but better to plan and change your mind than rely solely on instinct.**

- **Take pictures, both wide and close, from every angle. Use cloud-based apps like Dropbox or Google Drive to sort them by address and scene.**

- **Have production insurance. It may not be cheap, but even basic liability insurance will open so many doors for your film, and it's also the right thing to do for your company and crew.**

- **Bring your cinematographer, production designer, and your sound mixer along. They're looking for things you may not notice on first glance or at all, and the tech scout (when key crew survey the location for more specific needs) may be too late to fix it.**

- **When you're pitching your project to the location, try to find ways in which your production can help out that business. If it's a bar, say you'll hold a screening there or that you'll plug them on your social media feed. If it's an office, maybe volunteer to take stills of their space. Bartering is a time-honored part of low-budget filmmaking.**

There's a real art to location scouting; a whole part of production on larger sets is dedicated to location scouts and managers. But in the micro-budget world, it may be just you and your wits. The right location can sell your movie. It can elevate every aspect of your film's world, from the cinematography to the production design to your actors' performances. So make sure you give location scouting the time it deserves!

A CONVERSATION WITH STEADIPOD CREATOR AND INVENTOR

Multi-Emmy Award Recipient
Eddie Barber

*Interview Conducted by
Jody Michelle Solis*

What is an example of a shot that you are most proud of to date?

Eddie Barber: This one L-O-N-G Shot "Mannequin Challenge" that we made for a contest and won $20,000 (for something that was shot in less than a minute)!

https://www.youtube.com/watch?v=Y-YL5OSJikc

Steadipod operating techniques depend on the nature of the shot. Could you share with us your favorite steadipod operating techniques along with some examples of shots?

Eddie Barber: SteadiPod operating techniques are simple:

1. **Hold it by the swivel handle with three fingers and your thumb making sure that you don't touch the shaft unless you are wanting to control the direction.**

2. **If you do want to control the direction then barely touch the shaft with your pinky finger using it as a brake so that you can then pan and or tilt it with your wrist.**

3. **Point it in the directions that you choose.**

4. **Use your imagination and have fun getting AWESOME SHOTS!**

https://www.youtube.com/watch?v=tFuEBB3XJi8

https://www.youtube.com/watch?v=2XUc0F4lUqU

https://www.youtube.com/watch?v=vGAhWblgtTs&t=97s

https://www.youtube.com/watch?v=jV47JRxVCII

Did you ever experience Murphy's Law on set? If so, what was the Challenge and Solution?

Eddie Barber:

Challenge:
Was once shooting (and directing) a Music Video for "The Newtrons" (they were Michael Jackson's little Cousins). They had an over bearing Manager (their Father) who approved a school location, but then on the day of the shoot changed his mind and decided that he wanted to shoot at "Hollywood High School" on Sunset Blvd. To make things even more dicey he wanted his son's (none of which had a driver's license) to drive up in front of the school in a BMW Convertible, park in a no parking spot, then abandon the vehicle and run up the steps and into the school. ALL without even a Film Permit, Police or Security.

(Lucky) Solution:
Fortunately, there was a rally there that day and the Police seemed preoccupied with the Rally, and paid no attention to us. We were even able to get a few dozen of the Rally Folks to be extras in our video which added huge production value to the shots.

By the way, what are your favorite cameras to shoot with, and why?

Eddie Barber: Canon 80D & 77D, mostly because they allow for playback on the Camera's screen of 60p shots @ 40% (24p slow-mo). And they're affordable!

If you could share with filmmakers around the world your insights or Top 3 Tips related to camerawork what would they be?

Eddie Barber: Practice, be creative, think outside of the box, and know that it's OK (even AWESOME) to tilt on the horizon axis!

THE SCIENCE OF
MICROPHONE WINDSCREENS

Wind Protection for Your Microphones

By Matthew Lott

What are Windscreens?

Capturing professional audio outdoors can be very tricky and requires not only the right knowledge, but the right tools to help you get the job done. Outdoor audio capture will almost always see the utilization of some sort of wind protection for your microphones. There are many factors at play, and these can include the actual environment (nature of the airflow/wind flow), the type of microphone being used and its characteristics, and what the sound engineers/viewers would deem acceptable for use. Outdoor conditions are ultimately very unpredictable, so it's best to be prepared for these types of situations.

There are 3 basic types of wind protection for microphones:

• **Foam windscreens**
• **Windsocks / windjammers**
• **Baskets / "blimps"**

These products are needed to help prevent wind noise from ruining your important audio. Even in harsh environments or poor weather, footage still needs to be captured and wind protection for your microphone is the best way to combat unintelligible audio. Any high-end visuals caught with the best cameras on the market will be almost unwatchable if the sound is bad.

The Science of Wind Noise

Wind noise can be a nightmare to anyone recording audio outdoors. The noise would sound to most like a bass-heavy, low rumbling, "thumping" or "fwapping" in your video's audio track. This would typically happen in the sub-500 Hz range of the audio frequency spectrum. Since the fundamental frequencies of the human voice typically lie between 85 Hz – 265 Hz, dialogue can be directly affected by wind noise and potentially could be made completely unintelligible and unusable.

What an audio person or camera operator wants is some sort of noise attenuation (noise reduction). Wind noise and its attenuation are typically measure in dB (decibels). This attenuation can be achieved with some sort of porous and/or wispy barrier (foam, plastic mesh, fabric, or faux-fur in various combinations) to create a "chamber" of sorts, with the microphone capsule suspended and protected in the middle. These materials make up much of what we see available today to protect your audio from the forces of nature.

Any time a pressure change occurs, air will move from a high-pressure area to a low-pressure area. In an indoor setting, small air pressure changes like a slight draft from a door opening/closing, or a forced-air heating/cooling system, etc., are the most common occurrences. Even quickly moving a boom pole with a mic attached to it can cause a similar effect.

Capturing pro audio indoors is much less of a challenge than outdoors. Outdoors, pressure change can be much more drastic in nature, thus causing much more severe wind. The most effective microphone wind protection must first diffuse the wind and normalize the air pressure near the mic capsule, essentially deadening the air disturbance all around the microphone. With a bare microphone barrel, air can easily flow over the microphone's outer case, causing disturbance in the immediate vicinity of

Types of Microphone Wind Protection

Foam Windscreens

Most beginner videographers/sound-recordists know that many microphones are supplied with a typical foam windscreen but may not know when or when not to use it, or when to upgrade their setup to better protect their audio.

These foam-type windscreens are fine for indoor use, as air movement indoors is typically less than 1 meter per second. Something like the Azden WS-250, that comes with the SGM-250 or SGM-250P microphone, is perfectly suited for indoor use. This will provide plenty of noise protection, with up to 15-20 dB of noise attenuation, while keeping the mic's high frequency loss to a minimum.

Usually, these types of foam windscreens are an open-cell foam material like polyurethane. For outdoor use and microphones mounted to ENG/EFP-type cameras, you may want to invest in a higher density foam material that's even better at wind reduction than the included foam windscreen.

the microphone capsule. But, adding the protective barrier of a windscreen will diffuse wind around the mic capsule, forcing air to move out and around the foam, while still allowing soundwaves to penetrate the material.

Various wind protection products have different acoustic properties, with differing acoustic transparencies. The acoustic transparency of any particular windscreen cover will have a greater or lesser effect on the audio, depending on the material. A less porous material made of a thicker, denser fabric, would show an attenuation of sound at higher frequencies. A more porous and less dense fabric would have a lesser effect on high frequencies (therefore more transparent), but would be more vulnerable to noise created by wind.

There is always a trade-off between the acoustic transparency and the wind-blocking capability of a windscreen cover. The bigger the dead-air "chamber" created around the mic capsule, the better. So basically, the more protective material you put around the microphone, the more adjustments you may have to make to achieve the desired sound.

Windjammers

The foam/faux-fur combination windscreens are typically referred to as "windjammers." A synthetic flocked "fur" material is attached to the outer part of a polyurethane foam windscreen to better disperse air movement around the microphone capsule. A perfect example of these types of windscreens are the Azden SWS-100 and SWS-200 furry windscreens. A longer fur material (typically 1-1 ½" or more in length) is desired, as it creates less air friction near the mic capsule, allowing air to move through it.

A very short material, by contrast, would have less of a noise reduction effect, since there would be more air friction closer to the mic capsule. With little resistance, the

longer fur allows air to freely pass through and over the microphone's capsule, thus providing an extra layer of noise protection without sacrificing much the microphone's high frequency response. This style will typically provide upwards of 25 dB in wind noise reduction with winds up to 6 meters per second. Sometimes, a windjammer is designed to slip directly over a microphone's included foam windscreen, just like the Azden SWS-CX windshield that protects the Azden SGM-250CX microphone.

Baskets/Blimps

Lastly, "baskets" or "blimps" are essentially some sort of plastic mesh material, with a thin layer of foam inside the mesh. These will have a much larger circumference than the typical foam windscreen or "windjammer" one might see, and usually come in a "pill" shape, but much larger in size. Thus, the nickname of a "blimp" is easily justified.

Blimps provide a larger open-air chamber around the microphone, creating even more space between the moving air and the mic's capsule. Using a blimp with an additional faux-fur slip-on windshield will add the last level of wind protection, and with these measures in place, one can achieve up to 50 dB of wind noise reduction with wind speeds more than 6 meters per second. However, with the large static air chamber, foam layer and faux-fur material surrounding the mic, there's a greater potential for loss of high-frequencies in your recording. Boosting the high frequencies in post-production is one way to help counteract this effect.

To Wrap It up

At a minimum, a microphone should always have a foam windscreen on it, but for any type of shoot outdoors, the camera operator or sound professional must be aware of their surroundings and choose the protection they deem necessary. Environment plays a large role in choosing the proper wind protection, but with preparation and making sure you choose high-quality products from reputable companies, capturing professional audio to match your professional video will be less daunting and make all your post-production work much easier. To paraphrase an industry adage: great sound quality can save bad footage, but great footage will never save bad sound quality.

For windscreens, microphones and audio solutions visit:

www.azden.com

SO, YOU WANT TO CREATE A PODCAST?

What You Will Need to Record and Broadcast

By Sujata Singhal

You might already have an area of interest in mind or you know you want to start one but have no clue as to how to structure the content, how long each episode should be and whether you should have co-hosts. You also aren't sure what type of equipment you will need to create your podcast and how and where to broadcast it.

CONTENT

You want to pick an area of interest for which you are passionate and curious. If your podcast becomes successful, you might have several years in which you need to create episodes that keep your listeners returning for more.

Also given the number of podcasts out there, see how you can add value within the industry you pick. While it's important to stay true to your own style and approach, doing a little bit of research on podcasts that might be similar to the one you are interested in may be a good point of research.

STRUCTURE

You also will want to consider the following:

- **How long each episode will be** - On average a good length for a podcast is between 30-45 minutes, but there are successful podcasts over an hour in length. Consider your average demographic – will they be listening to your podcast on the show or more the type that can give more time
- **The number of cohosts** – it can be good to have a co-host to create a bit more variety in your show. However, there are many one-man/woman podcasts that are very successful.
- **The outline of each show** - Will you/your co-hosts introduce the topic and then introduce your guests and make it interview style or will it be more of a show in which you and your co-hosts pick a topic and bring different types of expertise to the table? One way to get down your structure is to come up with an episode topic, create a basic outline of what you want to cover, and do a dry run. Record it, play it back to yourself and then you can create a more definitive outline from what you did/didn't like about the flow.
- **How often an episode is released** – This will really depend upon how often information is being renewed or added to in your field. In some industries, a daily podcast might make sense and in others a weekly or monthly one will do.

WHAT YOU WILL NEED TO RECORD

This is what you'll need at the minimum: a USB microphone (if your microphone doesn't have a USB then you will also need an audio interface for your computer), a headset, a computer, recording and mixing software (for beginners I recommend Audacity as it is a free open source program but there are others that require a subscription fee that are also very good).

BROADCASTING

Once you have a couple of episodes recording, you will want to find a podcast host and podcast directory. While there are a number of services for both, SoundCloud is a good place to get your podcast hosted if you are new to the craft. Similarly, once you have a host, you will need to find a podcast directory. Some examples of podcast directories are iTunes, Stitcher and Blubrry, with iTunes being the most popular.

MAKE YOUR COMEDIES STAND THE TEST OF TIME

The Importance of "Theme"

By David Landau

What makes some comedies stand the test of time while others fade as fast as the news in Daily Variety? Theme. I can honestly say I've never had a development person or a producer ask me what the theme of any of my work is. But it's there all the same. If it weren't, they probably wouldn't get past page five or even ask to read it. I believe theme is even more important in a comedy than in a drama. Elaine May's The Birdcage is a perfect example.

While the original story is by Jean Poiret, May modernized not only the time and place, but the prejudices, the humor, and with that, the theme. Rather than a comedy just for fun, May's The Birdcage literally sings its theme in the opening credit, "We are family." This is a story about commitment, love and family, and what people will put themselves through for it. Sounds like Romeo and Juliette. But the Birdcage isn't a tragedy. It's one of the funniest movies I've ever seen. Val's father owns the transvestite nightclub, The Birdcage, and is in a life-long relationship with the lead singer, Albert.

They raised him. But Val wants to marry the daughter of a conservative politician running for re-election on family morals. Would it be funny if it were just about drag queens and a conservative politician? Sure. But would it be a lasting comedy? Probably not.

While the original "La Cage aux Folles" is a bit over the top, May strived not to let that happen in her screenplay. Yes, there were eccentric fun characters, like Albert and the house boy Agador, but they were written very real. They had feelings and desires. May added the subplot that Albert wants a palimony agreement with Armand. This becomes his goal - a formal commitment from his life-long love and partner. Isn't this something we can all identify with? But adding this under current, the comedy is driven home even more. There is more at stake.

Val's goal is clear, but he changes by the end when he finally admits that Albert is his mother and not his biological mother who has arrived late for the dinner. He learns there is nothing to be ashamed when you truly, deeply love someone. They are part of your family.

Yes, it is a rather standard plot ploy to show that the unorthodox family is closer and more loving than the traditional

conservative family. But May makes it work with great moments, delivered to perfect from the great cast, as when the flaming Albert dresses in a severe dark suit to meet the potential in-laws.

ALBERT: What? No good? Why? I'm dressed just the way you are. I took off all my rings. I'm not wearing make-up. I'm just a "guy".

ARMAND: (Points to Albert's socks; they are pink) What about those?

ALBERT: Oh those?... Well, one does ant a hint of color. Why? What are you thinking? You're thinking that dressed this way I'm even more obvious, aren't you? You hate me. I so wanted to help you... and you both hate me. (63)

The scene is bitter sweet, because the truth is there in the humor. Albert loves Val so much he's willing to pretend to be something he isn't. But he also knows it wouldn't work and he's hurt, deeply. It is these types of emotions that transcend the mere funny to pathos. It is why May's work will live longer than Dumb & Dumber and Ace Ventura. While they were certainly funny movies, they had no soul - no theme. They existed purely for the laugh - and that's fine for the moment. But for comedy to last, it must have a theme. May does that it with The Birdcage.

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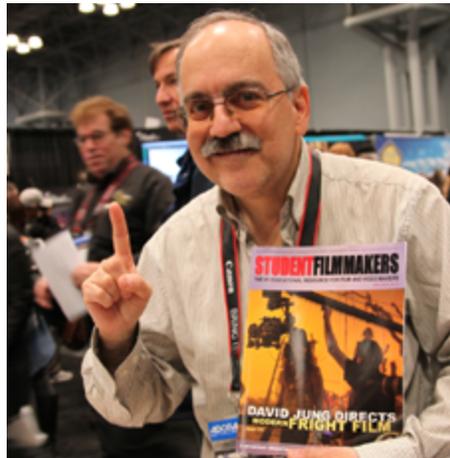
RUNNING A FILM CLUB
Helpful Tips and Pointers

By Scott Spears

Filmmaking is collaborative art and at all levels what makes that collaboration work is networking. At the local level, outside of cities with major film production, a film club (or if you prefer organization) is one way to bring the community together to help create relationships so you can build better crews and better films. There are many things a film club can do to help do this and there are pitfalls that can hurt or doom the group. In this article, I'll explore some of the things I learned from running a film club, (MOFA) Mid Ohio Filmmaker's Association in Columbus, Ohio, for several years.

I need to say that I did not start MOFA but those who did start it, did the right thing by writing up some decent bylaws. They were invaluable for running the organization, setting up expectations and resolving disputes. There are many resources online where you can find rules, procedures and parliamentary procedures to set the playing field. These bylaws should include the following:

- **A mission statement**

- **Election of officers and a board of directors and their terms**

- **Procedures for meetings**

- **Paying dues**

- **A code of conduct for officers and members**

Everybody dislikes legalities but once they are established, they will help to avoid any bumps in the road.

What kind of film club are you running? Is it just networking and social activities? Or will it offer educational aspects like classes or seminars?

Maybe it will run a local film contest or festival? These are just some of the options for the club.

Networking is the life blood of any local film community because unless you're an animator who can do all kinds of wacky voices you're going to need actors and crews. Offering a monthly meeting where people can rub elbows and talk about their skill sets will help grow local filmmaking. I recommend that you have people introduce themselves after you have some announcements and share their skills and pitch their projects. This always worked great to help build successful projects.

The social aspect of the club is a big factor in running a film organization. When I became president of MOFA, I tended to ignore the social part of the group, but it builds a sense of camaraderie which cannot be measured and should not be ignored. You can have cookouts and maybe hold an evening screening of local short films or a feature in a park.

I am huge supporter of education, having come from a long line of

teachers, and I teach screenwriting and filmmaking at a local university, so I think a film club should offer classes, seminars, or just bringing in guest speakers who willing to share their knowledge.

Some offerings could be:

• **A class or guest speaker who talks about how to audition**

• **A lighting class**

• **Invite a local rental house to demonstrate a piece of gear**

• **Have a person working in Hollywood with local ties skype in**

• **Visit a local production facility**

Everything in filmmaking costs money and I think you should charge something to the members, so they value what they are getting. People will tend not to value something they get totally for free. MOFA had a policy that anybody could attend the meetings for free but to get discounts at local rental houses and reduced rates for screening films at local theaters you had to be dues-paying members. Deciding what to charge is a balancing act. MOFA charged $24 per year. The

money covered printing cost and paid for food at events. Other options for the money could be:

• **Prizes at film contest or screening**

• **Travel for guest speakers**

• **Offer grants for filmmakers**

Picking a meeting place is important. It can set the tone for the meeting. If you're budget challenged, you can go for libraries. MOFA started out meeting at bars but ended up meeting at non-profit movie theatre because it would allow folks of all ages to attend.

When I took over MOFA, I decided that I wanted to get people making movies, so I had MOFA start a Halloween-based, horror, timed movie making contest. It rallied the community spirit and created some healthy competition. We charged an entry fee which was cheaper for members, so it encouraged non-members to join.

Ok, if I just painted the good side, I'd be white washing the whole experience.

There will be drama with people bickering and complaining about this and that. This article would turn into a novel if I detailed all the craziness I had to deal with running MOFA, so I'll just say this. Lean on your officers, board and bylaws. Also, I recommend that you always wait at least 24 hours and after consulting your team before addressing the drama. In the heat of the moment, you can say things you regret and that do not reflect well upon the organization.

Helping bring the community together, educating up-and-coming filmmakers, and getting people making films was my greatest reward, and if you decide to either start or step up to run a local film club, be giving and thankful and encourage people to get on set.

https://networking.studentfilmmakers.com

FILMMAKERS GLOBAL
NETWORKING
COMMUNITY ONLINE

COMMUNITY SPOTLIGHT

Shane Stanley
www.shanestanley.net

Shane Stanley is a lifer. His career began in front of the camera at 9 months old before becoming a two-time Emmy Award winning filmmaker and launching his own company, Visual Arts Entertainment. Best known for Executive Producing the #1 Box Office hit, Gridiron Gang for SONY Pictures starring Dwayne "The Rock" Johnson, Stanley's resume as a filmmaker spans three decades. Shane offers a wealth of knowledge in his new book, "What You Don't Learn in Film School" from several aspects of the industry focusing on educating future storytellers and helping them bridge the gap between what's taught in the classroom and what they'll experience in the real world.

SHANE STANLEY
MULTI EMMY AWARD-WINNING FILMMAKER

WHAT YOU

DON'T

LEARN IN FILM SCHOOL

FOREWORD BY ACADEMY AWARD WINNER PAUL WILLIAMS
INTRODUCTION BY DIRECTOR & PRODUCER ADAM KANE

A COMPLETE GUIDE TO (INDEPENDENT) FILMMAKING. | ACT 1

Tell us about your current projects.

Shane Stanley: My latest project is "Mistrust" starring two-time Golden Globe and Emmy Award-winner, Jane Seymour and Parker Stevenson. The film premiers on Showtime June 1st. I also just completed working on the special anniversary BluRay edition of "Gridiron Gang" starring Dwayne 'The Rock' Johnson which will go into over 2,500 retailers this summer and include the original documentary from 1992 my father and I made which the #1 Box Office hit was based off of.

Can you describe your indie filmmaking process?

Shane Stanley: My indie filmmaking process is probably a little different than most. Since I come from the documentary background, my philosophy has always been 'get me a subject and a camera and everything else will fall into place.' I never look at a project from the viewpoint of needing a certain budget to tell the story. I work backwards and say, 'how much do I have to make this...Okay, let's pull the trigger and get it done.' From there its just a matter of finding the right group who wants to sign up and go play. Being an all-encompassing filmmaker helps, as if you're writing, producing, directing and editing a film, you can get a lot more done with limited resources. After 30-plus years, I've made a career out of doing just that and frankly, wouldn't want it any other way.

Can you share with us an indie filmmaking-related Challenge and Solution?

Shane Stanley: Finding a good and marketable cast for small budget films can be a challenge. Of course, having a good reputation is key and strong relationships with agents and managers

are essential. But at the end of the day you have to have good product, as you're not in the position of offering a fee that'll bowl anyone over. To out kick your punt coverage in casting, be creative and approach talent you can gain access to and those who can relate to your material. Once you get your script read - and hopefully its well received - push to meet with the actor, as a face-to-face meeting significantly elevates the chances of it all coming together. The actor's guard comes down and allows a connection early on that is never made when an agent is playing middleman. Of course, sometimes you'll get rejected but hey, Michelle Pfeiffer passed on "Silence of the Lambs" and Mark Wahlberg turned down "Brokeback Mountain" and that didn't stop anyone. Always remember there's a huge world out there and many territories are happy to pay fairly well for names who don't move the needle much here in the states.

If you could share your Top 3 Tips related to indie filmmaking or working with film projects and inspired by trial-and-error and your own discoveries through working on projects what would they be?

Shane Stanley: To lead, you have to be able to delegate and put the right people in place. Don't try to make people in to who you want them to be. As independent filmmakers we often ask or expect others

to do things beyond their abilities and can pay dearly for it. I'm all for asking people to step up their game and accept the challenge, but there are some people who are just not up for the task and buckle under pressure. If you waste too much time trying to fit people into something they're not, your project will suffer and you'll go insane during the process.

Another important thing is preparation, especially during pre-production. There is no reason (or excuse) for a set to be tense, running behind or on the verge of becoming unglued. It always amazed me how little attention to detail goes in to a film during pre-production which, too often causes the wheels to come off the wagon during a shoot. Problems will happen - they're inevitable - but when you're over prepared, they're merely speed bumps that are easy to overcome and not major obstacles that can shut down production. In my book, "What You Don't Learn in Film School: A Complete Guide to (Independent) Filmmaking" the longest chapter is on pre-production and the importance of it. Everything I share

comes from my 30-plus years of trial and extreme error, most in which was totally avoidable if only pre-production was given proper attention.

Finally, don't rush the process. When you're working with the studios often there's a release date set long before you begin rolling camera - its part of the battle plan that's built in during their exhaustive development. As indie rats, we don't always have the time or recourses for prolonged development, nor can we dictate where and when our project is going to be released. Because of this, its not uncommon for people to either take too long to get a project finished or even worse, rush it out into the wild. Once you get your film in shape and before you lock it up, be sure to hold screenings for people who have nothing to lose or gain by giving their input. You will never please all of the people all of the time but the last thing you want is to assume your project is ready for the world to see when only the 'team' has seen it and fallen in love with it assuming its a winner. I can promise you, it isn't.

THE NEUROTIC SUPERHERO

From Comic Book to Catharsis

By Neil Landau

There's a historical pattern around the popularity of the superhero—he or she is most needed during dark times in the real world. In Captain America: The First Avenger, when Steve Rogers/Captain America (Chris Evans) visits the US troops to boost morale, it's more than mere fiction; it's art imitating life. Sales of comic books actually increased during the Second World War. Service men and women needed such stories of bravery and triumph as an inspiration, to which they could also escape. Comics were portable, easy to share and inexpensive. The Golden Age of Comics began during the Great Depression, and it's perhaps no coincidence that the game-changing movie for our current generation of superheroes, Christopher Nolan's The Dark Knight, was released in 2008—the same year that saw the worst global economic crisis since the 1930s. We needed a hero; 2008 also happened to be the year that President Obama was first elected into office.

The Dark Knight paved the way for the superhero shows and movies we're still watching, a decade later. Of course, it wasn't the first edgy, darker iteration of the comic book superhero—Sam Raimi's Spider-Man series and Tim Burton's version of Batman had started to push the boundaries, together with the X-Men franchise, which focuses on the persecution and genocide of minority "mutant" superheroes. But it is Nolan's Bruce Wayne/Batman (Christian Bale) who crosses that line: he's not just heroic but deeply flawed. He resorts to violence to get answers out of The Joker (Heath Ledger). The Dark Knight sacrifices his own legacy and reputation, branding himself as a remorseless outcast, all in the service of the people of his beloved city, Gotham. The decision leaves him tortured and alone. No longer are superheroes just flirting with the shadows; they now have neuroses, real problems and live in the shadows.

According to Freud, neurosis is "an ineffectual coping strategy caused by emotions from past experience which overwhelm or interfere with current experience." [i] A neurotic individual has previously experienced tremendous psychic pain (usually in childhood), but has been unable to process it; he or she may not even recall the original trauma. As a coping mechanism, the individual has unconsciously suppressed this unbearable pain, which now manifests itself in the present as a nervous symptom (depression, anxiety, negative thinking, drug abuse, etc.). Perversely, the superhero's being humanized and psychological complexity means that he/she has also

Note:
[i] Christian Nordqvist, "Neuroticism and Neurosis Explained," MedicalNewsToday.com, December 1, 2016.

become easier for us to relate to. And though they are grounded superheroes, just like the strongest protagonist heroes, they are somehow still able to transcend and deliver us to the light. In times of increased frustration with reality—Trump, Brexit, persistent wars and crises—we don't just need our superheroes to entertain us in a bout of escapism. We need them to save us.

As the first movie based on a comic book that grossed over $1 billion at the global box office, many studios wanted to emulate the success of The Dark Knight. DC and Marvel have continued with a plethora of shows and movies, on an array of platforms, both live-action and animation. TV has long embraced the supernatural, but the current arena is more than genre, fantasy or unreality: Now, we have superheroes in the world of "normal" TV. Lead characters appear to be more average. In a naturalistic world, fantastical things happen. In Legion, a troubled young man who's been diagnosed with schizophrenia discovers tremendous powers—but is it all in his imagination? His brain is so drug-addled after constant medication (and addiction), it's initially hard to tell.

The latest crop of live-action television superheroes experience pain, can get hurt and are far from invincible, as well as having psychological, sometimes existential problems. Comic books are published in installments; these new live action superheroes and their alter egos have issues of their own. Many wear capes, masks and hoods and appear to be confident, but they're actually vulnerable and filled with neuroses. And so are their villains: Protagonist and antagonist are equally complex, no longer wholly good or bad. It's a cause-and-effect relationship. Plus, TV gives us time for both hero and villain to grow as we get to know them. While The Joker in The Dark Knight was given limited backstory due to time constraints (he's also an unreliable narrator as a result of his traumatic scars from childhood), TV series give us room over multiple episodes and seasons to richly construct the villain's perspective. Both hero and villain develop, in some ways, on parallel tracks. What's even more relatable now is how vulnerable superheroes are, even though they seem invincible—they experience the same fear, guilt, doubt, anger, sadness and insecurities that we all do. They gradually overcome their issues and find catharsis. And herein lies the key: When we watch deeply humanized superheroes prevail, despite all odds, we somehow feel as if we can take on the world, too.

Although DC and Marvel, the two comic book powerhouses, dominate the superhero arena, there's nothing to stop us writers from developing our own, distinct, original superheroes. You might even be so lucky as to write for one of the comic book giants' shows—or even a movie: Nicole Perlman, while taking part in a Marvel Screenwriters Program in 2009, was given the opportunity to write a script based on any of the properties Marvel owned. She ended up writing the wildly successful Guardians of the Galaxy (2014). Whether creating original material or writing on an existing show, having a nuanced understanding of the psychology of the superhero helps when formulating our characters.

At this writing, there are a number of live-action, superhero series and movies, so here's the lowdown on a few of the distinct issues that today's superheroes—and a couple of unique characters who appear in dramas—experience. As the lines between TV and cinema continue to blur, along with the shrinking window between theatrical release and TV premiere, I'm including both movie and TV superheroes here.

- **"I'm not who I thought I was":** *Wonder Woman, Legion, Deadpool, Doctor Strange*

Diana/Wonder Woman (Gal Gadot) has been brought up believing a myth about human existence and her own identity; David/Legion (Dan Stevens) has been led to believe he's schizophrenic as an explanation for his behavior. Wade/Deadpool (Ryan Reynolds) is knowingly obnoxious but comes to realize that when it counts, he unexpectedly has some propensity for good. Physically, he's been acutely disfigured in an experiment and struggles to come to terms with his appearance and how he's perceived by others. Doctor Strange (Benedict Cumberbatch)

loses his practice as a world-class neurosurgeon after a horrific car crash damages his hands; his anger, desperation and arrogance cause him to lose his one true love as well as his money. These characters go through a crisis/confusion/dilemma when they realize that everything in their world up to now has been a prelude, and going forward their lives will change forever. They overcome personal crises to emerge as heroes; in a coming-of-age tale, Wonder Woman rises to the occasion to stop a world war.

- **"I'm orphaned and won't rest till I find meaning/uncover the truth":**
  Jessica Jones, Daredevil, Supergirl, The Flash, Bruce Wayne (Gotham), Iron Fist, Superman, Legion, multiple characters on X-Men, The Flash, Peter Quill/Star Lord (Guardians of the Galaxy)—and more

Sometimes adopted, sometimes with a guardian, sometimes solo, these characters have suffered the immense tragedy of the loss of their parents, perhaps their whole family or entire planet, at an early age. Their pain defines them and their quest for the truth—seeking the perpetrators/seeking understanding about what happened—leads to complications along the way, and sometimes their pursuit puts both loved ones and themselves in danger. Gradually, with or without answers, they heal and start to learn what's most important: Love.

- **"I'm in denial":**
  Luke Cage, Bruce Banner/Hulk, Selina Kyle/Catwoman, Clark Kent/Superman

Like us, superheroes shy away from tough decisions and their truth. Luke Cage (Mike Colter) and Dr. Bruce Banner (Mark Ruffalo in The Avengers movies) both want quiet lives and do their best to pretend they don't have any special abilities. Luke has the chance to help prevent serious crime but shies away from it, until he can no longer bear to stand by and do nothing. When Dr. Banner is first enlisted in The Avengers, the mild-mannered scientist intends to stay in the lab; of course, he ends up overcoming his denial when Hulk's physical might is needed. Young Selina Kyle/Catwoman (Carmen Bicondova) is at first just concerned with solo survival in Gotham, uninterested in helping others until she later demonstrates her bravery. Even Zack Snyder's latest iteration of Clark Kent/Superman (Henry Cavill) hides his abilities for most of his life, preferring to pretend they don't exist and moving on when people discover they do. Again, when it counts, he gradually emerges as his true self, even though being feared by many pains him.

- **"I must avenge my father's/mother's/parents'/friend's/lover's death":**
  Arrow, Iron Fist, Jessica Jones, The Punisher

Feeling hollow after losing those who are important to them, these superheroes feel that if they kill the villain, their pain and suffering will be eased. Sometimes they feel guilt, which fuels them but drives their neuroses deeper. Of course, vengeance is not the answer: Slowly, they heal with time and the love of those around them.

- **"I don't have faith in my abilities":**
  Supergirl, Agents of S.H.I.E.L.D.

Kara Zor-El/Kara Danvers/Supergirl (Melissa Benoist) doubts herself, having spent most of her life trying to fit in—and like her cousin Superman, initially she too pretends her powers don't exist. Neurotic and insecure even when she puts on that outfit and cloak, she may look strong and poised, but starts out her superhero life making rookie mistakes just like you and me. Quake/Daisy/Skye (Chloe Bennet) in Agents of S.H.I.E.L.D. is confused and frightened by her newly discovered powers—and it doesn't help that others around start to fear her. As both superheroes begin to master their abilities, they grow in confidence and the virtuous circle means their abilities also, in turn, flourish.

- **"I have intimacy issues":**
  Batman, Jessica Jones, Daredevil, The Flash

Like Batman in The Dark Knight, Jessica Jones (Krysten Ritter) lost her family as a child and was unable to save them; now she has intimacy issues and pushes people away. Matt Murdock/Daredevil (Charlie Cox) and Barry Allen/The Flash (Grant Gustin) also lost parents and avoid getting too close to romantic prospects. They're monumentally scared of getting their hearts broken—or endangering those they love. Despite their impressive powers, today's superheroes have typically human hearts.

- **"I can't control myself—and it's dangerous":**
  Agents of S.H.I.E.L.D., Legion, Homeland, Hulk

They may later learn to master their powers, but when Quake or Legion's emotions first spiral out of control—whether through fear, anger, sadness or otherwise—these superheroes unleash raw energy that threatens the lives of anyone nearby. It scares others, not to mention themselves, until they learn to develop control. In the Avenger films, Dr. Bruce Banner still struggles to master the anger which fuels his alter ego, Hulk, but maintains the ability to instantly become "The Big Guy" when circumstances warrant it.

On Homeland, CIA agent Carrie (Claire Danes) is somewhat a superhero in reverse: When she goes off her bipolar medication, she devolves into manic episodes in which she possesses incredible recall and insight, enabling her to deduce patterns and prove beyond paranoia that she's onto something meaningful. When Carrie is in her "supermind," she's dazzlingly astute, and it's exciting for the audience to watch even though we know it's dangerous for her to be off her meds.

- **"I need to prove something":** *Agent Carter; Legends of Tomorrow; Spider-Man*

Peggy Carter (Hayley Atwell) wants to continue her work as the brave secret agent who we were first impressed by in Captain America: The First Avenger. But in post-war New York in the 1940s, she encounters a workplace rife with sexism and ageism. Agent Carter constantly has to prove herself, even though she shouldn't have to—she's more competent than the men she works with. They see it as a threat and try to squash her ability by assigning her to frustrating secretarial duties. Peggy is not naturally a neurotic, but such undermining is enough to bring about new neurosis.

The team brought together by time-traveling Time Master Rip Hunter (Arthur Darvill) in Legends of Tomorrow is falsely told that they are known as "legends" in the future, and together they will stop a tremendous evil from overcoming the world. When they discover the truth—that Hunter selected them merely because their lives have minimal impact upon the course of history, meaning that enlisting them will likely avoid complications in the space-time continuum—they need to decide whether to go back to their lives, or take a gamble and help. Several in the group feel that in

their own era, they haven't achieved enough. It feels relatable that they want to do something meaningful with their lives and prove that their existence does matter. Meanwhile, Spider-Man: Homecoming has Peter Parker (Tom Holland) desperate to join the Avengers and prove to Tony Stark (Robert Downey Jr.) that he's ready, despite his tender age of 15. As Parker's investigations into a series of crimes spiral out of control, he eventually finds the inner strength, maturity and clemency to confront it. It's an uplifting message for those of us even beyond our teens.

- **"I'm haunted by something":** *Luke Cage, Iron Fist, Jessica Jones, Arrow, The Flash, Man of Steel, Daredevil, Legends of Tomorrow, Punisher*

All frequently experience flashbacks to their troubled, damaging—yet defining—pasts. They come to realize that if they want to move forward (and they do), they need to grow, evolve and take action.

- **"I'm an addict":** *Jessica Jones, Mr. Robot, Legion*

Although Elliot Alderson/Mr. Robot (Rami Malek) is not a comic book superhero, he possesses some superhuman traits. He is a genius, whose cyber hacking ability allows him to take down an entire conglomerate, despite its sophisticated safeguards against cyber attack. However, Elliot is addicted to morphine, as well as having dissociative personality disorder. Both Elliot and Jessica Jones—an alcoholic—are held back by their addictions. David/Legion takes drugs to temporarily escape (or so he thinks) his difficult existence. The drugs and alcohol may mask their pain and suffering, but always temporarily, as the healing must come from within. The classic Greek hero is a reluctant

hero, as are all of our neurotic superheroes. Although some are initially reluctant, others shy away from being a "hero"—they do what they do because it's the right thing to do. Even when they face tough decisions and are caught between two wrongs, they strive for the greater good. They rise to the occasion instead of hanging up the cape. Through their journey and catharsis, we learn, grow and develop with them. There's sometimes joy along the way, such as when the Runaways discover their newfound powers, or Spider-Man tests his awesome new suit (shrewdly voiced by Jennifer Connelly). And when our superheroes find love.

Against all odds, as Diana/Wonder Woman defeats a nemesis, we feel the thrill and rush of power somehow transferred to us as viewers. Moved by her fearlessness, which is ultimately fueled by her love for Steve Trevor (Chris Pine), we're encouraged—perhaps not to engage in one-on-one combat, but to harness our own powers and face our own deepest fears. To do the best we can. To transcend for others. It's not about me, Doctor Strange learns as he loses the demanding mentor he has grown to love.

We are all one tribe, the groundbreaking Black Panther (2018) posits.

The more humanized the superhero, the more powerful the catharsis.

KOLOR PANOTOUR EXPANDS THE IMMERSIVE WORLD

The Industry Standard

By Al Caudullo

Much as Coke has become the defacto term for cola, so too has Panotour become the defacto standard for, well, Panotour. I'm not even sure what else to call this Virtual Reality Tour Creation software! There are others out there, but no one that I know calls it anything else.

For the unenlightened out there, Kolor Panotour lets you take a series of spherical panoramic stills and create a 360 Virtual Tour that you can move through and get info about the locations that you are looking at in a unique way.

There are so many things that you can do with this versatile software but for now, let's see just how easy it is to create a basic Panotour.

After Opening Panotour the first step is to click "**Create a Panotour project**".
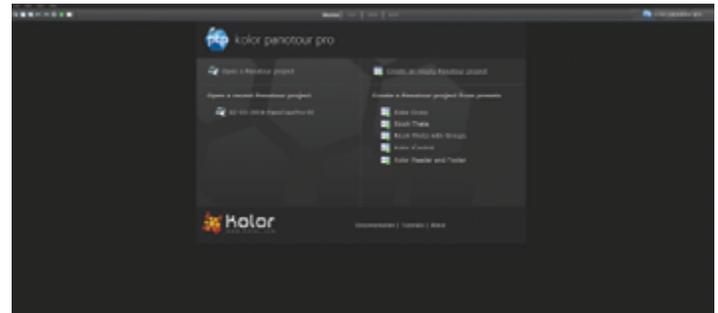
Next Drag and drop your "**Scenes**" into the Main Workspace. Be sure to do some scene planning before you import the scenes. This will make it easier for building your Panotour.
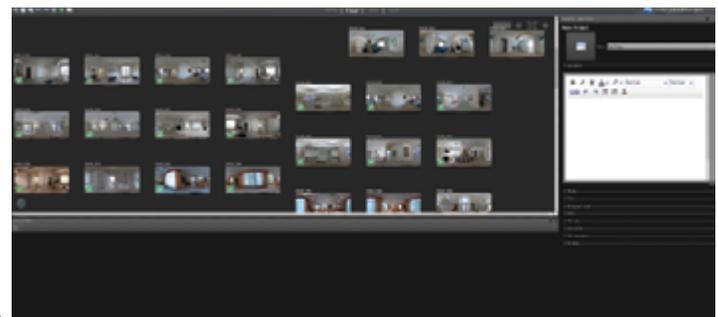
You will need to organize your Scenes in the order that you want the Panotour to go. This is accomplished by simply dragging the Scenes into place in the order that you want them to go.
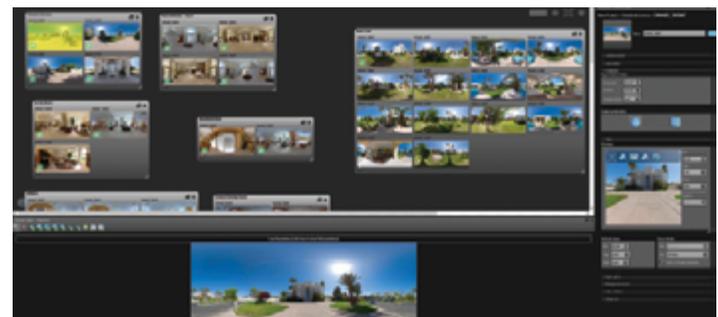
It is also easier if you group shots together. This is done by simply dragging one shot into another.
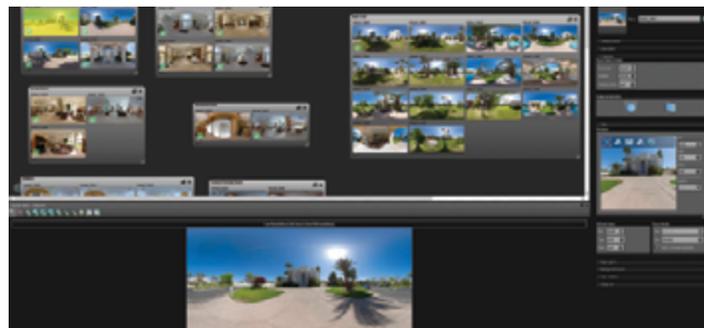
You have numerous styles that you can choose for your hotspots, but I am going to keep this simple for this example. I have picked the iControl preset from the list of presets.

I've added three hotspots to the first image and then connected them to the appropriate images. As you add your hotspot, you also want to use the preview panel on the right to adjust your image to look in the direction that you want. Click the "**Default View**" to set the direction.

For the image that has the entrance to the back yard, I place a hotspot and connect that to the first image in my back yard group. At my final hotspot of the group, I put a hotspot to lead us into the next group which takes us inside the house.

The next steps involve some pre-planning. This is especially true if it is a large property or area like the Commander's Palace. The Commander's Palace is in Las Vegas, and the Commander wanted a Virtual Tour for anyone who might be interested in renting the house.

When you get done with your hotspots and adjusting the room view, the next step is to build the Panotour for viewing.

We then go to the BUILD tab at the top and tell Panotour where to build the HTML file and give your project a name. Then simply, click the "Build" button at the bottom left. The progress bar will indicate your build progress. Depending on how may scenes that you have in your project this may take a while.

You can also Build your Panotour from any tab by clicking the "gear" icon on the top menu bar. Once completed you can play your Panotour by clicking the Play icon located next to the "gear" icon in the top menu bar.

I've only scratched the surface of what you can do with Panotour Pro.

Add music, web site links, both standard and 360 video, 3D stereoscopic support, and even HMD support. The list goes on and on.

Here is a list of the new features in Panotour 2.5.

New Features

Video support

Panotour Pro is now able to manage spherical and flat videos as standard scenes.

With this new feature come 2 new plugins "Video Control Bar" and a "Video Progress Bar," and a new button combination in standard control bars "Play/Pause" to play/pause the video.

Stereoscopic 3D video support

This version supports stereoscopic videos scenes.

The stereoscopic format can be selected between Top-Bottom and Side-By-Side.

HMD support

Tours generated by Panotour Pro are compatible with HMD (Cardboards, Homido, VR One, ColorCrossVR, Oculus DK1 and DK2, GearVR*), if they contain spherical scenes. * partial support

With this feature come two new plugins, "WebVR button" that allows the user to enter VR mode on mobiles, and a "Prev/Next Keys" plugin to allow the user to change scene with keyboard while the HMD is on.

Web Content spots

With Panotour Pro, you can now add any web page in a distorted spot in your tour, over a wall, a screen, etc... just like you already do with images and videos. Add a booking form over a table, a youtube video on a TV screen, etc... easily.

Social buttons

A new plugin to be able to add the Facebook, Twitter and Google+ share and like/+1 buttons over the tour.

Analytics plugin

Add your Google Analytics tracking ID and you'll be able to follow the loading of all scenes.

Loading transition plugin

This new plugin allows you to change the way the new loaded panorama appears over the older one.The animations only appear with HTML5 player when WebGL is activated.

New actions

There are many new available actions into the "view control": zoom in/out, move left/right/top/bottom, look to.

Some HTML5 plugins (Gallery, Social Share, PDF viewer, Web video viewer, Website viewer) receive the open, close and toggle actions.

Some plugins (SmallGalleryBar, Compass, Radar, Simple button, Toggle button, WebVR button) receive the show, hide and toggle actions.

Snow and Rain plugins receive the start, stop and toggle actions.

XML files generation enhanced

If your project is already built, the tour generation generates only the XML files.

We enhanced the performance of this generation, so you'll be able to see your modifications faster on a large tour with many scenes, many plugins and/or many spots.

Improved Tiles generation

Due to issues on mobile devices, MS Edge browser with WebGL renderer, the tiles of all full spherical panoramas are now resized to 512x512 pixels.

/!\ WARNING: If your project is already built, all full spherical panoramas tiles will be rebuilt during next build to store tiles as 512x512 pixels sets.

/!\ WARNING: If, in a previous version, you locked spherical panoramas to not generate their tiles anymore, you'll have to unlock them during first build.

Automatic scaling on mobile devices

UI elements of the tour are automatically scaled on mobile devices. A new option in the Build properties allows you disable this option.

UI Enhancements

- Search feature in Tour area : Just enter a part of a name to select all the panoramas or groups containing this text into their name

- We have added shortcuts to the hotspot editor to enhance productivity on spotting : Ctrl+F: Fullscreen, M: Move, L: Polygon, P: Picture, S: Spot, V: Video, C: Crop, Left/Right keys: Prev/Next pano

- Group windows are now resizable. They are still created by default with 2 columns of panoramas, but you can now resize them to facilitate tour management.

- Scene order can be changed easier than before, and groups display reflects the order of its scenes.

- Scenes can be duplicated

- Groups can be duplicated

- Plugin instances can be duplicated

- Spot style instances can be duplicated

- Plugins can be re-ordered with drag-n-drop

- The default view of flat scenes can be set to the whole scene more easily

- All tours are now generated for desktop and mobiles. And HTML5 is the standard and default player used. So there is now only one option that allows you to enable or not the flash player fallback.

- Panotour Pro interface is now available in Italian

Plugin Enhancements

- **Control Bars**
  The home button in control bars is now able to load a specific URL.

  Previous/Next buttons can call the new actions "Load previous/next groups" instead of previous/next panorama.

  All control bars contain a new button that enable the activation of the VR mode.

- **Social Share**
  Social share plugin now allows you to share the tour on VK.

- **Video Box**
  Added SoundCloud as a possible provider.

- **Gallery, Website Box, Video Box, PDF Box, Social Share plugins**
  The buttons of the Gallery, Website Box, Video Box, PDF Box, Social Share plugins can be customized

  Tooltips can be set over these buttons.

A background overlay image can be set behind these plugins.

- **Double click**
  Added double tap support.

- **Title**
  Added the possibility to use the group color when displaying the current group title.

- **PanotourMaps**
  Add 45° imagery support on Google maps layer

- **Panorama Menu and Panorama List**
  Support of the "current group" source.

Tour

- Generated tours now use the HTML5 player by default. Flash player is now mainly used as a fallback.

- Tooltips on point spots can be displayed permanently.

Tour language and generated files

If you run Panotour Pro in another language than english, Panotour Pro will generate a "messages" xml file suffixed by the language used in Panotour Pro.

For example if you run PTP in german, and if your main tour file is mytour. html, the messages file is now mytour_messages_de.xml.

A new advanced option in the Build properties, allow you to generate multiple languages files according to a list of languages you want to embed in your tour.

A new advanced action allows you to switch from a language to another using those new files.

Panotour Pro does not any translation, you'll have to edit the generated files to translate your tour messages. Make sure you you back these edited files up, they will be overwritten if you build the tour again.

DAVINCI RESOLVE 15

the go-to color grading software

By Bart Weiss

If you have been following my columns you know that I have been a fan of FCP X and how it has created a next generation paradigm for video editing. Lately I have been very intrigued by Blackmagic Design's aggressive move into editing, and their latest version of DaVinci Resolve 15 (now in public beta) is worth a look.

We used to talk about the 3 A's of editing, Avid, Adobe and Apple. I think the time add a B for Blackmagic is now. For those of you that have been moaning about the loss of Final Cut Pro 7 this could be called Final Cut Pro 8. The interface will seem familiar, and it has the full suite of apps, on steroids. We all know that Resolve is the go-to color grading software, and often we will use Resolve to ingest footage, now you can just stay here.

There are some touches in the editing part, like being about to have several timelines opens and letting you cut and past from one to the other. And letting you have different keyboard shortcuts for each room.

Last year they added Fairlight, the sound editing program but it was mostly a shell of what was to come and now it is here. There are many nice touches here including a nice noise reduction and many other filters and effect, but the thing that will run your head is the ADR section. You can import a cue sheet list and have real and the interface really thinks about what you need to do to have a good adr session.

A really nice addition is a super scale upscaling which will take your SD footage and make it look better. It slows down things a bit but it can really help.

There are hundreds of improvements but the one that will make a difference is the integration of Fusion. For those that don't know Fusion has been around for since 1987 and is a sophisticated graphics program. In 14, it was paired with Resolve, you could send a project to it and round trip back, but now you just go to the Fusion room, work on a clip, and go back to the edit page.

Fusion is kind of like After Effects but works with a node based system that will freak you out the first time you look at it. But once you look into it, it is simply a matter of building blocks, connecting effects or tweaks to a node or block, than adding more, and adjusting what you add.

Each block has an input and output. Once you get this, integrating effects will come easy.

Indeed one of the best things about the Adobe universe is being able to go back and forth from Premiere to After Effects, and now the Resolve universe is a good match for that. All that and you can have a free version that does so much. And if you purchase the Studio version, it is a one-time $299 purchase, instead of paying Adobe for the rest of your life.

Maybe it's time resolve to try something different.

GRADUATES - SHOOT FOR IDEAL:
THE X-RITE I1FILMMAKER KIT

www.photovideoedu.com

A convenient kit of two essential color tools - the i1Display Pro and ColorChecker Passport Video - the i1Filmmaker Kit allows discerning filmmakers to achieve fast, efficient color balance for any video production. Perfect for those looking to elevate their work with the highest level of on-screen color accuracy and the ability to achieve ideal color balance from shoot to edit. Graduates - act now to receive your EDU discount.

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The i1 Filmmaker Kit was created for discerning filmmakers looking for the highest level of on-screen color accuracy and the ability to achieve ideal color balance from shoot to edit. *i1 Filmmaker Kit consists of:*

• i1Display Pro calibration device and software offers the perfect combination of unrivaled color precision, speed and control for the highest level of on-screen color accuracy, including mobile devices and projectors.

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Benefits for your color workflow:

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• Match Multiple Cameras
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• Reduce Editing Time
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Features

• Combining two essential color management tools in this handy kit offers filmmakers the convenience of a single purchase at a lower price than components purchased individually.

• i1Display Pro is the Industry-recognized professional display calibration system with unrivaled color accuracy on all modern display technologies including LED, Plasma, RG Phosphor, OLED & Wide Gamut.

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• ColorChecker Passport Video is the next evolution of the original 24-patch Macbeth

• ColorChecker, now celebrating 40 years as an industry standard.

• Combines 4 video production targets in one durable, protective case. Includes white balance target, grayscale target, video color target, and focus target.

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• The i1 Filmmaker Kit incorporates the ideal workflow tools needed by hobbyist and professional filmmakers for capturing and editing footage, bringing ideal color balance to the filmmaking production workflow.

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Scheimpflüg is committed to assisting student filmmakers as they navigate the industry. Student discounts are available to assist the new wave of creators in acquiring the tools needed to shoot projects and thesis films. "We're positive they we'll have a camera, lighting, and/or grip package tailored to the needs of any shoot, at a budget that makes sense." A valid Student ID is required to claim a Student Discount.

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California Spotlight On...

Filmtools
Burbank, CA

Filmtools is for creatives looking to source production equipment such as camera support, lighting, studio carts, grip, electrical, recordable media, hard drive and memory card storage, audio equipment, and on-set expendables. Filmtools exists to advance filmmaking and creative content endeavors and has been serving the Hollywood film industry and worldwide filmmaking community for two decades. "We've done it by listening to the changing needs of filmmaking creatives and communicating it to a global reach by means of education, community events, and by offering a vast inventory of tested and trusted products."

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KIM EDWARD WELCH is Publisher and Editor of Broadcast / Film / Television trade publications, *StudentFilmmakers* Magazine, the # 1 Educational Resource for Film and Video Makers, and sister publication, *HD Pro Guide* Magazine, the HD Production Resource for Professionals. The StudentFilmmakers.com and HDProGuide.com websites, magazines, and workshops bring together professionals, independents, and students of all levels into one integrated resource and network community. *Never Stop Learning. Never Stop Networking.*
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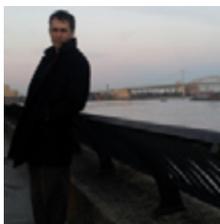
JON FIRESTONE is known for his work on *Gathering of Heroes: Legend of the Seven Swords* (2015) and *The Sensei* (2008). Co-directed with Mark Steven Grove, *Gathering of Heroes* stars Martin Kove (*The Karate Kid, Cagney & Lacey, Rambo: First Blood Part II*) and Christopher Atkins (*The Blue Lagoon,* TV's *Dallas,* the cult favorite *The Pirate Movie*). Firestone developed and taught the 3D graphics program at the Colorado Film School and works as a freelance director and cinematographer when he is not pursuing his other passion as a Visual FX Supervisor and Animator. He has written technical articles published in *StudentFilmmakers* Magazine.

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

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

JOHN KLEIN is a freelance cinematographer and director, and currently teaches film in Chicago. He is the producer of Glass City Films, a production company responsible for several award-winning films including *Chrysalis* and *Separation Anxiety.* (www.windycitycamera.com)

NEIL LANDAU is a bestselling author, producer and award-winning screenwriter who runs the Writing for Television program in the UCLA Department of Film, Television and Digital Media (his alma mater). Credits include *Don't Tell Mom the Babysitter's Dead, Melrose Place, The Magnificent Seven, Doogie Howser, M.D., The Secret World of Alex Mack, Twice in a Lifetime,* MTV's *Undressed* and one-hour drama pilots for CBS, ABC, Freeform, Warner Bros., Disney, Lifetime and Fremantle. Neil has served as Executive Script Consultant for Sony Pictures Television and Columbia Pictures. Neil penned the bestselling *101 Things I Learned in Film School, The Screenwriter's Roadmap, The TV Showrunner's Roadmap* and *TV Outside the Box: Trailblazing in the Digital Television Revolution.* www.neillandau.com
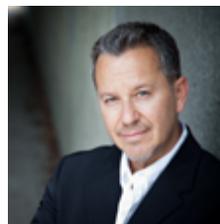
AL CAUDULLO's multiple award-winning career has spanned 30 years of video production including excellence in HD, 3D and now 4K UltraHD. His career highlights include ground-breaking work in Videowalls - the 72nd Annual Academy Awards, the Year 2000 Daytona 500, the World Film Premiere of "Star Trek Insurrection," and the 100th US Open PGA Golf Championship. In the field of 3D, Caudullo has brought his vast knowledge of 3D as a consultant to major industry players seeking to update and enhance their 3D hardware and software tools.

LADSON MARK JONES is a reporter for *StudentFilmmakers* Magazine and *HD Pro Guide* Magazine and covers NAB, IBC, and other tradeshows and events for Welch Media.
studentfilmmakers.com
hdproguide.com

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

DANIEL LEBLANC is an award-winning music producer, arranger, performer, and composes scores music for motion pictures and television. As a writer, Daniel has penned songs with names as diverse as Alanis Morrisette, Dean McTaggert, Harry Hess, Saskia Garel, Creighton Doane, Samantha Collard, and Julian Austin. Daniel has been nominated for CCMA Record Producer of the Year three times, has won numerous song writing awards and has been the recipient of gold and platinum records for his work. www.danielleblanc.ca

"Hi! I'm **SUJATA SINGHAL** and at heart am a constant learner. I love to write, teach, consult and philosophize about almost everything. In my free time, I like to listen to podcasts, read, dance, cook and chill with good friends. Some notable things about me are that I was a professor of entrepreneurship and built my own successful college coaching/academic tutoring business."
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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

MATTHEW LOTT is the Export Sales Manager for Azden Corporation and has been with the company for 5 years. He attended William Paterson University in New Jersey, where he studied Classical Music Performance and Music Management/Audio Engineering. Matt also played in many bands, touring much of the United States and has extensive knowledge about audio production, microphones and musical performance. In his spare time, he loves to shoot photo and video.
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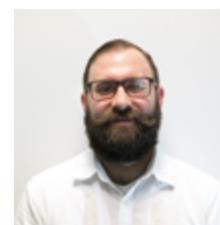
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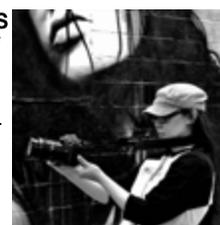
CINE GEAR EXPO 2018
Hollywood, CA

Drop by the StudentFilmmakers.com and *StudentFilmmakers* Magazine Exhibit Booth T136C at Cine Gear Expo.

Pick up complimentary copies of the newest issues and collectors' editions. Sign up for complimentary subscriptions at the booth.

Cine Gear Expo 2018 is the premier annual event in Hollywood, CA, for professionals engaged in the film and entertainment technology industry. The show lasts four days in Los Angeles this May 31 through June 3 at Paramount Studios in Hollywood, California.

Cine Gear features 300 exhibits, new product and service introductions, 30+ complimentary seminars led by industry leaders, master classes, film competition, awards ceremony, special screenings in state of the art theaters, and ample opportunity to network with peers within a studio environment.

May 31
Film Series Competition Screenings, Technical Awards

June 1 & 2
Exhibits, Premier Seminars, Exclusive Screenings, Awards Presentations, Special Events

June 3
Master Classes

Updates to the exhibitor list, event map, schedule, presentation topics, speakers, and screening engagements will be posted to the website regularly. www.cinegearexpo.com

Questions? Please contact the Cine Gear Office at (310) 472-0809 or info@cinegearexpo.com.

Attendee Registration is Open.
All attendees must complete the Cine Gear Badge online registration process.

www.cinegearexpo.com/la-expo-attendee-registration

Registration is free until May 26, 2018, 11:59pm PDT.

Explore and compare the latest tools and services in entertainment technology. Get educated and inspired while gaining insight from old friends, new friends, and everything in between.

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Going to Cine Gear Expo 2018 this year? Post and share your photos and videos in the Filmmakers Global Networking Community Online.

Got a similar event that you're attending, hosting, or would like to share with creative communities? Post your event in the Events Section at https://networking.studentfilmmakers.com/events.

Pictured: Kim Edward Welch, Publisher/Editor of StudentFilmmakers Magazine with Eddie Barber, SteadiPod creator and multiple Emmy award recipient, at Cine Gear Expo 2017, Hollywood, CA.

SEKONIC FLASHMATE L-308X-U

The world's most versatile and affordable light meter

The world's most versatile and affordable light meter, the new L-308X-U retains the compact and intuitive design of its predecessors while blending their features and functionality into one easy-to-use tool. New features include the long-awaited LCD backlight, Aperture (F) Priority Measurement (photo mode), and ISO 850, which will help cinematographers work more easily with today's professional cinema cameras.

Keeping pace with modern Image making demands, the L-308X-U offers three metering modes: Photo Mode for still image photographers, HD Cine Mode for DSLR and mirrorless videographers and Cine Mode designed for use with cinema grade cameras.

A legacy of accuracy pocket-sized and exceptionally accurate, the Flashmate L-308X-U light meter from Sekonic is a compact tool for metering both ambient and flash lighting as well as working in video with dedicated Cine and HD Cine modes. Equipped with a sliding lumisphere, the L-308X-U is able to measure ambient light as well as reflected light via a lens with a 40° reception angle. This meter also has a wide metering range; from 0 to 19.9 EV at ISO 100, and can work with flash within a range of f/1.0 to f/90.9 at ISO 100. Repeat accuracy is also important when metering, which the L-308X-U delivers with a rating of < 0.1 EV on repeat exposures.

Maximum versatility last year, Sekonic introduced their groundbreaking flag ship light meter, the Speedmaster L-858D-U. By merging functionality for both photography and cinematography into one light meter, Sekonic created a powerful and invaluable tool for image makers of every kind. Now Sekonic is bringing that philosophy to the immensely popular L-308 series with the new Flashmate L-308X-U.

For more information, visit:
www.sekonic.com

JON FIRESTONE
NAB 2018 WRAP BYTE
Blackmagic Design and RED

This NAB was a little surprising, RED didn't have a booth again, and Freefly who makes the MōVI were also not at the show, and notably neither was GoPro who often have one of the most popular booths. But that doesn't mean NAB wasn't as big as ever! As far as gear goes, some of the more exciting announcements were Blackmagic's new pocket cinema camera 4K. It's a $1295 micro 4/3s 4K camera that can shoot 4K at 60 Frames per second and features raw recording, a five-inch touch screen and a full license of DaVinci resolve studio. I also did go to RED's meeting room and got to do some low light tests with their incredible new Gemini 5K image sensor, and while it does not have as much resolution as their other sensors, the lowlight sensitivity is incredible and could open up a lot of options for cinematographers.

Blackmagic Design's all new Blackmagic Pocket Cinema Camera 4K is a handheld digital film camera with full 4/3 HDR sensor, dual native ISO with up to 25600 ISO for incredible low light performance as well as 13 stops of dynamic range. It also eliminates expensive external recorders, as it features a unique new USB-C Expansion Port, which allows customers to record using the internal SD/UHS-II and CFast recorders or directly to the same external disks they will use for editing and color correction. The Blackmagic Pocket Cinema Camera 4K will be available from Blackmagic Design resellers worldwide later this year for only US$1,295. The Blackmagic Pocket Cinema Camera 4K features a full size 4/3 HDR sensor with native 4096 x 2160 resolution

and 13 stops of dynamic range for true digital film quality. The full size of the 4/3 sensor is designed to perfectly match MFT lenses so the crop factor is greatly reduced, giving customers a wider field of view. It also features dual native ISO with up to 25600 ISO for incredible low light performance. The Blackmagic Pocket Cinema Camera 4K is packed with features such as a MFT lens mount, large 5 inch touchscreen monitor, 10-bit ProRes and 12-bit

RAW recording, 3D LUTs, 4 built in microphones, mini XLR audio input with phantom power, Bluetooth wireless camera control, HDMI on set monitoring output and more.

For more information, visit **www.blackmagicdesign.com**.

RED's new GEMINI™ 5K S35 sensor for the RED EPIC-W camera leverages dual sensitivity modes to provide creators with greater flexibility for a variety of shooting environments. Whether capturing with GEMINI's Standard Mode for well-lit conditions or its Low Light Mode for darker environments, RED EPIC-W 5K S35 delivers incredible dynamic range and produces cinema-quality images. The GEMINI 5K S35 sensor provides exceptional low-light performance, allowing for cleaner imagery with less noise and better shadow detail. Operators can easily switch between modes through the camera's on-screen menu with no down time and experience an increased field of view at 2K and 4K resolutions compared to the higher resolution HELIUM sensor. In addition, the sensor's 30.72 mm x 18 mm dimensions allow for greater anamorphic lens coverage than with the HELIUM or RED DRAGON sensor. Built on the compact DSMC2 form factor, the RED EPIC-W 5K camera and sensor combination captures 5K full format motion at up to 96 fps, boasts incredibly fast data speeds of up to 275 MB/s, and provides in-camera support of RED's enhanced image processing pipeline, IPP2. Like all cameras in the DSMC2 line up, EPIC-W 5K is able to shoot simultaneous REDCODE RAW

and Apple ProRes or Avid DNxHD/HR recording and adheres to RED's dedication to OBSOLESCENCE OBSOLETE—a core operating principle that allows current RED owners to upgrade their technology as innovations are unveiled without having to purchase all new gear.

For more information, visit **www.red.com**.

"LIGHTING FOR CINEMATOGRAPHY:
A PRACTICAL GUIDE TO THE ART AND CRAFT OF LIGHTING FOR THE MOVING IMAGE"

New Book on Lighting Written by David Landau

While there are some great books with interviews of big time cinematographers out there, there are few books immediately applicable to what beginning cinematographers are facing on limited budget shoots.

"Lighting for Cinematography: A Practical Guide to the Art and Craft of Lighting for the Moving Image," the first volume in the new Bloomsbury Press CineTech Guides to the Film Crafts, fills that void. Written by veteran gaffer and cinematographer David Landau, the book helps the reader create lighting that supports the emotional moment of the scene, contributes to the atmosphere of the story and can augment an artistic style. Chapters cover such things as lighting for movement, working with windows, night lighting, lighting the three plains of action and non-fiction lighting. Every chapter includes stills, lighting diagrams and key advice from professionals in the field, as well as lighting exercises for the reader to put into practice. This how-to book addresses how filmmakers on a limited budget and time schedule can achieve professional looking images similar to what they see on the big screen. The book also has a website that includes a recent lighting news section featuring short articles on the latest lighting instruments and methods. The website can be found at **www.lightingforcinematography.com**

"A master class in cinematography! David Landau's conversational tone mixed with 35 years of technical experience and aesthetic prowess results in a very accessible text that should be cherished by students and professionals alike… Landau's multiple accounts from his work in the field give this book a much-appreciated practicality and voice of authority that is invaluable for the emerging cinematographer."

Harlan Bosmajian, *IATSE local 600 Director of Photography, Assistant Professor of Cinematography, Emerson College, USA*

"David Landau has produced an excellent text in Lighting for Cinematography which manages to cover the practicalities of production, the technical aspects of lighting and vitally the artistic importance of this work. Constructed to appeal and be of value to the practitioner at all levels, I highly recommend [it] to all those interested in the technique and process of film making."

Robert Edgar, *Senior Lecturer in Film and TV Production, York St John University, UK*

"As a Cinematography teacher, I am always looking for textbooks and David Landau's Lighting for Cinematography is the best resource I've come across. I think this book
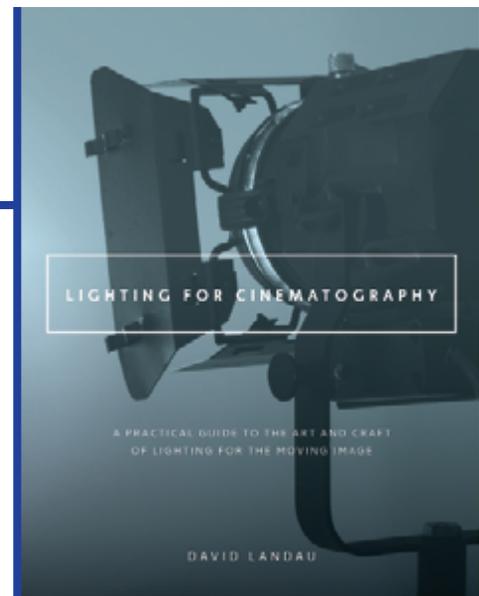
illuminates every aspect of lighting that I want to teach."

James W O'Keeffe, *IATSE local 600 cinematographer, adjunct professor of cinematography, University of Southern California, USA.*

David Landau teaches lighting and cinematography at Fairleigh Dickinson University, USA, and travels nationwide giving lighting seminars. A five-time Telly Award winner for lighting and cinematography and a member of IATSE local 52, the University Film & Video Association and Media Communications Association International, Landau continues to work in the lighting industry, shooting indie features and corporate videos, designing lights for theatre and working as one of the gaffers on the TV series Project Runway.

www.lightingforcinematography.com

FILM FESTIVALS
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Apply Now - Exclusive Student Discount. The Spring 2018 ScreenCraft Film Fund is open for applications through June 30, 11:59pm, PST. This cycle, ScreenCraft has partnered with MUBI, which means all applicants will receive a free month subscription to their excellent streaming cinema service. Additionally, the top 10 finalists will receive a free year subscription.

•Up to $30,000 in production financing
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•Festival submission guidance

In partnership with BondIt Media Capital, ScreenCraft is offering two production grants per applications cycle (up to 4 per year) to talented filmmakers for narrative feature films, short films, TV pilots and documentaries that display originality, vision and exceptional potential. Apply with your screenplay, treatment or in-production film footage.

And in case you didn't hear: award-winning independent film producer Robert Barnum has joined the ScreenCraft Film Fund Backed by BondIt Media Capital as a mentor.

ScreenCraft mentor Rob Barnum is one of the industry's most sought-after indie film finance experts. He is the award-winning producer of such celebrated independent films as LAWLESS (starring Shia Labeouf, Tom Hardy, Jessica Chastain), MARGIN CALL (starring Jeremy Irons and Kevin Spacey), ALL IS LOST (starring Robert Redford) and THE BRITS ARE COMING (starring Sofia Vergara, Tim Roth, Uma Thurman).

Producer Rob Barnum joins festival executive Alice Kharoubi as a mentor for future winners of the ScreenCraft Film Fund. Ms. Kharoubi serves as the Head of the Cannes Film

Festival's Short Film Programme and is an experienced film festival programmer.

Apply now and claim your student discount!
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Mammoth Lakes Film Festival
Submit for 2019 Starting August 15, 2018

Mammoth Lakes Film Festival is the premier festival dedicated to discovering and supporting the next generation of filmmakers. The festival showcases work of emerging, innovative filmmakers against the backdrop of California's ruggedly beautiful Eastern Sierra. Industry professionals provide mentoring and support, and relationships and collaborations are actively promoted and nurtured. In 2017, MLFF screened over 70 films with over 90 filmmakers in attendance, and $60,000 USD in cash and prizes awarded. Filmmakers invited to screen at MLFF will receive travel stipends, housing, and festival passes to enjoy themselves during their stay.

MLFF take chances on talented but little-known artists and are committed to discovering new voices that will shape the future of film. Numerous films from the festival have gone on to great success, including Academy Award nominations, and have gone on to screen at many other festivals.
www.mammothlakesfilmfestival.com

Discover Film Awards
Use Code: SFM15

The Discover Film Awards, in partnership with Craghoppers, are offering cash prizes of $50,000 to filmmakers of all experiences, with a guaranteed student winner of $3,000 at their festival in Central London. Enter now using code 'SFM15' and receive a discounted entry fee of just $15.
(**https://discover.film/film-festival**)

Spread over 5 days in October 2018, The Discover Film Awards involve public cinema screenings at the Prince Charles cinema in London's Leicester Square. Quentin Tarantino describes it as his favourite cinema in London saying it is "everything an independent movie theatre should be". As well as public screenings, the festival includes discussions at universities, networking events, a filmmaker supper, an opening party, a closing party and awards event that brings together investors, distributors, journalists, film producers and media professionals.

Selected films get the option of various paid distribution channels including trains and airlines. Distribution is optional and entirely up to the filmmakers.

Final Submission Deadline: September 1, 2018.
https://discover.film/film-festival

Brooklyn Film Festival
June 1 through June 10, 2018

The Brooklyn Film Festival (BFF), is an international, competitive festival. BFF's mission is to provide a public forum in Brooklyn in order to advance public interest in films and the independent production of films. To draw worldwide attention to Brooklyn as a center for cinema. To encourage the rights of all Brooklyn residents to access and experience the power of independent filmmaking, and to promote artistic excellence and the creative freedom of artists without censure.

BFF accepts submissions in six categories: Narrative Features, Documentary Features, Short Narrative, Short Documentary, Experimental, and Animation. Selected films in each category are eligible for several awards. Many of the award-winning films from the Brooklyn Film Festival have gone on to have theatrical releases, to have nationwide broadcasts on PBS and HBO, and to be nominated and awarded at both the British and the American Academy Awards.
www.brooklynfilmfestival.org

WHAT AUDIO FORMAT TO USE AND WHY?

Working with Music

By Daniel LeBlanc

Audio formats can be very confusing at the best of times. Here's my take.

MP3, WAV, AIFF, MP4, AAC, etc. are all excellent audio formats. Within all formats, a producer can decide on the quality and size of each file.

Let's say I've spent many hours working to get the perfect mix on a song I just produced and want to listen to it in my car to see how it translates outside of my studio. First, I have to decide what format I'm going to go with. Then I need to choose the bit rate/sample rate/encoder to use. I usually will export a couple of formats to see how they sound. These are most often WAV and MP3. WAV files are full resolution in sound and file size. You can however choose to export WAVs at lower sample and bit rates, which will degrade sound and make the file size smaller. I generally go with 24 KBPS (kilobytes per second)/48KHz(kilohertz). As far as MP3s go, there are also many

levels of quality. Some audiophiles will immediately dismiss MP3s because they are compressed audio files. I think there are very good sounding MP3s and crappy sounding MP3s. I choose to export MP3s at 320 kbps(kilobits per second) 44.1KHz(kilohertz). Under most circumstances, it is pretty hard to tell the difference between the WAV and MP3 version. Again, some audiophiles will disagree, but I have tested this theory many times and found it to be true. Keep in mind that so much goes into how a song will sound to you.

1. **How good is the song?**
2. **How good is the system you are listening on?**
3. **What kind of mood are you in?**

You can take the best possible audio file and play it through your phone speaker or TV and it's not going to

have a chance to prove its worth. You can take an amazing song and export it as a lower quality audio file and it will probably still be great. You can take a bad song and record/mix/export it with the best possible equipment and it will still be a bad song and sound crappy.

In summing up, I'd say make sure the file passes your ear test and trust the source you're getting it from. I have absolutely used 320kbps MP3s on high end projects with no issues whatsoever. I will however choose to use WAV files when possible.

The problem with downloading music when you don't know how it was exported is that one company's MP3 or WAV is not the same as another's. Make sure you trust the source and ask questions if you're not sure.

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2018 SUMMER SHORTS
FILM AND VIDEO CONTEST

Open to both Students and Professionals

Submit your films, videos, and animations

FREE ENTRY with Social Media Post. The new 2018 Summer Shorts film and video contest call for entries is open to all filmmakers, animators, videographers, and content creators. There are three categories for both students and professionals: *Jr. High/Highschool, College, and Professional*. Multiple submissions welcome. There is no entry fee when you post about the Summer Shorts Contest, along with the link, www.summershortscontest.com, on your social media webpages - Twitter, Facebook, Instagram, or on your personal website.

We asked the Top 9 Winners of last year's 2017 Summer Shorts Contest for their thoughts are on being selected and winning one of the top placements in the competition. This is what they said.

"I am so incredibly honored to be recognized. It means the world to me that people are seeing 'Lucy' and that they are seeing the significance to it. That's what it's all about after all right? I can't thank Summer Shorts Film and Video Contest enough!"

~Libby Blood, Producer, Director, Cinematographer, Editor, Story; "Lucy," 1st Place Awards Recipient, Professional Category

"I'm stoked to have my work selected by the committee. I really hope people see my video and have at least a little more understanding of sharks' importance to our ecosystem. I also hope it inspires people to donate and get involved with the debate of sharks' importance in our waters."

~Jack White, Videographer and Editor; "Misguided Fears: The Oahu Shark Diver", 2nd Place Awards Recipient, Professional Category

"It's a childhood dream. Create my own movie and be selected in a contest. That makes me want to do more projects in animation, video games, movies. Anyway, this project and contest are a real springboard for me. And now, I just wanna go on!"

~ Simon Giraud, Animator/Filmmaker; "Ichnos," 3rd Place Awards Recipient, Professional Category

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

~ Ryan Robson, Writer/Director; "Deadbeat Motel," 1st Place Awards Recipient, College Category

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

~Janice Chun, Writer, Director, Animator; "Crushed In Space," 2nd Place Awards Recipient, College Category

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

~Pieter Claessens, Filmmaker; "Pass Age," 3rd Place Awards Recipient, College Category

"Having a movie I wrote and directed win this award was both completely unexpected and a huge honor. Because this film was made for the NJ Film School, my teacher sometimes submits what we create to awards without the knowledge of my classmates or me, which made it all the more exciting when

I received an email out of nowhere saying that 'Two of These Things' had been chosen by this magazine as the best High School Short Film."

~Logan Calder, Writer and Director; "Two of These Things," 1st Place Awards Recipient, Highschool/Jr. High Category

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

~ Austin Segal, Cinematographer; "Two of These Things," 1st Place Awards Recipient, Highschool/Jr. High Category

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

~Andrew Hwang, Media Instructor/Filmmaker; "Safe Spaces," 2nd Place Awards Recipient, Highschool/Jr. High Category

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

~ John Bamburoski, Videographer; "My Summer 2017," 3rd Place Awards Recipient, Highschool/Jr. High Category

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CAS STUDENT RECOGNITION AWARD

Call for Applications

The CAS is now accepting applications for 2018. All applications must be completed and submitted online no later than October 23, 2018. The CAS Student Recognition Award recipient will be announced at the 55th Annual CAS Awards in Los Angeles, CA on February 16, 2019.

Eligibility

Students must be enrolled in good standing at an accredited degree-granting college or university during any school term between January 1, 2018 and December 31, 2018. Students at US or International institutions are eligible provided the school is accredited. All application materials must be submitted in English. Student applications must be accompanied by a recommendation from a professor or instructor.

Selection Criteria

The CAS Student Recognition Award is given to an individual based on the recommendation of an instructor or professor at the student's college or university and on the student's accomplishments, enthusiasm and demonstrated potential in the field of sound mixing and/or sound recording for film, television, gaming and/or VR. It is not an award of excellence based on a specific student project.

Application Requirements

1. **Students must submit the following materials online:**

   • Unofficial transcript (please highlight and explain relevant coursework).
   • List of projects in which you were the primary person responsible for production and/or post-production sound mixing.

2. **Once you have completed your portion of the application, a link will then be auto-generated and sent to the professor's email address you've provided. We strongly suggest that you follow up with your professor.**

3. **Shortly after submitting your application and documents, we will send you an email confirmation that it has been received.**

4. **Finalists will be asked to submit a 2-minute example of their work and an informal introductory video, 3 minutes or under.**

Applications and all accompanying documents must be submitted no later than October 23, 2018, at 5:00 pm PST. Incomplete or late applications will not be considered. Please check the CAS website for student nominations November 16th.

Additional Information

• **The CAS Student Recognition Award will be announced and presented at the 55th Annual CAS Awards in Los Angeles, CA on February 16, 2019. Five finalists will be invited to attend the Awards as the guests of CAS. Any related travel expenses are the responsibility of the student nominees.**

• **$2,500 will be awarded to the selected student.**

For the online application and more information, visit:

www.cinemaaudiosociety.org

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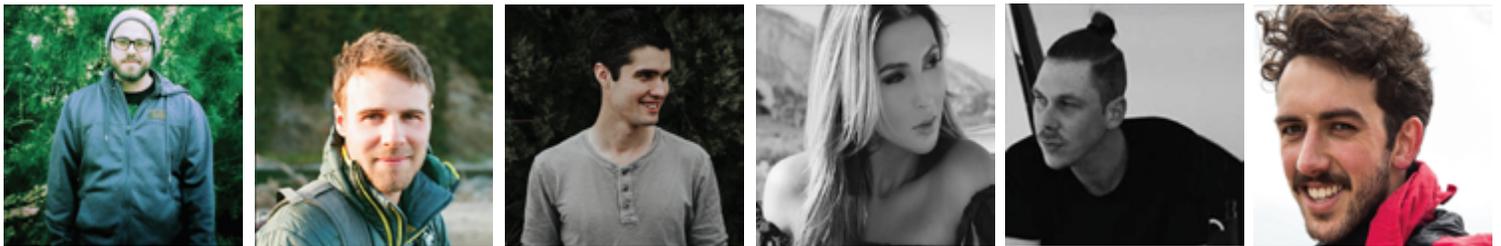
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View their short films and listen as they talk through the successes and challenges of creating their stunning filmwork.

Interact with the filmmakers directly and find out what inspires them, the equipment they use or how they edit the perfect shot.

Open screening for anyone wanting to learn more about the creative process.

Prizes raffled at the screening.

Jake Davis & Andrew Rurik

Andrew Rurik and Jake Davis will walk through the creative and technical process behind their documentary short "In Search Of A Moment," looking at specific challenges they had to address on this production, such as: How to craft a story involving wild subjects that might not show up when you need them to, if at all and what to do when inclement weather changes the plan.
Instagram:
@revealedinnature
@andrew_rurik

Jacob Scoville

My short film will craft a narrative of how I discovered my passion for filmmaking, and the journey it has led me on up to this point. Current footage of my travels through the Pacific Northwest, as well as flashbacks to specific shots or events, will guide the story along.   I will be speaking about the challenges I had to overcome, techniques for getting specific shots, and emphasize the importance of "showing up" every day to grow as a filmmaker.
Instagram:
@jacob_scoville

Justin and Alyse Riley

Nine X Three Films. Film: "Treats on Me" International K-POP Music Video. Music videos are the creative visual expression of the music we all love to listen to. Justin Riley and Alyse Kano will give you a deeper look into how to start the creative process, their professional workflow, the challenges of working with a spouse or significant other, techniques on creating value with a low budget, and how to produce quick and effective solutions when challenges inevitably arise.

Tristan Pelletier

There are houses, and then there's Buddy Melvin's Treehouse: a grown-up child's dream of epic proportions, 13,000 sq. ft., in Rose-boro, North Carolina. A grandiose monument constructed by recycling wood from old tobacco barns and houses is a poetic and timeless space that all centers around a single, enormous oak tree. In this film, Buddy gives us a tour of his grown-up treehouse, including a dance floor, pool room, and a VIP bar and lounge, and discusses his unique gift of visualizing things into existence.
Instagram:
@tristan_pelletier

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10 Benefits of Networking:

Reasons You Should Network and Be Consistent

- **ANNOUNCE** your business and professional press and updates.
- **BROADCAST** and exhibit your reels, video projects, and vlogs.
- **MEET** influential people for work and partnership.
- **CREATE** a Profile Page and promote your new projects for funding and support.
- **BLOG** and share your expertise and build credibility by helping others.
- **PROMOTE** your events and shows with the events features.
- **LINK** to your personal or company website, IMDB, LinkedIn, Facebook, and Twitter.
- **FIND** crew and talent.
- **CULTIVATE** Relationships.
- **SHARE** and exhibit Product Demonstration Videos.