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EXCLUSIVE INTERVIEW P6

HIRO NARITA, ASC



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TWO CAMERAS

Yay or Nay?

By John Klein



You're a cinematographer. You're shooting an indie film. The producer comes up to you and says that, due to budget and scheduling conflicts, you only have two days on set with a Very Important Actor. And immediately, your producer poses the age-old question every cinematographer dreads:

"Can we shoot with two cameras to save time?"

It's a fair question. Seems simple! Especially in the DSLR era, getting a second camera and operator is easy as apple pie. And that 42-setup day you have on the schedule isn't going to shoot itself. Now you can grab two shots at once; your output for the day has instantly doubled! Right?

Not so fast. You know better. You've heard that old film adage that given the options of fast, cheap, and good, you can only pick two. And so now it's up to you. How do you frame this conversation with your producer? What should you consider when deciding whether or not filming with two cameras will solve your problems?

First of all, when it comes to budget, it's not always a cheaper proposition.

Bringing on a second camera necessitates a second camera operator, and usually also a second focus puller. And unless you have a monitor large enough and capable enough for your director to view both shots at once, you're going to need to rent a second monitor.

To springboard off that, then, you need to make sure all your equipment matches to as much a degree as is possible. Try as you might in the color grade, you're not going to completely match a Black Magic Pocket Cinema Camera to a Sony FS7, or a Canon C300 to a Red Epic. Low-light scenarios are even worse; a Sony A7s at 3200 ISO may look clean enough, but don't even try going to 1600 ISO on a Black Magic Ursa Mini. And even if you have two of the same cameras, do you have two of the same

lenses? Those cheap Canon FD mount lenses your second operator got off eBay aren't going to pair well with the set of Zeiss Compact Primes that you rented. And keeping track of all that gear means having assistant cameras who are terrifically meticulous and organized.

Now, don't get scared. Let's say your budget will still allow for the rental of all this extra gear and crew because it's still cheaper than adding a day to your production or to your actor's time on set. Great! You still have to consider creatively and logistically how it will affect the work on set. What type of film are you making?

If it's something that involves meticulous storyboards, visual effects, or high-key beauty lighting, shooting with two cameras will pose problems. You won't be able to sneak lights just outside of your frame as easily if a second camera is pointing right in that direction! Wider lenses are tougher to employ. And a customary two-camera setup – shooting a wide shot and a close-up at the same time – means no adjustments to the lighting or blocking for a close-up. The quality of the lighting, and the image, will suffer.

However, if it's a character drama, perhaps even one with children or with several emotionally draining scenes, two cameras may be a very valid choice, as it allows the actors to do fewer runs of a difficult scene. Even if your lighting suffers, sometimes the scene isn't about the lighting but rather about allowing the truth of a performance to come out and the interactions of the actors to take priority. If you as a cinematographer can deal with that sacrifice and find a way to light the scene evenly and effectively while maintaining the mood and style you want, everybody benefits.

There are other instances where multiple cameras help. Stunt work and action sequences where you may only be able to do one take can and often do utilize several cameras at once. Or if you're in a situation akin to Danny Boyle's opening scene of *28 Days Later* where they only had a short time to shoot on a closed bridge in London, hiding multiple cameras along the scene's path can give you the opportunity to cover the whole scene quickly.

Consider other elements as well. Set dressing may be a challenge if the cameras have to point in two different directions and will take longer to set up and maintain continuity. Trying to keep the other operator out of your shot is always a dance, especially if you're handheld or on a Steadicam or gimbal. Editing a two-camera shoot may seem straightforward and can help with making simple setups like interviews more dynamic; but taking pauses and those dreaded "um's" and "I mean's" out of a person's phrasing can seem like jump-cuts if you're not careful with where that second camera is framed. Remember the 20% rule: that second camera should offer a different enough angle to cut properly!

It's not productive to rain down on the two-camera parade. Directors like Boyle, Ridley Scott, Rob Marshall, and James Mangold have employed two cameras or even more on their films, and if you know where to put them for maximum effect, it can be very worthwhile. But don't forsake image quality for that extra angle! It may not be as easy or as fast or as cheap as you – or your producer – wish it were.

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A CONVERSATION WITH

HIRO NARITA, ASC



"The most exciting part of my work, also very challenging, is to capture our real emotion and express them visually."

*Interview conducted by
Jody Michelle Solis*

Hiro Narita, ASC has a filmography that includes over seventy-three titles ranging from feature films to episodic television series to documentaries. He is known for his work on "Never Cry Wolf" (1983), "Honey, I Shrunk the Kids" (1989), "The Rocketeer" (1991), "Star Trek VI: The Undiscovered Country" (1991) and "The Scorpion King" (2002). Narita has received Emmy award nominations for "Farewell to Manzanar" (1976), "Dirty Pictures" (2000), and "Half Past Autumn: The Life and Works of Gordon Parks" (2001). He has garnered numerous film awards including best cinematography for "Valley of the Heart's Delight" (Boston International Film Festival, 2006); and "Never Cry Wolf", (National Society of Film Critics Awards, USA, 1984; Boston Society of Film Critics Awards, 1984).

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In this exclusive interview with *StudentFilmmakers Magazine*, Hiro Narita, ASC talks about lighting, cinematography, and evolving technologies. He shares his insights and advice for aspiring filmmakers and storytellers.

STUDENTFILMMAKERS Magazine:

What do you enjoy the most about your work?

Hiro Narita, ASC: The most exciting part of my work, also very challenging, is to capture our real emotion and express them visually. Words are still symbols, representations. When they are supported by images, when pictures and words fuse, their implicit meaning emerge; they become both personal and universal at the same time. It sounds mouthful, but another way of saying it is, “a good movie touches our heart.”

STUDENTFILMMAKERS Magazine:

What was one of your most favorite or memorable scenes to light, and can you describe your process and how you did the lighting for the scene?

Hiro Narita, ASC: There is a dance sequence in *The Rocketeer* based on a comic book. There are many light changes, thanks to computer assisted dimmer boards. I wanted the viewer to not be distracted by the light changes but be absorbed in the emotional continuity of the scene. As the actors danced, I wanted them to look beautiful under the seductive lights or look seductive under the deceptive lights. Sometimes it takes a complex technique to achieve a simple, seemingly effortless look.

Director Joe Johnston did not want a comic book look per se. When I was searching for inspiration for the film, I found only several color films from the period, which was in the mid 1930's. But I found many full color posters of black and white films from the era that I thought were both beautiful and revealing of the period. So, I incorporated saturated colors with the aid of a red and blue color enhancer filter to emulate the period as



in the posters. Lighting often needs not be logical, so long as it feels right, and it evokes reality on the emotional level.

STUDENTFILMMAKERS Magazine:

Over the years, how have you seen evolving technology and trends effecting workflows?

Hiro Narita, ASC: In recent years, there has been a big leap in technology in filmmaking. But throughout the cinema history, we've always had changes and innovations along the way, and we adopted them to our best advantage. From black and white to color negative, to reversal films, and various ASA film stocks, not to mention a variety of processing techniques. For me, the new technology is an effective tool for expression, and I welcome it. We should not, however, derail our focus from storytelling and swept away by technical feasts.

STUDENTFILMMAKERS Magazine:

It's been many years since the change from film to digital. What are your thoughts on this now?

Hiro Narita, ASC: I embraced the digital technology early on. Filmmaking became personal and easier on some levels. On the other hand, the dichotomy it has created is very curious,

especially with large-scale productions. There seems to be more equipment, gadgets, and complicated workflows. This phenomenon, however unwieldy, is making it possible to put on screen whatever you can imagine in your mind, truly expanding our visual horizon. That's the real positive outcome of the technological evolution/revolution in filmmaking today.

STUDENTFILMMAKERS Magazine:

Your wonderful body of work includes feature films, episodic television series, and documentaries. What are some interesting similarities and differences filming feature films versus episodic television series versus documentaries?

Hiro Narita, ASC: I have not made conscious distinctions between documentary and narrative films. I approached them with the same, at least in my mind, understanding that light, shadow, and composition are an integral part of storytelling.

Having worked as a graphic designer before, I applied in cinematography the understanding of composition, color, tone, scale, their psychological effects, and the management of them. They are fundamental to all image making whatever the technique or the medium is. Technologies come

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and go, but the underpinnings of good image making remain.

Production schedules differ with televisions from features, and they force you to think accordingly. Sometimes a lack of time in a television production propels you to think and act fast, resulting in creative results.

STUDENTFILMMAKERS Magazine:

What kinds of stories are you attracted to?
What kinds of films do you prefer to shoot?

Hiro Narita, ASC: When I started as a cameraman, I did every project that came along my way, horror and exploitation films included. Choice was not on my mind. I needed experience. So, one thing led to another. But eventually, I realized that a cameraman could be type-casted. That is when I made a decision to choose projects; interesting stories to me at the time, whatever genre they were. As a result, I have done a variety of projects, and I learned much from them. When I see a wonderful film, regardless of subject, I say to myself, "I wish I had been involved in it." Yet, I don't have any particular story I can sink my teeth in. Anything that reveals unique and interesting human nature or relationships would be my vague answer to selecting a script.

Take a movie like, "Never Cry Wolf". It involved vast landscapes, a frozen lake and tundra, and different cultures, not to mention animals. When I read the script, it seemed very foreign to me. I imagined what it might look like, things we might do, but these, like most preconceptions - even well researched ones - came largely out of my own limited experiences, and desires. So, I



really wanted to find out, knowing overwhelming challenges ahead. When we arrived on locations, we found out so much were beyond our control. We had to open ourselves to what was there, rather than being held back by our own preconceived ideas. I think the visual style of the film grew out of necessity. Before the production started, Director Carroll Ballard showed me some paintings by Maxfield Parrish and pointed out the luminous color and the mysterious light in them. Carroll was very perceptive of what he saw out there, and we were appreciating the light, being vigilant to what was unfolding before us.

I think there is a danger in immediately conceiving a visual style when we read a script: it can lead to merely imposing our limited experience on a story that we might really want to discover anew.

STUDENTFILMMAKERS Magazine:

What projects are you working on now?

Hiro Narita, ASC: I am retired from shooting and some years of teaching. But I am going to help a former student of mine in Europe on his short film, then another short film

here in San Francisco, just because they are interesting and challenging.

STUDENTFILMMAKERS Magazine:

If you could share your insights or a piece of advice with aspiring filmmakers and storytellers around the world, what would it be?

Hiro Narita, ASC: Cinematography is an aspect of cinema and specialized field. Creating emotional rhythm, mood and visual scales are closely related to editing, even acting; studying lighting should be ancillary to seeing and finding images that communicate emotions veiled beneath them. I think the art of lighting inevitably follows. I want to emphasize here that lighting is a very personal art. It sometimes involves cutting the light off. I often use the phrase from Asian cinema, "the beauty of things you don't see". The viewer's imagination and what is not manifested within the frame line is also an important part of the viewing experience. So are curiosity and discovery, essential ingredients in the cinematography.

Students of cinematography should experiment and study with color extensively. In a given image, color has just as much impact as lighting and composition.

My training as a designer immensely helped me to compose images. Also, it taught me that creativity happens in random ways: it is a result of many ideas and thoughts - even daydreams - colliding and coalescing eventually making themselves manifest. "One thing leads to another" is a process or path you need to embrace. I believe everyone has his or her right moment to harness epiphany.

One of the benefits of art school training was the constant pressure to explore the creative urge, go further, and redefine goals and standard. Early on, we were told to do drawings of a subject until we were happy with them and pick the best one. The instructor then told us to throw it away and do another that would be better than the best. This taught me not to feel precious about my own work, my ideas, and explore further. And surprise yourself.

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HOW TO GET PROFESSIONAL CONTROL FILMING MOBILE MEDIA

By Bart Weiss

Get the help of an app for capturing professional video footage on your cellphone or mobile device.

There are still people dissing shooting video on mobile devices. I recently had a discussion on Facebook. While there are lots of bad, really bad, video being shot with mobile devices, sometimes the best camera is the one in your hand. The biggest challenges in shooting on mobile include lensing issues, which is a story for another day, and getting good sound.

While the app that comes with an iPhone is getting much, much better, the best way to get professional video footage is to use the app Filmic Pro at the app store, also available on android. The app works on an iPhone, iPad or iWatch. On the iWatch, you can see what the camera sees and hit the record button, so you could set up a shot on a tripod and turn it on remotely. They also have a separate app that will let you control one mobile device with another, so you can essentially have a director's monitor.

This app will let you have the kind of professional control that very expensive cameras have. You can set exposure control (circle) separate from focus control (square). For more control when you hit the circle with a dot in the middle, you get these two wheels on each side. On the left wheel, you can change the shutter speed or the ISO, both in very subtle ways. On the right side, you can either control a programmable zoom or a programmable focus. While you might think that the zoom might look bad, remember that you can shoot 4k for HD, meaning that you record in HD and only use about 1/4 so you can zoom in and still look okay.

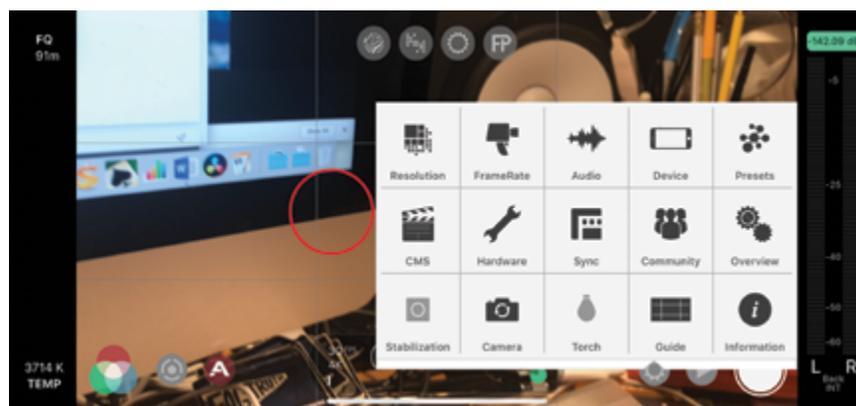
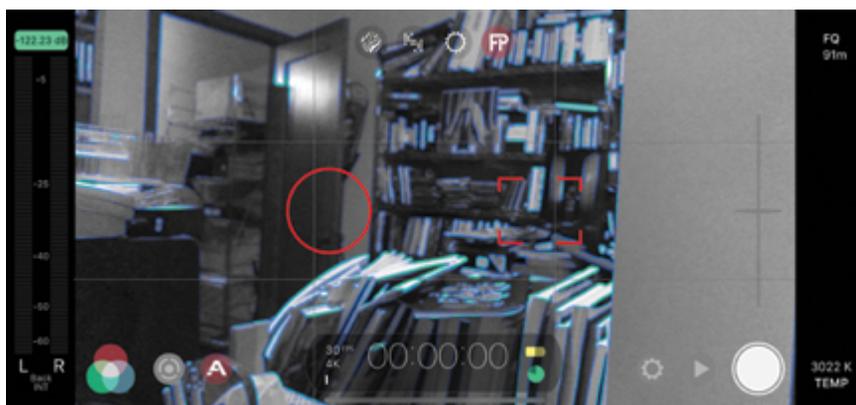
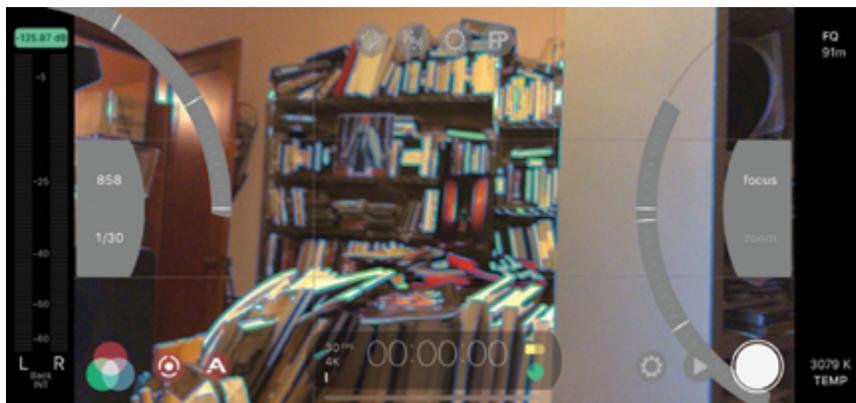
When you hit the "A" button, you get some really professional features. To get these, you can see the four buttons at the top. The first are zebra stripes to help you figure out when you are getting over- or underexposed. The second shows clipping. The third false color helps with exposing, and that is for another story on another day, but it is a high-end tool for exposure control. The last button is focus peaking, which will help you get proper focus. When something is in focus, it will have a green outline, and this is very, very helpful since the image is so small, and you don't want surprises.

The app has a sophisticated color balance control you can see when you hit the 3 color wheels. If you get the Cinematographer's Kit, you can shoot log and have gamma curves and noise reduction. So that is the control you have. As for settings, you have resolution with many to choose from and with lots of frame rates to select, you can control a device like a DJI Osmo Mobile from the app, in the hardware section, and several settings. There are also a few ways to get the files from the phone to your computer to edit.

Indeed, Filmic Pro gives you all the control you need to shoot really well on that camera in your hand. But we warned all these take practice. So, try it out at home before doing your shoot. Also, this app has really great tutorials to help you get the hang of this.

So, make better mobile videos, be a filmic pro!

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SHOULD YOU CARE ABOUT THE GENRE OF YOUR PRODUCTION MUSIC?

How To Pick Your Next Tracks

By Daniel LeBlanc

Having worked as a composer for over two decades, I've written music in most every genre and have a couple of viewpoints that might be helpful in picking your next track.

Be open minded

I've presented original and production music to clients on hundreds of occasions. I always try to cover my bases by making sure that I have a very typical and safe option as well as a few "outside the box" choices. I hope that I can sell one of the less safe options, but most often this doesn't happen.

There are a number of reasons why this occurs. Sometimes it's because the decision is made "by committee", or maybe the person choosing music is worried about what their boss will think and needs to be conservative and thirdly, people are used to hearing the "safe option".

I believe that in today's world of music where genres overlap almost everywhere, there are no rules to what type of music should accompany your important project.

Choose interesting music

In a time where there is so much media and being heard is next to impossible, any advantage should be used. Music can be this advantage. Choosing interesting and "not typical" music can go a long way in making your project stand out. By using "safe", uninteresting music, you might also achieve the opposite by having people tune out.

Music can work in many ways. Should it be busy and energetic? Should it be slow and dramatic? Should it be rock, pop, world, classical etc.? All of these are good questions and the answer to all of the above is...maybe. Forcing yourself to consider choices that you might otherwise have dismissed will have a profound effect on your project. These "outside the box" choices will not always work, but I know that once you do this a few times, you'll start thinking differently about how you choose music, which will result in better choices.

Genres don't matter to the listener

When you're in the studio listening to music try to be objective and leave your personal taste out of it. I know this is hard to do, but try and think big

picture. Most of the projects that people pay attention to likely have interesting music and the genre probably never comes into play other than possibly thinking about the interesting choice someone made. Think of all of the Apple ads you've seen. There are a lot of world elements in their music. Quirky, interesting and overlapping genres almost every time. Do they stand out? Of course they do.

People Like Interesting Music

To sum things up. If you can, try putting different music choices against your mostly finished project. Don't choose music before you begin. You'll be amazed how a track that you may have dismissed on its own, sounds completely different against your project and changes the whole complexion of what you're hearing and/or seeing.

This is a big reason that we allow you to download preview versions of all of our tracks for free.

I hope I've given you something to think about. Good luck with your projects.

CALLING FOR BACKUP

5 Ways to Secure Backup Audio for a Film Project

By Matthew Lott

Sometimes in tough situations it's necessary to call for backup. We all experience instances where we could use a little extra help, and in the realm of filmmaking there's no exception.

What if you only have one chance to get the take you need done right? Whether your shoot is scheduled for a specific date and time, or the people involved are only available/paying for this to be done once, in these types of scenarios there are no do-overs and that means every precaution must be taken to ensure that you can work with what you got. This could involve planning out the lighting, the angle of the shot, making sure you have plenty of batteries, memory cards - all really important factors to take into consideration in order to guarantee delivery of a great final product - but what some filmmakers often overlook in all their planning is the sound. If you don't get the proper sound you need the first time, you could be stuck with a defunct project.

We all know by now that relying on a camera's built-in microphone is less than ideal. At best, the audio from a camera's built-in mic may be used as a reference point when syncing audio and video. But actually using it in the soundtrack of your film or video would be deemed unacceptable by many (especially a paying client) so it's probably a good idea to avoid relying on it as your backup audio source.

To make sure you'll have professional sounding audio no matter what unforeseen issues occur, you'll need to have a concrete backup audio plan in place for every shoot. Of course, each filming scenario may call for a different audio setup, and these can come in many forms, so let's

discuss a few of them.

1 Wireless Mic Issues? There's An App For That

There are many things that can go wrong when using a wireless microphone as your primary audio source. This can come in the form of RF interference, possible dropouts due to distance or line-of-sight obstruction, batteries dying, problems with cabling, etc. Fortunately, the cheapest and most effective backup audio solution is most likely already in your pocket! That's right, your smartphone.

Many of us overlook the capabilities of our smartphones in situations like this, but when paired with a compatible lavalier microphone (such as Azden's EX-503i Studio Pro Lavalier Microphone), your smartphone can be a very useful audio recording tool. Simply plug the lavalier mic into your smartphone's headphone jack (or for you post-iPhone 6 users, the included Lightning to 3.5 mm headphone jack adapter) and hit record inside the voice recording app of your choice. It's best practice to put your device into Airplane Mode to avoid interruptions from calls, texts and notifications. A small triangle of gaffer's tape can help to conceal the secondary lavalier mic capsule behind a necktie or a shirt collar. Keep the phone in a back pocket and feel safe knowing if your wireless microphone kit cuts out or goes down, you still have a professional sounding audio track at your disposal.

2 Always Record!

An on-camera microphone can produce quality audio for a DSLR or mirrorless camera. But if your on-camera mic loses power, or you forgot to turn the mic on,

your recording will get nothing but silence. This is where a portable audio recorder can come in handy. In most cases, you can run a wireless microphone system or a boom mic into the audio recorder (such as a Tascam DR-70D or Zoom H1n/H4n audio recorder). You can even set up the recorder very close to your subject while keeping it out of frame. This can act as your primary audio source or give you a backup file of close-proximity audio that you can edit into your film's audio track.

3 The Safety Track

Another popular tactic is to use the audio recorder as an on-camera mic, using the recorder's built-in mics, while also running a boomed shotgun mic (like Azden's SGM-250P Professional Shotgun Microphone) into the second channel of the recorder at a lower volume. Having a second audio track at a lower volume helps in case of any sudden loud noises that would cause distortion or clipping. This is what's known as a "safety track." If something gets knocked over during the shoot or your subject increases the volume of their voice suddenly, you've got the safety track to use in your editing.

4 So, What's Your Angle Here?

In the case of a multi-angle shot with multiple cameras, you can use this to your advantage. If each camera has a high-quality mic connected to it, then you've got multiple audio tracks to pull from in case one goes down. One camera would have to be designated as the primary audio source, in which case, the closer its proximity to the subject, the better. Be careful in this scenario, as the differing distances of each camera to the

subject will influence how the audio track sounds (the sensitivity and pickup patterns of the microphones are very important here). But even so, this setup gives you multiple, viable audio recordings that you can fall back on in case your main audio source runs into issues.

5 Make Friends With The Sound Guy!

If you're fortunate enough to be doing video where there's also a professional mixing board or live sound setup, you've received a gift from the audio heavens! Ask the live sound operator if you can take an auxiliary output from the sound board and run it to your camera, either via a wireless or wired connection. You can send this audio directly into a secondary camera, or a portable audio recorder. This option gives you high-quality sound from all the house mic sources mixed down to either one or two tracks. Even here, it still doesn't hurt to persuade the speaker or speakers to implement the smartphone tactic discussed earlier, just in case!

Any of the previously mentioned scenarios can be tweaked or combined to suit the needs of the shoot, since every situation is different. But in the most important of filming situations, redundancy is key. Secondary footage is good if you can get it, but ultimately, a secondary audio backup is much more important. Securing backup audio will ensure that you have a necessary fail-safe in place to prevent your entire project from going bust.

Learn more about Azden solutions at:
www.azden.com



Development
and Pre-Production
**THE MOST
IMPORTANT
STAGES OF
FILMMAKING**

By David Worth, MA

Development and pre-production should always be referred to as **the most important stages** of any film, whether it's a no-to-low-budget indie or a \$100,000,000 plus big studio mega blockbuster. Quite simply because:

**“IF YOU’RE FAILING
TO PREPAIR – YOU’RE
PREPAIRING TO FAIL!”**

(I'm really speaking more to the independent filmmakers than the mega budget productions because those films all come with a host of studio, agency and production company musts already built into that system.)

As for the indies:

FIRST: You must write or somehow acquire an amazing compelling and thrilling script! That does not have the need for: expensive stars, distant locations, or an excessive amount of special effects or CGIs! **Until that's been accomplished: nobody should have a job!**

SECOND: You must locate an outstanding cast! Whether they are first-timers or have a little experience or are theatrically trained, they all have to be so charismatic that **you and your audience simply cannot take your eyes off of them!**

THIRD: You must surround yourself with an extraordinary creative team! You must cast your crew even more carefully than your cast! Because they have to be with you for **all day every day! For the long haul and the late hours: body and soul!**

FOURTH: Location! Location! Location!



Utilize natural locations that come with “the right look” and textures already aged into them by time itself!

FIFTH: Available and practical light! You must utilize available light and have practical lights built into your sets or locations. This is the most production-friendly and actor-friendly way to work because you can shoot in any direction at any time! Remember: **If it was good enough for Stanley Kubrick, it’s certainly good enough for you!**

SIXTH: The tech scout! Take every key crew member from the ADs to transpo and the grips and do a walk and talk through of every scene on every set or location. **That’s the only way you’ll discover if you’ve overlooked any important details!**

SEVENTH: You must pre-visualize your production! Use the camera and/or video on your iPhone to walk and talk with your cast: every scene, and every location! The simplest way to do this is the Hitchcock method: Storyboards! **But instead of tediously drawing**

them, use your iPhone to do a still photograph of every set up!

This should complete your pre-production and now you’re ready for all of the triumph and tragedy of the s--t hitting the fan during production! And believe me, it will hit the fan! Why? Because in filmmaking Murphy’s Law is always in effect! In other words: **If something totally unexpected, soul crushing, budget busting or schedule breaking can happen: it will happen!**

All you can do is roll with the punches, go over, under, around or through each obstacle, treat every challenge as an opportunity, improvise based on all of your prep and always remember that “It’s only a movie!” and all you have to do is: **Breathe in, breathe out and ZEN that f----r into post production!**

www.davidworthfilm.com

BRONCO BILLY (1980)
Director: Clint Eastwood
DP: David Worth

PRE-VIZ

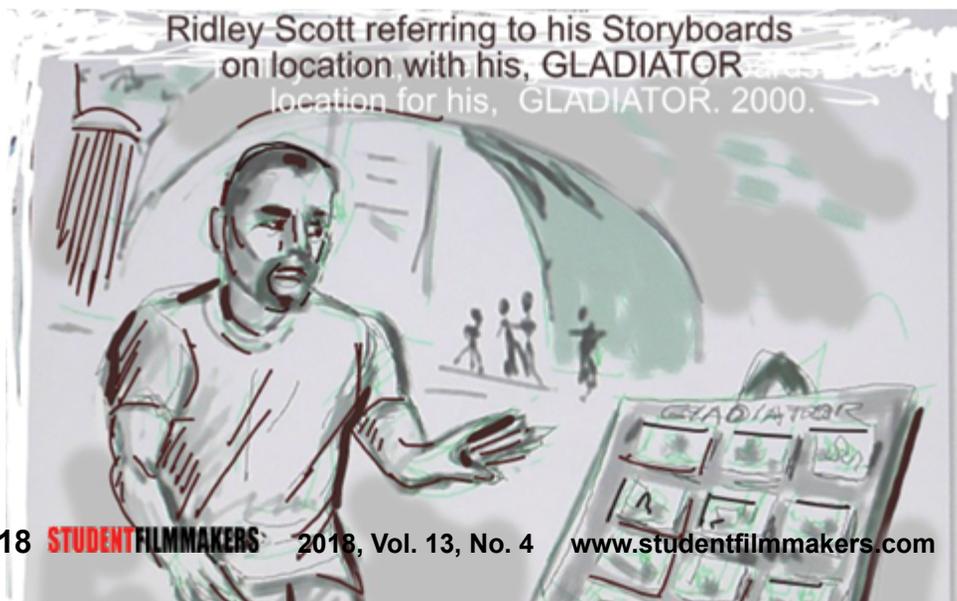
Storyboarding is more important than ever in the digital age.

By John Hart

Just ask any frontline director these days - like Spielberg, Scorsese, or Cameron, "Do you use storyboards for your films?" And the resounding answer would be, yes!



Ridley Scott, who directed Russel Crowe in the mega hit, "Gladiator" (2000), drew his own storyboards.



Even Tony Bill who received the Academy Award for, "The Sting", starring Paul Newman and Robert (Sundance) Redford, told me that he had learned a lot after reading my, "The Art of the Storyboard".

PRE-VIZ FOR THE DIGITAL AGE:
Especially now in today's film market, where new, high-end blockbuster films, like maybe, "Captain America Vs.

Superman,” whose budget could reach like 2000 mil - there can be no guess work on each day's shooting schedule - especially when pre-production (pre-viz), and CGI work in post-production will take up most of the film's budget.

When today's director arrives on the set, virtual reality or otherwise, he or she does not have the luxury of musing about what to do next. Especially with higher productions costs (extra millions) staring them in the face. Star salaries included!

Best case scenario, the director arrives on the set, fully prepared with his storyboards to consult. What a security symbol!

Federico Fellini got away with it at Cinecitta in Rome for his films like, “La Dolce Vita”. But then again, Fellini did start out as an artist/cartoonist, and how many Fellini's have there been? De Sica and Antonioni maybe.

You, as a future director, will arrive on your set - after approving the script, the production design, and the lighting designed by your cinematographer - ready to block the actors for best interpreting the script's narrative action. Obviously, this involvement has to be a team effort!

So, make sketches with your storyboard artist so you know **exactly** what the camera set-ups will be. We use the French term, mis-en-scene, to describe the actor's movement within the set/ spaces selected for the ACTION.

All of the above should include the clarion call for storyboards, to visualize media needs such as Video Games, Cartoons, Commercials, and other motion picture and content creation.

As an actor I remember auditioning for commercials at some of New York's biggest ad agencies. When you got to the waiting room, before going in to face the casting directors, there were storyboards on the wall, illustrating the action in the commercial - with the copy or dialogue at the base of the film frame. This way, you knew what the action was and what in heck you were supposed to make sense of, product wise.

Even in the classical film canon, Alfred Hitchcock, for one, absolutely insisted on storyboards to be drawn for each and every film frame shot for his productions. Like, “Psycho,” hello?

Hitch, having won an Academy Award, for “Rebecca” ('41), and having received umpteen AA nominations for others, **must have been doing something right!**



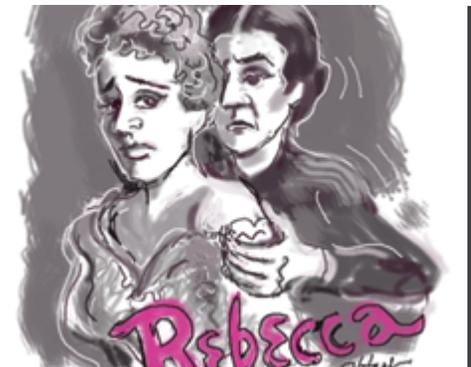
To repeat then, PRE-VIZ is the key word. Pre-planning your shot list, illustrating the actors' movements within each film frame set-up.

Even when I hear, “I cannot draw!” I counter with, “Then use stick figures!”

If I were allowed a second key word, it would be COOPERATION. In pre-production, there has to be a meeting of the minds.

All departments are involved, and **all** contribute their talents to the finished product: A hit movie!

In John Hart's book, “The Art of the Storyboard,” the above techniques and procedures are fully illustrated. Original storyboard sketches by author John Hart. Storyboards for Matt Alexander's, “Where is the love?” (2018).



WHAT ARE YOU WAITING FOR?

Patience may be a virtue, but it gets nothing accomplished.

By Shane Stanley

One thing I've always believed is if you have a camera and a subject, you're good to go. Sure, it'd be nice to have a sound team, hair and makeup department, production designer along with a handful of other people to feed and a convoy of honey wagons supporting your mission but when the rubber meets the road, how much of that is really necessary to telling a story? Don't get me wrong, I am proponent of having a capable crew on hand (especially a crack soundman) and value each and every one of them but this article isn't about the crew, it's about you, the ever-encompassing filmmaker telling the story you want – better yet – need to tell.

I recently attended Outfest at the Directors Guild of America here in Los Angeles and had the pleasure of seeing the motion picture הרנטנו (that's "Montana" for those who don't read Hebrew) and upon hearing the Q&A with filmmaker Limor Shmila, I was reminded of something I preach constantly: "Don't wait for anyone to give you the go-ahead to tell your story, just go tell it." Limor's film was very well done, shot on a shoestring budget and filmed in just thirteen days. It was also selected for the Toronto International Film Festival in case you're wondering if it's worth seeing. Of course, there are films that require huge budgets (and a massive crew) to get done properly but I am not talking about those; I'm talking about telling stories that touch the human heart and can launch filmmakers into the stratosphere. You know, old school storytelling!

Some of the most impacting films I saw as a kid while trying to find my way were ones that just consisted of human beings captured on camera doing extraordinary things. Academy Award nominated short films like Mike Hoover's Solo and Skaterdater, which launched Noel Black's career had huge influences on my desire to become a filmmaker and proved you don't need a ton of money or large crews to achieve it. Nowadays when you can pick up your iPhone (or a DSLR at Costco), a laptop to edit on and have the World Wide Web at your fingertips as a distribution platform, there is no stopping you.

Recently I had the pleasure of filming some segments for a cool project called Southern Decadence with producer Gina Rugolo. For my scenes, I wanted a skeleton crew and got my wish – a cast of two and a crew of three – not including the picture car owner. I'm very pleased with the end results and



would proudly put our work up against any film within a mid six-figure budget and frankly, couldn't have enjoyed the experience more. In fact, I'm already digging through my script archives to see what I can do next for little to no money. As I mention in my book, "What You Don't Learn in Film School", there's making movies and there's talking about making movies. Personally, I would rather make 'em, and the only person getting in the way of doing that is you.
Happy Shooting!

To order a copy of Shane's book and for his seminar schedule, please visit:

www.whatyoudontlearninfilmschool.com

Shane, cast and crew on set.





A NEW SPIN ON ESTABLISHED GENRES

Provocative Storytelling Beyond the Imaginable

By Neil Landau

The digital television revolution's new wave of invigorating TV series has shaken up the traditional formulas of "safe" linear programming. A fresh crop of shows has ushered in some of the best and most provocative storytelling beyond the imaginable, blurring the lines of established genres: comedy and drama, hero and antihero, fantasy and reality. We are in the era of the dramedy, the existential detective, the limited anthology, the season-long procedural, the long con, dystopias, multiverses, magic realism, of nostalgia with a twist—and all underpinned by authenticity.

Foreshadowing the digital revolution, HBO and Showtime were first out of the gate, pushing the boundaries of storytelling and genre. What's been unique about the experience of shows on the streaming networks is the binge view, their commitment to tantalizingly slow-burn plotting, a deeper dive into characterization, and the audience's freedom to access every episode within a season in one sitting. For the first time in television history, serialized shows are tantamount to literary fiction. (In the instances of Bosch and The Man in the High Castle, we're literally able to "watch" Michael Connelly's and Philip K. Dick's novels unfold). Netflix was the pioneer of the full season episode drop with Orange Is the New Black and more. Amazon Studios followed suit (full season drops, after their initial online "pilot season.") Similarly, Sony Crackle is loyal to the full season episode drop. Hulu has positioned itself as committed to the weekly release format—which will also remain the release pattern at HBO and Showtime for the foreseeable future.

For Netflix, Amazon and Crackle, you can watch, say, the first season of Money Heist / La Casa de Papel on Netflix and "read" it, as if it's a potboiler novel. You can pick it up and put it down at will, or devour the story and race to the conclusion in the manner of an irresistible page-turner about

which you might declare: "I couldn't put it down." Literary comparisons aside, digital television, like its cousin, cinema, is still first and foremost a visual medium. We might get voiceover narration, and/or an interview/interrogation device within the saga, but the golden rule of great new TV is the old cinematic axiom: "show, don't tell."

Thereby we get the best of both worlds: absolutely riveting storytelling, iconic characters, smart, distinctive dialogue—plus cinematic mise-en-scène, subjective and/or objective point-of-view, and elliptical "narrative drive" in which directors and writers can "tell the story in the cut." We are also lucky to enjoy some of the very best casting and acting of our times, with actor and role fused together as one, indelible in our collective minds for posterity.

This new wave of shows places an emphasis on their fresh approaches and perspectives. What was once tried and true on the broadcast networks has, for some viewers, become stale. Now we get something bold, daring, unflinching, unapologetic, controversial and surprising.

Excerpt from *TV Outside the Box: Trailblazing in the Digital Television Revolution* by Neil Landau, published by Routledge.

11 THINGS POSTMODERN FILMS DO

Postmodern Puzzles

Postmodern films are like puzzles that suck the viewer in by having to figure out what is going on in the story. These films play with space and time in new hip modern ways. The rules of reality are not always obeyed. In a true postmodern story, you should not always know where you are in space or time. The trick with these films is using the storytelling style to show the theme in a way no one has seen before.

11 Things Postmodern Films Do

- 1. NONLINEAR TIME.** Not chronological. May start at end or middle of story. Time line has a disorienting feel.
- 2. BREAK REALITY RULES.** Anything can happen but should be tied to theme. Space and time rules reimagined.
- 3. GENRES AND VISUAL STYLES BLENDED.** Parade of mash up styles. May include absurd humour.
- 4. OPEN ENDINGS.** Viewer may not be clear on what happens at the end of the story. Need to reflect later.

- 5. MULTIPLE STORIES.** Told together or as separate parts to show theme. Usually all meet up in one scene at the end.
- 6. PLAYING WITH MEMORIES.** Exploring how we construct and deconstruct reality in our minds.



This postmodern story could feature a UFO that shows up every time the character experiences a gap in time. Later we find out where she is going during the lost time jumps.



An AI controls this film world and talks to the characters from an all-seeing eye in the sky. What is real or simulated? These types of stories that play with reality work great for postmodern films.

- 7. RELIVE EVENT.** Character gets to relive event or time frame to show theme in arc. Breaks time and reality rules.
- 8. SIMULATED REALITIES.** Suggests our reality is not what we believe. Artificial intelligence and robotics taking over.
- 9. INNER OR ALTERED STATES.** Drugs, mental illness, awareness or technology that reveal internal states.
- 10. DETACHED EMOTIONS.** Modern life disconnects with technology, media, violence, meaningless lives or death.
- 11. PASTICHE.** Rehash of classic pop culture in new ways.

By Sherri Sheridan

GROUNDHOG DAY makes the lead character relive the same day over and over until he gets it right. We watch his character arc go from mean single man to the nicest guy in town who gets the girl. He learns from his mistakes each day and makes changes in how deals with people. Certain key events are repeated until he responds in a nice way. The theme is learning to be a nice person to get what he wants.

INCEPTION explores how our dreams affect our real-world decisions. The main character is professional dreamer who infiltrates powerful people's mind to make them choose the right business deal. Several layers of the dream world are explored until you do not even know if the character is dreaming anymore. In the last scene his children are wearing the same clothes as a previous dream which tells us that he is still dreaming.

PULP FICTION is a classic postmodern masterpiece that blends four stories covering the theme of loyalty among gangsters in Los Angeles. The stories all come together in one scene that

starts at the beginning and finishes at the end. The style borrows heavily from 1970's gangster movies and relies on great dialogue and music to explore many pop culture philosophies.

BLADE RUNNER combines science fiction with film noir to create a fresh futuristic dystopia. Replicates are human cyborgs that need to be destroyed they are so dangerous. Mannequins are used as symbols to warn what humans are becoming. The theme of a sense of society running down with information technology, surveillance and empty city life. Cyborgs seem as real as the humans. Space punks mix with characters in 1940's clothes. A Raymond Chandler type detective story is told. This film even released multiple endings.

ETERNAL SUNSHINE OF A SPOTLESS MIND shows us a world where memories of certain people can be removed. Visually poetic film with layered symbols like beds on snowy beaches. Blurs the line between reality and memory.

MEMENTO plays with chronological order telling the story backwards using 10-minute segments. The character can only remember things for this long and keeps track of information using Polaroid's and tattoos. These visual clues help the audience understand where they are in time. His plot goal is to find out who killed his wife and he might be the murderer. The theme is memory and how we change our memories.

RUN LOLA RUN explores the theme of how the power of love can change fate. Lola must get a large sum of money to save her lover from being murdered. She tries four different times and ways to get the money. Each attempt shows her getting closer by trial and error. This film uses the same story trick as Groundhog Day but has a different plot goal and characters. At the climax she

screams so loud a roulette wheel lands on the right number and saves her boyfriend's life.

TRANSIT is a short 2D animated film that tells the story backwards of a rich femme fatal getting murdered by a butcher she meets traveling with her rich husband. The lady has an affair and the butcher kills her husband then kills her later. We know where we are in time by disappearing stickers on a suitcase. The woman's body is cut up in the suitcase that the butcher throws overboard in the opening scene.

Any ideas for doing your own postmodern film? What themes might you want to explore that would fit with the above ideas? Be careful not to lose the audience too much in time, space and reality or they will not want to watch your story. Groundhog Day is based on the universal desire to be able to repeat some days until we get the right outcome. You may want to write your story using chronological linear events first then chop it up into a postmodern idea later.



What unique local settings could you use to show an altered state? This grove of rainbow Eucalyptus trees would make an excellent psychedelic back drop for a reality bending scene.

From the new book coming soon "Filmmaking Script to Screen" by Sherri Sheridan.

TECHNOLOGY AND LIFE WITH DIGITAL

Life After Film School

*Compiled by
Howard A. Phillips*

Technology is the physical embodiment of the solutions to needs, from earning a living to expressing our dreams, anything from our fears or a way to express our achievements.

With the constant improvements and upgrades – and at times the radical changes that happen in our technical lives, this seems like an opportunity to check on how some of the graduates from digital-media programs are embracing some of these changes, and how learning to create stories in a variety of formats is currently part of their lives.

Most are working via agencies on commercials and corporate, some have created their own agencies, and others moved into the D.I.T. position (digital imaging technician) on features films. Some are working in the sound industry, others moved into 3D animation, and several found their careers in post-production. Many have moved to senior positions within large financial institutions, some generate media for world-class Ballet Programs. Here are some examples.





FRANKIE RODOLFI

"Learning filmmaking helped me change my life many times. Professionally, I've meandered from leading eLearning product development, to marketing environmental tech to corporations, to launching brand storytelling programs for executives. Now I'm the creator of a leadership and team development service at a large management consulting company. A common thread? Principles of storytelling help me to notice and appreciate the individual heroic journeys of everyday people. In any role, pausing to reflect with a filmmaker's perspective has allowed me to help people explore their own unfolding stories in fresh ways, activate their imaginations, and feel inspired to 'go for it'."

JOSH WEINHAUS

"I feel incredibly fortunate to have come into the industry when I did, at the start of the digital filmmaking revolution. I knew through school, I wanted to be by the camera and parked myself there, absorbing as much as I could and learning everything I could about the fledgling HD format and its possibilities. In this time, I bought my first camera, the Canon 7D, "used", off Craigslist. Since I've owned 5Ds, FS100s, and shot on everything from 16mm to ALEXA's and RED's.

"I find myself happy as a freelance owner/operator, camera op, director and DP shooting for commercial and doc clients. My current weapons of choice are the Sony FS7, A6500 and A7Rii with a LED light package (a mixture of Aperture, Kino, Wescott and ARRI) along with a Ronin Gimbal and DJI Drone. I'm still running Canon L glass from the 7D days and a kit of Zeiss ZE primes. Ninety percent of my clients ask for 4K. Ninety percent of my clients publish in 8-bit 1080 to the web. Rarely do I edit, and I like to keep it that way, but when I do it's in Premiere.



"8K is great for high-end commercial and narrative work. For most cases, I'm still waiting 2 hours to offload 10-bit 4K. For me, when my day doesn't stop after 10 hours, with backing up footage, sending proxies and dailies over FTP, I'll stick with 4K for the foreseeable future.

"Online, sponsored content has changed the industry for better or worse and is my bread and butter for the most part.

Film and video have allowed me to travel this country and the world, while also geeking out over gear and technology - two things I'm quite passionate about. Storytelling and forever honing a craft are a plus."



ANDRÉ PHILLIPS

André Phillips is currently a Boston, MA-based director. He has worked producing, shooting and editing video for over a decade. From weddings, corporate interviews and live events to commercials and on to feature films, André's career has been tied intrinsically to the constantly changing forms of technology available to storytellers.

Beginning his career as freelancer, along with colleagues from his digital film program, taking nearly any kind of video work he could, André learned first to edit on Avid Media Composer. As linear-editing

technology became more available thanks to FCP, André migrated systems and benefited from the ease and access of the program. However, as the inevitable push to innovation turned a bit sour for FCP, he now edits on Premiere Pro. The list of editing systems is less important than the paradigm that it described. As programs change and diversify and become more affordable, an adaptable user is able to stay on top and use these new technologies and systems to their benefit.



The first video camera André used professionally was the Panasonic DVX 100. 24p was in, and the ability to replicate a more filmic motion in video imaging was just the beginning of a wave that would result in digital cinema cameras as versatile as a Sony FS7 or as powerful as a RED Helium or as elegant as an ARRI ALEXA.

These technologies have been the tools of the trade for André and provided the means to a career, yes, but almost more importantly, they have provided a passport to a myriad of locations, experiences and stories that fuel the love of the work that truly drive a long-term career in production. Whether it be taking a RED into fields set in Dominican sugar plantations to shoot for days while maintaining secure and effective capture and edit workflows or shooting 4K at 60fps on a fishing boat in Iceland, the amount of capture technologies available allows André and other storytellers to pursue content wherever it is on earth."

ANTHONY MARQUETTE

From 3D Animation Student to TA to Teacher, and now running his own program

"Who framed Roger Rabbit? I'd say that's where it all got started for me. This masterful blending of animation and live action was released in 1988. It was the first movie I'd ever seen in a theater, and it completely captured my 4-year-old imagination. I'll never forget the hours spent studying the interaction between the actors and the 'Toons', frame by frame on our old VCR.

"Thirty years later, and I'm every bit as captivated by the evolution of motion tracking, motion capture, and compositing that artists now use to blend animation with live action. While the tools are far more sophisticated today, one thing remains the same; and that's the teams of artists, working

tirelessly to create magic on our screens and in our imaginations.

"Today, I'm channeling that love of animation into our nonprofit, The Pixels and Polygons School. Our program keeps up with the latest industry trends while holding true to those principles that create the illusion of life, whether on animation cels or in powerful rendering software."

Anthony Marquette

Founder and Director | The Pixels and Polygons School

www.pixelsandpolygons.org

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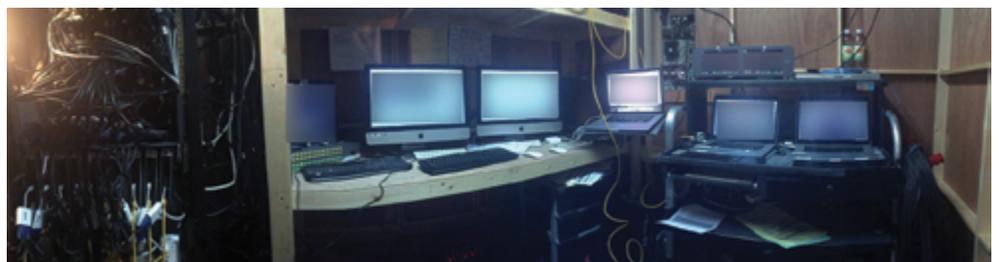
anthony@pixelsandpolygons.org

Pixels and Polygons is a 501(c)(3) nonprofit organization.

ZACK HOLMES

Sometime in the Summer/Fall of 2006, long after graduating high school, I finally decided that I wanted to go to film school. I started in Summer of 2007, and by the middle of 2008, was hired onto my first Hollywood production shooting in Boston, MA. I was hired to do video playback, a position that uses specialized computer and software to manage all content that goes to the televisions and computer monitors you see in TV and film, not creating the graphics, but cuing the them, color correcting the screens, making sure luminance is correct, etc. It's pretty niche - and as such, I joined the union and made

a few connections. In 2010, one of those connections invited me to New Orleans for work. I said, yes, and moved there that summer and spent 5 years there. I met my now wife there and had two children. We fled in 2015, due to film tax incentive uncertainties and headed to Hollywood. I've been here since and write this from the set of an Amazon Prime TV show in Hollywood. Still doing the same job, 10 years, one wife and two (soon three) kids later! Here's a panoramic photo of our control room for season 5 of the last ship on TNT. All the computers on the left are tethered to and run the 50-60 odd screens in the CIC set on the other side of this wall. We control those computers from the iMacs. The laptops are on a cart to move from set to set.



KATHERYN TAYLOR

Photojournalist

www.katherinetaylorphotography.com

"Being in the field of media has deeply informed the way I see the world and humanity. Having the opportunity to work for newspapers has allowed me to feel that my ability as a storyteller has meaning that can reach a broad audience. It has also given me a lens, so to say, to see our contemporary society through. I feel as though I am able to choose stories and subjects that I feel have impact and may not necessarily be heard/seen otherwise. Beyond the philosophical reasons, I see photography as an avenue to connect people as well as to explore realities other than my own. It is a hustle at times to create work that I feel is important, but it is my calling in terms of a profession and would never choose another."

THIAGO BARBOSA

"Here in Brazil, digital video equipment gives speed to our productions. Nowadays we have to shoot, edit and delivery a job in at the least 3 days. People are consuming so much video content and we are ready to feed those people."

HOWARD A. PHILLIPS

"With the nearly overwhelming availability of the technology most of us have access to, I feel the depth of storytelling has been its constant companion. Many people waste their time commenting on how much lame content is on various social media outlets, but in my view, the reality is that simpler and easier-to-access digital tools have broadened storytelling, both for receivers, audiences and as creators. Some of my students have been able to express personal stories in interviews with family members, as an example, that would have been impossible even five years ago. On the individual creator's side, opportunities abound, from blogging to creating one's own media channels to social media sharing and even accessing print media outlets!

"Be it political journalism using your mobile devices and inexpensive accessories, to working with Augmented or Virtual Reality projects or HDR (high-dynamic range) projects, the merge of technical solutions has never been more abundant. The increased need for content has also been an important side effect. These are great times to dive into the creative media-making world. And don't forget about audio!"

Howard A Phillips

Teacher/Curriculum Consultant

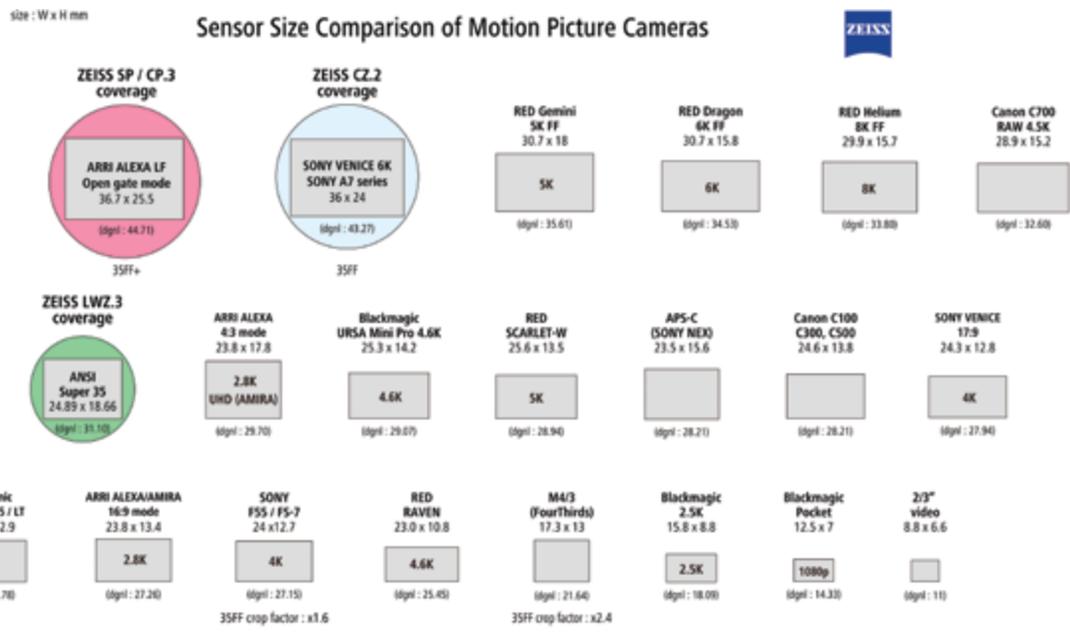
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EXPANDING YOUR VISION WITH FULL FRAME CINEMATOGRAPHY

"Full Frame is affordable, available and exciting to use."

By Snehla Patel

Full Frame Cinema camera systems like the Alexa LF, Sony Venice, RED Monstro, Canon C700 FF and others have ushered in a new flavor of digital cinematography that makes use of larger silicone sensors and cinema lenses with increased projection sizes. Slotted in-between the popular Super 35mm size and the much larger 65mm type of sensor found in the Alexa 65, this new format is quickly making a splash among cinematographers. Full frame digital cameras and lenses have been working on commercials, television shows and feature films since the introduction of the RED Monstro. The release of the Sony Venice has spread usage further mainstream. The Alexa LF (Large Format) promises to be the go-to camera for fans of the Alexa sensor. Full Frame is affordable, available and exciting to use.



Digital full frame cameras are nothing new, as evidenced by the HD-capable Canon 5D still camera, which has sported a full frame sensor with 16x9 cropped video recording mode since the Mark-II version was introduced almost a decade ago. The modern Sony A7 series has 4K recording in full frame mode, making the technology quite accessible. Full frame is defined as a 24mm x 36mm recording area on a sensor, which is an emulation of the analog still-photography frame size derived from running 35mm film sideways in SLR and rangefinder cameras. The new full-frame cinema cameras have 4K or higher recording modes. They all have a version of Log recording, the ability to record RAW or compressed RAW image files, high dynamic range and a host of modern features that make them suited for a variety of applications.

So, what makes these cameras exciting for a cinematographer? It is all in the format and interaction with lenses. The first thing you will notice when using Full Frame cameras with larger format lenses is that your resulting image seems bigger in scope and has a wider field of view. In basic terms, that means the larger sensor is able to see more of the world in comparison to using the same focal length of lens on a smaller sensor. Take a look at the first example (Photo 1). A still image of a Mariachi statue taken with a full frame 25mm ZEISS lens. The overlays indicate how much of the frame is recorded by a full frame camera, in comparison to a cropped sensor camera. The cropped sensor is 1.6 times smaller in area, about the size of a Canon APS-C found in cameras like the Canon 7D. This cropped area is approximately the size of the Super 35 film plane found in previous-generation analog motion picture cameras.

In the second example (Photo 2), shot with a 21mm ZEISS lens, we can see how a cropped sensor would not be able to see as much of the escalator and surroundings. In this situation, we may be in a cramped space with a wall behind us and if we used a lens wider than 21mm,

the resulting distortion may change the tone of the story from realistic to exaggerated. Here it is helpful to the cinematographer to have the option to use a larger sensor that can capture a wider (and taller) image using the same lens, preserving the architecture of the shot. The line remains straight and undistorted, the text looks realistic and the production design of the location is highlighted nicely.

The next example (Photo 3) shows the distortion introduced by a 15mm focal length ZEISS lens, which works perfectly for this scene at a carnival. The guy throwing the ball has an arm like Popeye (due to the natural distortion of this lens) and seems to be aiming a bit too close to the bored carnival worker. This shot works perfectly fine on the cropped sensor, which can be tilted to follow the action. But I believe the shot works even better on the larger full frame sensor because you can see so much more of the world around the game. There is a bystander watching the action on the left. Kids that won the game earlier, taunt new players with their recently acquired winnings. Even the lights above are pretty and add to the ambiance. It's true that you can capture something similar by moving the cropped sensor camera back a bit from the action and maybe changing

focal lengths. But then you lose all the great aspects of having the 15mm so close to the action. You would have to sacrifice the curvature or distortion of the image, just to catch the same action the full frame sensor sees already.

This kind of principle works on longer focal length lenses as well. The example of the fashionable doll (Photo 4) is filmed with a ZEISS 85mm portrait lens. Such a focal length gives you a nice one-to-one shape and interesting out-of-focus fall off. You may use an 85mm for close-ups because of the way people look: realistic with a good separation between them and the background. As you can see, the cropped sensor has a tight frame because of the distance between camera and the subject. Whereas the full frame sensor can capture more than just the face, enhancing the shot by telling a complete story in one frame.

The best way to experience the kind of ideas expressed in this article is by testing for yourself. Grab a full frame still camera with video capabilities and go see what the world looks like in comparison to the cropped sensor recording you may be used to. You will see that this technology opens the window to new ways of storytelling.



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Photo 1



Photo 2



Photo 3



Photo 4

Above images provided by: [Silver2Silicon](#) on Flickr.

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In this issue...

Many Thanks



DAVID WORTH, MA has a resume of over forty feature films as both a Director of Photography (DP) and Director, including two as Clint Eastwood's

DP: "Bronco Billy" and "Any Which Way You Can". He was also DP on the original "Bloodsport", before he directed the original "Kickboxer", launching Jean-Claude Van Damme. "DW" has taught Filmmaking at Chapman University, USC, Chapman's New Campus in Singapore, as well as at his Alma Mater UCLA, and from 2011 to 2017 at The Academy of Art University in San Francisco. His books, "Milestones in Cinema: 50 Visionary Films & Filmmakers" and "Zen & The Art of Independent Filmmaking" are available at Amazon.com.

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SHANE STANLEY, filmmaker and author of the popular new book, "What You Don't Learn In Film School" is a lifelong entertainment industry insider, who

has worked in every aspect of the business, covering a multitude of movies, television shows and other successful projects. At 46 years old, Stanley has been a steady earner in film and television since he was in diapers with a career that started in front of

the camera at 9 months old and grew into a life of an Emmy Award-winning filmmaker spanning more than three decades. To order a copy of Shane's book and for his seminar schedule, please visit:

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DAVID LANDAU is a published, award winning playwright and screenwriter whose work has been produced nationwide. He has written

industrial videos and penned numerous screenplays - a few optioned, a few winners in competitions. He was the co-writer on the feature film, "Dark Tarot," now on Amazon Prime. He has an MFA in Screenwriting from Goddard College and teaches in the film program at Fairleigh Dickinson University. He is also a five-time Telly Award winning cinematographer and the author of the books, "Film Noir Production: The Whodunit of the Classic American Mystery Film" from Focal/Routledge Press, and "Lighting for Cinematography: A Practical Guide to the Art and Craft of Lighting for the Moving Image", from Bloomsbury Press.



HOWARD A. PHILLIPS: "From test-driving digital cameras and software to developing motion-

picture film, technology really has one purpose: to help us communicate. My background includes living in various states, different countries such as France and Germany, and being around a broad range of people all my life, working in a variety of technical jobs. I love technology when it helps creative endeavors, I develop classes and curriculum and work especially well in collaborative environments. "

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SHERRI SHERIDAN is a leading world expert in teaching story to digital filmmakers, animators, screenwriters and

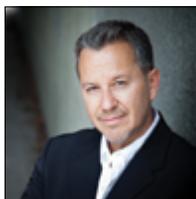
novelists. New book coming soon "Filmmaking Script to Screen Step-By-Step" with an app. Other books include "Maya 2 Character Animation" (New Riders 1999), "Developing Digital Short Films" (New Riders / Peachpit / Pearson 2004) and "Writing A Great Script Fast" (2007). Sherrri is the CEO and Creative Director at MindsEyeMedia.com and MyFliik.com in San Francisco.

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is a freelance cinematographer and director, and currently teaches film in Chicago. He is the producer of Glass City

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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".

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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.

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JOHN HART is an adjunct instructor at NYU and teaches Film Intensives and Storyboard Seminars. He is the author of "The Art of the Storyboard,

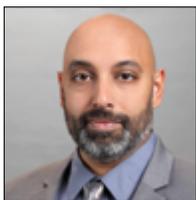
A Filmmaker's Introduction," (Taylor & Francis, 2nd Edition). Communicate your vision, tell your story and plan major scenes with simple, effective storyboarding techniques. Using sketches of shots from classic films, from silents to the present day, in his book, John leads you through the history and evolution of this craft to help you get to grips with translating your vision onto paper, from the rough sketch to the finished storyboard. More than 150 illustrations from the author's and other storyboard artists' work illuminate the text throughout to help you master the essential components of storyboarding, such as framing, placement of figures, and camera angles.

John has 120 tutorials on YouTube at www.youtube.com/user/MyPinto21/.



JERRY LABUY, M.F.A. has worked in radio, television, and film production for over 20 years. Prior to his freelance production career, he was on staff

with the University of Southern California's School of the Cinematic Arts. While at USC, Mr. LaBuy founded his own film production company, The Caledonia Night Sky Co., which focuses primarily on commercial production and narrative filmmaking. His most recent films include: "Collinsville", "Crossing the Lake", and "I'm a Puppy".



SNEHAL PATEL is a film and television professional with over two decades of experience creating content and adapting new technology. He

started the first Canon Bootcamp in Los Angeles during the Canon 5D DSLR craze and has over twenty years of experience in cinema. Snehal has lived and worked

in Chicago, Mumbai and Los Angeles as a freelance Producer & Director. He was a camera technical salesperson at ARRI, and currently works as the Sales Manager for Cine at ZEISS. He represents the Americas for ZEISS and is proud to call Hollywood his home.



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 Morissette, Dean McTaggart, 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.

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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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