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November 2008

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Dirk Simon on His Documentary about

The Exiled King of Tibet

DP Tackles Fire: Shooting Flames for *Fireproof*
Technique & Precautions for Laying Dolly Track

Capture the Great Dialogue Moments

3 Ways Networks Acquire Programming

Acting/Direction: Get Those Peak Performances

Makeup for Award-Winning Hit Series, *Mad Men*



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- Director Dirk Simon and Sound Recordist Andrew Ahlstrom (San Francisco, April 2008)..





The last few months (and few weeks!) have been very busy with back-to-back industry tradeshow. We thank you for stopping by our exhibit booths at these shows and conferences, and we thank you for your continued support for *StudentFilmmakers Magazine* and StudentFilmmakers.com.

As you read this new edition, you might just be trekking the show floors of DV Expo (Digital Video Expo 2008). We invite you to tell *StudentFilmmakers Magazine* about your favorite technologies and tools exhibited at DV Expo. You can take part in the "best of show" at DV Expo 2008 for the *StudentFilmmakers Magazine* DV Expo 2008 Best Choice Awards. Reach us via our official website at www.studentfilmmakers.com where you can find the latest technology updates and techniques.

Speaking of awards, StudentFilmmakers.com will be announcing very shortly the winners of the Summer Shorts 2008 film and video competition (www.studentfilmmakers.com/summershorts08), as well as the winners of The Fujifilm Image Award (www.studentfilmmakers.com/fujifilm2008). We thank all of you who participated in these exciting contests and thank you for entering and showing your films. To browse and watch the films, simply navigate via: www.studentfilmmakers.com.

Please enjoy this edition of the magazine. And until the next issue, we'll see you online at StudentFilmmakers.com, and at the Film and Digital Networking Community (networking.studentfilmmakers.com). Sign up for a free networking page to network with thousands of filmmakers, and for a chance to be a featured networking filmmaker in the magazine. All ages and all levels are welcome. You can now use the classifieds section, a free tool to find crew, talent, and more. Sign up today.

Keep making films. Work smart and work hard. Have a very excellent autumn season – and happy Thanksgiving!

Truly,
Kim E. Welch
Publisher / Editor-in-Chief

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A Cinematographer Tackles Fire

Shooting Low Budget Flames on the Set of “Fireproof”

by Julia Camenisch

For DP Bob Scott, this was a first. A veteran of sports and action features (*Friday Night Lights*, *Gridiron Gang*, *Talladega Nights*), he was much more comfortable shooting a football tackle than a burning building. But as he read the script of *Fireproof*, the latest project of filmmakers Alex and Stephen Kendrick, he knew he was going to be stretched.

This Sony/Provident Pictures film follows the story of firefighter

Captain Caleb Holt, a hero at work, but a failing spouse at home. One of the picture’s key scenes involves a rescue sequence that takes place in a home engulfed in flames. “When I read a script, I read it very technically the first time because I really want to know what I’m getting myself into. I had never shot a fire sequence like the one in this film, so I was pretty nervous about exactly how to make it look real... from a safety, visual and logistical

standpoint, it’s very challenging, and you have to have the right personnel in the right departments in order to pull it off and make it look realistic.”

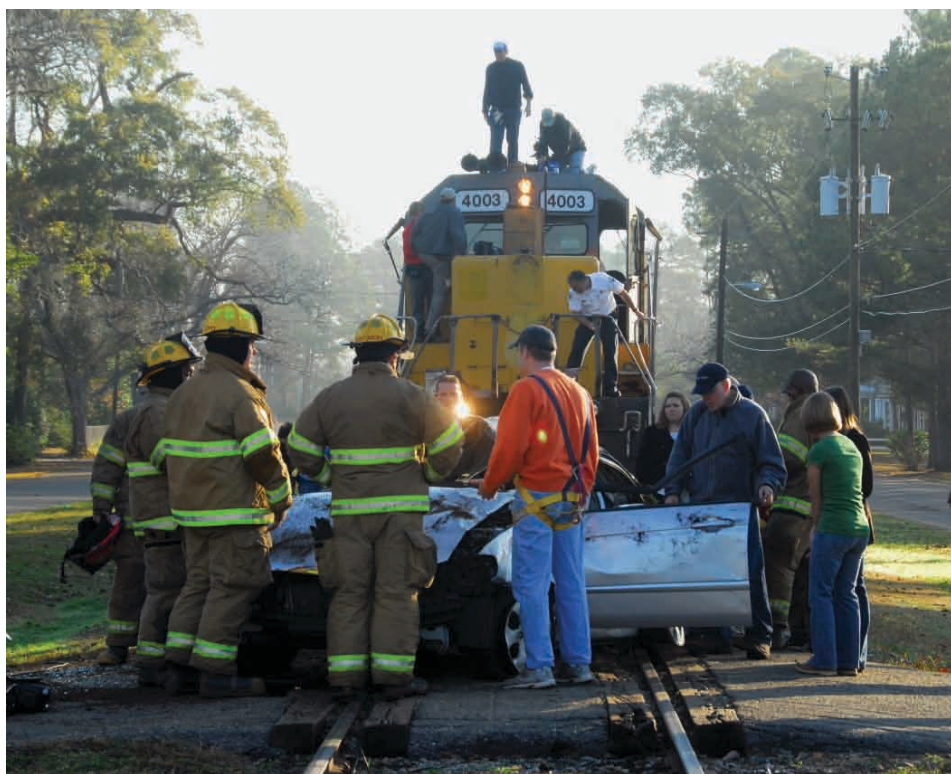
In preparation for shooting the film, Scott dug out a bunch of DVDs

in order to watch fire sequences in other movies. “I started out looking at different firefighter movies as well as other types of films for visual references. I then cut some scenes together from various movies that I

felt would fit the cinematic style of *Fireproof*. I approached the film by asking myself, ‘If this was my script, how would I want it to look visually?’” He also began researching ways other filmmakers had shot fires, but

most of the information he found was geared towards productions with a much higher budget than *Fireproof*. “A lot of articles that I read were relevant to fifty-million dollar movies. I’d be like, ‘Can’t have





the city of Chicago burn down a 20-story building - nope, can't do that."

But notwithstanding a small budget, they still had to have *something* to burn down, and the city of Albany, Georgia had the perfect location. "We ended up using three buildings that had been condemned. They were just going to be bulldozed down, but the Albany Fire Department said, 'Hey, we want to train on these houses, so we'll burn them down ourselves.' And so

they got the permission to do that. And then we got involved too," says Scott. The filmmakers asked the fire department for permission to use the houses for the film's fire scenes. Permission was given and the Albany fire department supervised the shoot and helped out the film's pyro team. Once principal photography was finished, the crew filmed cutaways of the Albany firefighters training on the houses before they were burned to the ground.



With only a day and a half to shoot fire scenes that would normally take a week, Scott knew pre-production planning held the key to success. "I forced everybody to look at these scenes from a storyboard perspective. That's how I attacked the fire – one shot at a time. Then you can kind of drop back and not think 'this is going to be incredibly difficult!' Logistically, what that did for us was help us know exactly what we needed to do. We had to be efficient so that we would have everything needed for the edit." Scott then used the storyboards to keep focused during the burning house shoot. One crew member had a C-stand with the storyboards on it, and when a shot was finished, an "X" would be put through its storyboard picture and Scott would move on to the next shot needed. This "shot-by-shot" storyboard approach also provided a visual schedule for Scott and director Alex Kendrick. "It helped us see what we needed to accomplish during the day. So by lunch, if we didn't have so many shots done, we knew we needed to modify or drop a shot or change something."

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Handling the logistics of the shoot wasn't the only challenge Scott faced. Lighting also proved a problem. "Fire is very, very bright. It's like shooting the sun. You have to expose it at a certain stop in order to make it look rich. Shooting at that exposure then makes the rest of the set look dark," he explained. "You have to really light the rest of the set very bright. When you're pouring all this light into the scene, to the human eye the set looks very bright - almost too

bright. But from the camera's point of view, everything looks closer to reality. Film doesn't adjust to light and dark like your eye does, so you have to compensate. That was a big challenge. And I'm not just talking about one extra light - I'm talking about a lot of lights."

Once the shoot was underway, Scott had to contend with the potential havoc the fire, smoke and heat could inflict on the gear and

crew. "Because of the intense heat, we had the occasional BNC cable melt. And the rubber on our sneakers was getting soft and our feet would feel hot," laughed Scott. "But the big thing I was worried about was the smoke and the humidity. When you put water on fire, it creates steam, and electronics aren't happy when you get smoke on them. We wrapped the camera in Saran Wrap so that the larger particles of dust wouldn't seep into the tape mechanism or whatever."

Admitting everyone was excited at first, he said the initial thrill soon wore off. "That was a long, long, very tense day. It was probably the most tense day I've had on a set for a long time. It's a very hard shoot because you're inside this building that's dusty and smoky. You've got wear a breathing apparatus. Sometimes we had to wear fire coats because we were right in the fire. A couple times I had to walk through a doorway that was on fire. Communications were tough between inside and outside." Shooting the fire scenes took Scott





twice as long as other scenes in the film because of all that went into set-up. “You’d spend a lot of time figuring out how to shoot it, rigging it to shoot, and then the pyro guys would come in and set everything on fire. You’d literally have 30-40 seconds to film what you had to film and then they’d have to come in and put everything out again. We were constantly setting things on fire and putting them out.”

Looking back, Scott said it was the pre-planning that kept the shoot on track. “What worked great was that we had plans in place. We treated it like an invasion of a beach or something. Everybody knew what they were supposed to do when we arrived that day, and everybody pulled it off really, really good. You may have half a dozen technicians inside that day, but you also have sixty other people that are supporting what they’re doing and if one person doesn’t do their job, then something suffers. We worked really well that day.”

Julia Camenisch is a producer and editor with EyeReach Productions (www.eyereachproductions.com), based in Charlotte, NC. Her work has been seen in venues ranging from a national TV special to local promo videos and everywhere in between. She is currently working as a freelance stock footage producer.

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Technique and Precautions for Laying Dolly Track

Filming a Dolly Shot for a Scene of the Television Series, “Mad About You”

by Jack Anderson

Laying track is a skill, and I recommend that you find a professional grip and have him show you. If that's not possible, the idea is to have the track all at one level, left to right and front to back. Before you've got it leveled, make sure it runs in a straight line from front to back. Otherwise, it's just embarrassing. You can level it by putting wedges under the joints in the track and adjusting them until a long (at least 3 foot) level shows the bubble centered. You'll probably have to use some kind of cribbing—any sturdy lumber—in some place to account for really low levels. Remember, the track has to be as high as the highest point of the ground, so it's likely that you'll need cribbing. Apple boxes are most often used. Anything sturdy and non-slipping will work. Sometimes grips put a 1'x1' piece of plywood under the joints above the wedges. This give a little more support area, and it's a nice safe technique. The wedges have to be placed in line with the track so they don't stick out and you can avoid their being kicked. It's best to use two wedges, points facing each other so the track is resting on as flat a surface as possible.

I was an operator on the TV show *Mad About You* for seven years. So I had a lot of chances to do dolly shots on our backlot New York street: Paul (Paul Reiser) and Jamie (Helen Hunt) walking along the sidewalk, talking about life and running into friends and oddballs. This day we had a shot running the whole length of the street.

Since our back lot was an old driveway behind another stage, it was raked to follow the contours of the land. No concession for movies. We set up probably an 80-foot shot, the full length of the street, ten lengths of track. At the start, the track was on the ground; at the end, it was a full two feet above it (remember about leveling?). The grips probably used every apple box in the department to get this marathon level. Now one rule of track is that no one walks along, on, or over the track. No one. If the dolly grip absolutely has to pull the dolly, or if the actors have to walk through the track to make the shot, ok. While we're shooting. No one else. No other time. Everybody else, walk around. The exercise won't kill ya. The grips all keep an eye on the track, especially the dolly grip, and they warn everyone away from the track; but they don't

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have eyes in the back of their heads. The cruel truth is that there are always producers on the set. Producers are a little like doctors—they think they're god. And on TV, most producers are writers, so they're fuzzy headed and not graceful. I don't know who, but someone (and I'm guessing producer), kicked one of the wedges supporting our track. This is bad enough, but it's only the second worst sin. He then pushed the wedge back where he thought it belonged, and he didn't tell anyone what he'd done. That's the worst. You have to figure civilians don't have a clue how to set up a track, and they should stay away. But if they must mess around, they should be big enough to tell a grip when they've screwed up.

So we're doing the shot, and Paul and Helen can move quickly, so the dolly is moving at quite a clip. Suddenly I notice my view is clearer than before. It registered on

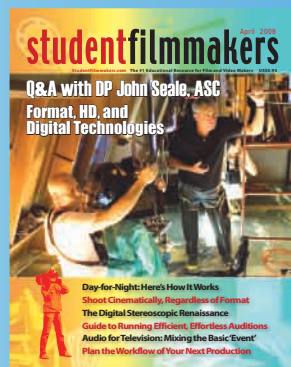
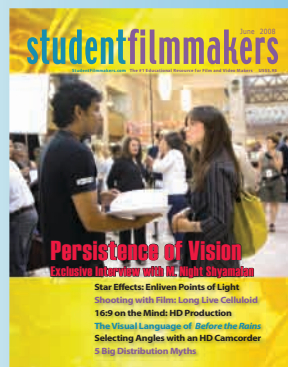
me that I wasn't looking through the eyepiece anymore, just as I noticed the ride was a little bumpy. Our special skateboard wheels—for speed—in their special sled had hit the wedge that the culprit had "replaced." The dolly popped off the sled, it hit the track and started knocking the track over, and everything moved quickly toward the ground. What I had noticed was the effect of impact and imbalance on the camera, which had separated from the tripod head and was also moving toward the ground itself. Half a million dollars worth of camera and lens, not to mention the film that would be lost.

For some reason, and it's got to be reflex because I wasn't thinking at the moment, I grabbed the camera and kept it from hitting the ground. And I whined a lot trying to get my assistant to help before my back went out. (Here's a hot tip: never hurt yourself to save the camera. They can always make more at the factory. But assistants are trained to marry their cameras, and we've all been assistants, and we can't help ourselves when it comes to saving cameras in distress.) Anyway, the camera was saved with only minor repairs. No one was ever caught. But this is why you're careful with your wedges, and this is why dolly grips scream at you idiots walking anywhere near the track.

Jack Anderson is a thirty-year Hollywood veteran. He was DP for *Always Say Goodbye*, first-prize winner at the First Hollywood Film Festival. He did second-unit DP on *Hook*, *Noises Off*, and *Mad About You*. Short films he shot won prizes at the Los Angeles Short Film Festival, Crested Butte Reel Fest, Instant Films (LA), Waterfront Film Festival (Muskegon), and Fort Lauderdale International Film Festival. He teaches Cinematography at California State University Long Beach.

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The Audacity of Imagery

There is Hope in Sight

by Ira Tiffen

There was a time when we congregated in caves, to peer timidly through the flickering firelight at the images carefully drawn on the walls. They represented our greatest fears, and also our greatest dreams – fears of being eaten and dreams of having the courage to feed ourselves and stay alive.

Stock values crash; venerable corporate names vanish; a multitude of jobs in jeopardy; there are many more of us today, but some things remain the same – in times of fear we still place trust in imagery. In the stories they embody. In their retold trials and successes we use to fuel the fire within ourselves to survive, and thrive.

Never before have we had such a wealth of affordable tools with which to tell our stories, and to share them amongst ourselves. And, as it has seemed in many times past, never before have we had such a need. Let's go make

good use of them, OK? And, to paraphrase my Mom, be careful as you go...

In over 30 years of making optical filters, Ira Tiffen created the Pro-Mist, Soft/FX, Ultra Contrast, GlimmerGlass, and others, netting him both a Technical Achievement Award from the Academy of Motion Picture Arts and Sciences and a Prime-Time Emmy Award. Elected a Fellow of the SMPTE in 2002, he is also an Associate member of the ASC, and the author of the filter section of the *American Cinematographer Manual*.

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Crew with Tibetan students (Delhi, India, April 2008).
From left: 2nd unit director Alexandre Philippe,
cinematographer Jeff Pointer and director Dirk Simon.
Photo by Robert Muratore.

The Exiled King of Tibet

*Exploring the Struggle of the New Young King
of Tibet and His Generation*

by David Kaminski

descendant, the young exiled king of Tibet, Namgyal Wangchuk Lhagyari Trichen.

Filmmaker Dirk Simon's new feature film with the working title *The Will to Survive*, begun in 2004, uses this historical backdrop to explore the struggle of the new young King of Tibet and his generation who are trying to reflect on their history while they redefine their identities in this new world of shifting politics and changing religious devotion.

Part I:

A Filmmaker's Notes on Production
and Post-Production

Dirk Simon with David Kaminski

The Idea for the Film

The film was originally to tell the story of perhaps the oldest royal lineage alive, the lineage of the Great Religious Kings of Tibet. Considering the last 60 years of Tibetan history, it was fascinating and intriguing to think of a film that features a King whose ancestors not only determined the fate of Tibet over many centuries but who are also credited with bringing Buddhism to the Tibetan people more than a thousand years ago. This lineage and family has been involved in the creation of a religion, Tibetan Buddhism, which today inspires and guides millions of people around the world.

Camera Format... The Beginning

It is a story that has been unfolding for almost 1400 years: the evolution of the Tibetan language into its written form, the reign of kings that began with Songtsen Gampo, the first Dharma King of Tibet in 617 AD, and which continues now into our time with the sole



Crew with jib arm and SONY F900 (Jot, India, June 2008). Photo by Robert Muratore.



Because of the nature of the project, that is, filming and researching over a long period of time without substantial funding, we ended up using various cameras and formats over the last five years. That was not by choice. We used what we could afford. No matter what camera we used, from the very beginning we shot in 16:9. Besides resolution, the aspect ratio is something very hard to fix later. Sometimes the cameras belonged to friends in Germany, and I ended up shooting in PAL. As a filmmaker, you usually want to avoid this as a format mix always complicates your postproduction process.

Therefore it was important to secure at least the funding for the principal photography by the end of 2007. I wanted to make sure that we shot with the desired

quality and the format. It had to be video, though, as I saw no option to go with film. Considering the circumstances it did not seem practicable or financially realistic.

Cameras and a Strategy

We used two of the new SONY EX1 cameras for most of our work. They offer more or less full HD resolution but are very compact at the same time. Size was an important criterion since we were traveling tens of thousands of miles with the equipment and spending weeks on Indian roads.

There were a few shoots in which we used a SONY F900, a full-size HD camera. The helicopter shots in San Francisco and India, our studio shoot in Delhi, and the filming on two mountaintops in Northern India with several hundred Tibetan students and Tibetan dancers from the Tibetan Institute of Performing Arts were all filmed with the F900. It was not only the resolution, considering that we had a lot of distant landscape that was important in most of those scenes. We also used remote heads on both the helicopter as well as on the cranes we shot with. That was another reason to go with the F900 on those days.

Sound, the Third Column

Besides the quality of the images, the quality of the sound was very important. Additional to the photography and the editing, sound is the third column of your film and extremely important. Especially young and independent filmmakers often underestimate the importance and power of the sound quality. In 2008, we recorded most of the time with the Sound Devices 744T Digital Recorder. With the capacity of four channels, a sample rate of 96 kHz and the capability of recording 24-bit audio files, it was the perfect gear. Whenever we could, we recorded surround sound by using two pairs of Audio Technica AT825 stereo microphones.

Safety and Secrecy

For a documentary like ours you have to compromise every so often or even sacrifice quality for safety or other reasons. As an example, on our trip to China, we did not take the digital sound recorder or the AT825 stereo microphones. I was too concerned, knowing that security would be extremely tight, and given the circumstances and topic of our film, that the Chinese authorities would identify us as a professional crew no matter what we said. To hire a Chinese sound recordist and equipment

for interviews seemed risky because of the nature of the project. Instead, we used Sennheiser shotgun microphones and wireless technology, recording directly onto our cameras.

In addition, a SONY V1U and a SONY HDR-SR12 were used for backup, behind the scenes, and sometimes filming secretly. Especially useful was the HDR-SR 12, which proved to be the perfect mix of quality and handling in the situations where we had to hide the camera. Also, with the plan of being in Beijing for the Olympic Games without press accreditation made it important that we could blend in with the “rich tourist” or “university student”. A lot of the film was shot “guerrilla style”.

I wish we would have had more time in Tibet. But considering the circumstances, I am happy that we were

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Crew with jib arm (Mussoorie, India, May 2008).
Photo by Robert Muratore.

able to go at all. I wish we could interview Tibetans in Tibet. But usually it is too dangerous for them to go on record and I as the filmmaker have a responsibility. I have to be sure that they are safe.

Solving Problems with Mixed Formats

Both main crews were filming with the same type of camera, the SONY EX1. So, there was in general no conflict. However, both cinematographers constantly

communicated color temperature, exposure, or other settings to make sure that the footage matches.

When the Olympic torch came to San Francisco, April 17, 2008, we knew it will be a crazy day and we used an additional crew with a Panasonic P2. The P2 crew in San Francisco had to film with the highest available resolution, even if that meant that they would go much faster through their cards and had to back up footage more often. Although the quality is not comparable with the SONY EX1, it still provides a decent resolution for a camera with that size and it was our only option at that point.



Using archival footage from private or public sources creates a situation where you often end up with a wild mixture of formats. In those cases we will look for “creative solutions”. As an example, we will use some material from the private video archive of the royal family as memories or flashbacks. We will give it a particular look by stylizing the footage. That way we identify it as something that is outside of our time frame or an image inside the head of our protagonist. If that is clear, the audience won’t be bothered by a different look.

Data Management and Back-Up

The SONY EX1 doesn’t use tapes; instead it records on SxS Memory Cards. Although the memory cards make the workflow more complex, it gives you the great option to review your footage instantly, and to correct settings if necessary. Those flash cards fit perfectly into regular flash card drives, like you’d find on a MacBook Pro, for instance. When we operated in the field, we always had a laptop and a 200 GB external hard drive with us. Back

in the hotel we copied the material onto larger external hard drives. Since everything is in bits and bytes, you work ideally with double safety and back up everything twice: one digital back-up (hard drive) and one optical (Blu-ray disc). Again, because of the circumstances, I had to compromise and wait to come home for the safety backup. The first priority coming home was always cloning or digitizing the tapes from the V1U or F900 and copying the footage from the EX1 to a second group of hard drives.

Working with Several Languages

We tried to have the interviews in English as often as possible. Not only for the audience; it also made it easier for me. English was our official language. Even though we had a mix of nationalities on the crew, we all spoke English well enough to work together. We had an Indian line producer who translated whenever necessary. In China we usually had help from friends.

Some of the interviews had to be in Tibetan or Chinese. On those occasions we worked with interpreters who were hired for that day. When we had to take the interview in Tibetan or Chinese, we always asked the interpreter to give us a brief summary in English after the answer. But we will still need to bring somebody in during post-production who can translate for us. First we have to have transcripts with the translation. Then, during the final stages of editing, we will need to have the translator next to us in the editing room to make sure we set the cuts at the right place.

The Emotion of Language

Although reading subtitles can feel less convenient, I believe it is important to hear the original voices. So,



From left: 2nd unit director Alexandre Philippe, cinematographer Jeff Pointer and director Dirk Simon. Photo by Robert Muratore.



whenever the spoken language is not English or when the English is too hard to understand, we will use subtitles. Dubbing is not an option. If you are not able to hear the original voice of a person, you are missing out on the most nuanced form of expression. Lowering or raising the voice in an emotional moment, tears that make it difficult to speak, laughter that comes from the heart...how can you try to use voice over?

Once we begin distributing DVD's, we will add several bonus features like one or two of the interviews in full length, uncut scenes, behind the scenes footage and various languages as subtitles. We will likely select the languages based on the regions the DVD's will be created for. It is the goal to get worldwide distribution and to find an international audience. Creating subtitles

will therefore be an important part of the post-production process.

Post-Production Process

Final Cut Pro HD and a set of G5's will be our platform for the editing process. We will use additional software for compositing and transcoding. We have just started with post-production, and we are working with such a variety of formats that we have not yet determined all the different software we will need.

We have produced quite a lot of footage since 2002, probably 400 hours or more. Most of it was shot this year. One of the reasons for so many hours in this year is the filming with two or more cameras at the same time. Of

course you want to give yourself many options during the editing process for the best possible result. But having a lot of footage makes it more time consuming as well.

In order to save time, an assistant editor was logging, reviewing, and labeling some of the footage while we were still filming on the road. All the tapes from the SONY V1U were copied on DVD's together with the time code to allow me an uncomplicated and fast review of the footage at home or while traveling. It was also a good opportunity to check the workflow, as it is our first major project with the SONY EX1. If there were to be any technical problems or logistical challenges, we wanted to find out as early as possible in the game.

Politics and Film Structure

We have several axes in the film and in the story. There is a portion of the young generation versus their leadership, the Tibetan Government in Exile. The Tibetan movement is still non-violent, but for how much longer? His Holiness the 14th Dalai Lama is pursuing the idea of achieving genuine autonomy for Tibet while the Tibetan Youth Congress or Students for a Free Tibet want freedom and independence. This is the political climate Namgyal Wangchuk, our young King, grows up in. We will explore opposite positions and listen to each side's arguments. And if everything works out, we will even have some Chinese voices in the film.

It is hard to say if there will be any changes of the original idea during the editing process. Editing has just started and the whole post-production process will take several months. But I don't expect the story to change. Depending on whether we get to film the last few planned interviews or not, the tone here and there might be slightly different, but the story will most likely remain the same. However, the contradictions and controversy

within the Tibetan community, the uprising in Tibet and the debate around the Olympic torch and the Olympic Games have created an unanticipated dynamic and more characters for the film than originally planned.


Funding and Exclusive Rights

Now that we have secured the footage and interviews, we now need more funding for the post-production. Considering the material we have and the exclusivity of some of it, I believe we will be able to find the financial support to finish it the way we want. The exclusiveness of the rights with the young King was nothing we discussed at the beginning. I think it was my commitment and my

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approach that formed a bond. The mutual respect and appreciation of each other came first. Then, at some point, it became clear that this film project would have to be developed over several years, and we came to an agreement that protects the interests of both sides.

Reserving rights is an important aspect nowadays. However, I believe my travel to India and my personal commitment to make this film happen long before funding was secured created the foundation we then built on. Witnessing my struggle and passion won the sympathies of the family and ultimately created an atmosphere where people get close to each other, where they forget about the camera and open up in front of it. That cannot be achieved by a contract. That has to be achieved by you personally as the filmmaker. At the end of the day it is not the paper that people trust, it is the person signing it.

Audience and Promotion

Although it is not only a film for the young generation, people between 18 and 45 years of age are our target audience. In order to reach out, we will spend some of our time in the next few months to find creative and effective ways to do so. We are already working on creating a homepage that will have details about the film and will provide background information. We might post a short clip on YouTube or other platforms to try to use every angle to promote this film.

Planning the Film's Release

Ideally we will premiere the film no later than April 2009. Next year is full of important anniversaries: 60 years since the beginning of the Chinese invasion, 50 years since the largest uprising in Tibet and the escape

of His Holiness the 14th Dalai Lama to India, and 20 years since the uprising in 1989. Also, people will easily remember the Olympic Games in Beijing, the protests around the world and the Free Tibet banner at the Golden Gate Bridge in San Francisco in April 2008. So, the sooner we finish, the better it will be for the film.

Part II:

A Filmmaker's Notes on History and Politics

Dirk Simon with David Kaminski

The Young King's Father

Unfortunately, I never had the chance to meet the late King in person. We spoke to him on the phone when the idea of this film was born, only a few months before he passed away. We explained the general idea and concept and he really liked our approach. He himself had suffered hugely from the Chinese invasion. Not only did he lose all his belongings and artifacts that had been in his family for generations and centuries. For his refusal to cooperate with the Chinese invaders and for his ongoing support of His Holiness the 14th Dalai Lama, he was eventually imprisoned for twenty years. His wife and one of his brothers died in a Chinese prison camp, and none of his sons from this wife lived to become teenagers.

Despite the loss and suffering he had faced, everyone who knew him emphasized how gentle, humble, and generous he was. People loved him, and his name is still very well respected in the Tibetan community.

Meeting the Young King



I met the family and the son for the first time around the events of the boy's coronation in June 2004. Everyone was very welcoming and we experienced first hand the infamous Tibetan hospitality. Namgyal Wangchuk, the son and new King, was twelve years old back then and obviously overwhelmed by what was happening around him.

He was now to carry on a lineage that is perhaps the most important one in Tibetan history. In a way, it was the end of his childhood, as he had now to follow certain rules of behavior. No more silliness in public with friends. In consensus with what His Holiness the 14th Dalai Lama had told him, studying hard was now his first priority.

Questions for the Future of Tibet

When the late King had passed away, I first did not know how to proceed. The initial concept was based on his personal life. But filming his twelve year old son during the coronation, I began to understand that I couldn't make a film about Tibetan's past and history without raising the question of what the future will look like. I looked at Namgyal Wangchuk, the boy in King's attire, and realized that he and his generation represent Tibet's future. Concerns, fears, and hopes came to my mind. How will that generation move on after their most popular leader, His Holiness the 14th Dalai Lama, is gone? What are the available strategies and tactics? Does every young Tibetan agree with the approach of his leaders?



2nd unit Director Alexandre Philippe outside the Taj Mahal (Agra, India, April 2008). Photo by Robert Muratore.



The Role of the Young King

On his way to adulthood, our young King is facing the same questions as all the other youngsters of his generation, and one day, he will have to make a decision. How will he shoulder the responsibility to work for the welfare for the Tibetan people? Will Namgyal Wangchuk, our 16 year old King, lead or play an important role in the future? Probably, but it is hard to foresee. It is clear though, that without our help and support, the Tibetan race will be soon a footnote in human history. We have to find together a solution that guarantees the survival of Tibetans and their culture in their own land.

The Relationship between the Film Crew and the King

Besides all the hours Namgyal Wangchuk spent in front of the camera, he spent even more time with us discussing and traveling. The fact that we filmed this year with a relatively large crew of up to eight people gave him, and us, many opportunities to learn from each other. He is curious and bright. Being in contact with a mix of Swiss, Americans, and Germans has certainly broadened his horizon and increased his curiosity about the world outside India.

We discussed American politics, pop culture, and our personal lives. Interestingly, even though Namgyal

Wangchuk and I have formed a strong bond and friendship, it seemed sometimes easier for him to forget the fact that we are making a film when he was hanging out with the rest of the crew. It was great to experience quite a few of his “firsts” together: his first ride in an airplane, his first espresso, and his first swim in the ocean. I never saw him so happy and relaxed as on the day he was diving into the waves of the Indian Ocean and laughing like a teenager and not like a King. Despite all of this, I was still a filmmaker who could not forget that we were making a film.

Looking at it today, this shy twelve year old will soon turn 17, his English skills have dramatically improved and he is clearly about to find his path. He is growing up. In the last few years I have been spending days and sometimes weeks with him and his family under the same roof. We have become friends in the process of making this film.

The King and an Exposure to Politics

He also accompanied us to interviews, e.g. with the Tibetan Prime Minister of the Government in Exile and with political activists. Through his participation and

by discussing our film together, Namgyal Wangchuk became more exposed and aware of the various aspects of Tibetan politics and developments of the recent past. While he gave us access to his world, we gave him access to ours. I believe that kind of experience started a process that is irreversible and will continue to influence his future path.

The Struggle for Leadership

Tibetan Buddhism has one of the fastest growing communities/fellowship in the world. Many Westerners are impressed by an always-smiling Dalai Lama and his message of happiness. He is the most recognized public figure in the world. But this very successful campaign lets people in the West often forget that the reality faced by millions of Tibetans is anything but freedom and happiness.

As rightful as their struggle is, many of the techniques and strategies used are inefficient. It seems that quite a few young Tibetans in exile suffer from a loss of the sense of reality, and they pacify themselves with the hope and the belief that the Dalai Lama will fix it if anything else fails.

They divide their strength and weaken their movement by arguing amongst each other about whether the Dalai Lama's Middle Way Policy, a compromise on Tibet's Independence, is the right strategy or not. The political movement to liberate Tibet has been corrupted by routine and personal career management. And still today, after a 50-year effort by the 14th Dalai Lama to bring democracy to the community in exile by installing a parliament and elections, young Tibetans in exile struggle with one of the basic aspects of democracy, voting.

Tibetans are in need of a strong and charismatic leadership besides the Dalai Lama. The current Prime



Crew with jib arm (Jot, India, June 2008). Photo by Robert Muratore.



Minister of the Tibetan Government in Exile, Samdong Rinpoche, is highly respected but also much criticized by many of the young generation who disagree with the official policy of aiming for genuine autonomy instead of freedom and independence. Samdong Rinpoche is in his second term, and the search for a new candidate proves to be difficult. Monks have been leading Tibet and Tibetans for generations, not only in religious, but also in worldly matters. But monks have vows that bind them. And often those vows conflict with the needs of politics.

The Tibetan government receives donations and financial aid from all over the world. But how big is the support politically? Western leaders like to decorate themselves with support for Tibet when it suits them, but often without an understanding of the true nature of the issue. Being under pressure by the Chinese government

and being threatened with economical sanctions, they often accept conditions that do more harm to the Tibetan cause.

An announcement by the Chinese government that they will enter negotiations with the 14th Dalai Lama and the Tibetan Government in Exile is not enough. Too often have both parties met in the last few years without any results. That much-needed dialogue needs international support, control, and guidance.

The Realities of Tibet

I believe too many Westerners know more about the cliché of Tibet than about the reality faced by Tibetans in and outside of Tibet. Tibetans have a wonderful

culture and have developed an impressive religion and philosophy. But they are, after all, still human beings. They make mistakes and they can be wrong. It is time to wake up, for all of us.

The Tibetan movement for freedom is after all those years still far away from achieving its goal, but many of the local leaders are not willing to change or rethink their strategies. Some of them don't even believe in strategies and say that they only believe in spontaneous actions. That is not how they will win the fight.

Instead of focusing on finding a way to get the world's support and conforming to the wishes of His Holiness, they make excuses about why there is no room for alternatives. We in the West don't even hear about most of the stuff that is happening in India. A protest here and there might make the Tibetans feel good, but if nobody in the rest of the world hears about it...let's face it...it is basically as if it has not happened at all.

There might be a growing number of Tibet supporters in the West, but two main factors reduce drastically the opportunity and time that remains: the advancing age of His Holiness the 14th Dalai Lama, and a growing number of Chinese settlers in Tibet who are engaged in an ongoing effort to suppress Tibetan culture and identity.

It does not matter if the movement turns violent after his death or not because Tibetans will by then have lost their most prominent leader, a man who is respected and unconditionally loved by so many around the world. Without him, without his presence, when there is nobody to whom we can give the Congressional Medal of Honor, who will care? Most Westerners support Tibetans because they love the Dalai Lama. Once he is gone, Tibetans and their movement will likely have to take a seat on the bench.

The Older Generation in Exile

The older generation in Tibet witnessed the Chinese invasion and the suffering and sacrifice of lives. The memory of having their home for themselves created an atmosphere where nothing was more important than getting their land back. They did not believe they would die in exile and were ready to return at a later time.

The Struggles of the Young Generation

Most of the young Tibetans who live today in exile were born there. The families have settled in and sometimes young Tibetans speak better Hindi than Tibetan. Young Tibetans are still very passionate about a free Tibet, but the circumstances have changed. Many flee the Tibetan settlements and dream of making it to the West or to America. This distraction is not surprising and you can see already the first signs of a detachment. Making money and having a nice life has become very important too, and who can blame them?

The first generation of Tibetan refugees took any job in exile just to survive. But this young generation needs opportunities within their own community in order to stay, or to come back.

Solutions for the Tibetans

Tibet and Tibetans will be lost without our help. Hanging up prayer flags and putting a "Free Tibet" bumper sticker on your car won't bring any improvement. Also, there will be no change without the involvement of the Chinese government. Both sides, the Tibetan and the Chinese, complain about the tactics and hidden strategies



Director Dirk Simon with the Sony F900.
Photo by Robert Muratore.

of the other side. The Chinese say the Dalai Lama wants to separate Tibet from the Chinese Motherland. Tibetans say that the Chinese government is intentionally delaying sincere negotiations and is waiting for the 14th Dalai Lama to pass away, hoping that will bring the final solution to the Tibet issue and settle the dispute forever.

There are many sites on the internet that provide helpful information. The official site of the Tibetan Government in Exile or the site of the International Campaign for Tibet are good resources. Also, see what the Chinese government has to say. Rather than adopt another's opinion, you should have your own.

If you want to get more involved or when you want to raise your voice, there are a few choices. You can support or participate in a local group that is active in the Tibetan cause. In addition, or if you don't like to go on the street and protest, go to sites like www.silentmessage.org and

you'll see that basically every day you have the chance to make a difference.

I believe we need to find a way to make our political leaders understand that it is in their own interest to support Tibetans in their struggle. Politicians are very calculating and nobody will take on the Chinese government for nothing. If enough people get behind a movement, our political leadership will follow. Still, we need a solution with the Chinese in the boat, but they won't change their policy unless there is pressure.

David Kaminski teaches TV Production/Media at Clarkstown HS North in New City, NY about 25 miles north of New York City. His students have earned five Telly Awards and over 50 national awards for their work. They also have screened their films more than 200 times in festivals across the country and internationally.

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Get that Peak Performance while the Camera is Actually Rolling

Actor's Perspective

by Steve Carlson

New filmmakers spend untold hours learning about cameras, lenses, lighting and rehearsing slow, steady, pans and zooms. In some cases, very little time or attention is given to one of the main contributors of a good film, namely, the actors.

At first glance, it could be seen as a no-problem area. The actor is told what lines to say, is dressed and quaffed, told when and where to move. You light him, keep him in focus... what's the problem?

The problem is, many new filmmakers feel that way. I say 'new' because after you've been doing it a while, you realize that to get the best performances out of your actors and to make sure you get that peak performance while the camera is actually rolling, requires a little more awareness and knowledge. (Knowing something needs to be done, and knowing what needs to be done are two different things.)

Actors are such a crucial part of the palette with which you paint your film, any time put into understanding and learning how to work with actors will be time extremely well spent. The best way to do this, of course, is to do some acting yourself, on film if possible.

Find out what it feels like to be in the middle of that fish bowl, surrounded by lights, booms, cameras, people, reflectors and a couple miles of cables and wires... then pretend they aren't there.

Forget about them and do your sensitive, intimate scene where you tell your mother about why you had such a rotten childhood.

"But..." I hear you saying, *"Actors are different, they love that stuff... Besides, they're trained to do it."*

Wrong on all fronts. First of all, actors really aren't all that different than anyone else. They might be a bit sensitive, perhaps a little more 'arty' than others, a bit more insecure... but we can find accountants that fit that description as well.

As for 'loving it', actors do love to act, that's true, but acting on film, especially at first when the actor doesn't have much experience at it, can lie somewhere between elation and terror.

To find out 'why' brings us to the third misconception - training. Let's look at the training an actor gets for a moment. Most actors start out in high school. They get in the junior

class play, do reasonably well, have a good time and decide to do it again. Other than a high school drama class and being directed in said play, there was no training.

Things get stepped up if they go to college. Here, there is much training and experience all on stage. Postulating on a stage, emoting to the back row of an auditorium is a considerable different ball-game than the close, intimate, more reality-based performance required by film.

If the actor didn't go to college, they are denied even that experience, so they usually head out to L.A. or New York and sign up for acting classes. Even in L.A., film city America, these classes are all on stage.

Quite frankly, there's no place to learn how to act on a film set, short of actually acting on a film set. That means that for their first few shows, the actor is hanging on by his fingernails, trying to do a good job acting, while also trying to figure out exactly what's going on.

"Who are all those people, and what are they doing? ... And what do they want from me?"

What all this means to you, the young filmmaker, is that you are likely to be working with actors who have had little, if any, experience in acting on a film set. Don't anticipate them knowing what you expect from them. You may have to explain it.

You may have to point out why hitting their marks is much more critical and exacting in film than it is on stage, because of camera focus. They may need to practice it.

Since you'll be shooting out of sequence (something never done on stage) the actor may have to be made aware of his 'character arc'.

He may need to be reminded to pull-in his performance a bit because his audience is now the camera, which is ten feet away, rather than a hundred feet of audience.

Let me share a good example. This happened to me when I was just starting out as a young actor.

I was shooting an episode of the old *Virginian* series at Universal where I was supposed to have kidnapped a woman. The scene was around my campfire in the evening. She was tied up by the fire, and I was pacing around the periphery of the firelight, looking intently around to see if we had been followed. All the while, I'm talking to the tied up lady, trying to explain to her why I was doing this terrible deed.

We were rehearsing for the master when the director told us to take 'five' while they repositioned the camera. As I walked by the script

supervisor, she asked, "I guess you don't want a close-up."

Of course, I wanted a close up! I asked her what she meant.

It was pretty obvious that I was real new to this business so she decided to help me out. I got my first lesson in how coverage fits together and how you sometimes have to think like an editor.

When I was pacing around that campfire, I didn't stop. I was always moving, changing directions, seeking. It seemed to me like that's what I should be doing.

However, if I established in the master that I never stopped, there would be no place for them to cut into a CU. They weren't going to put a tight lens on my face and try to pan with me as I walked around. They'd just stick with the master and let it go at that.

She mentioned that I should stop when I spoke and go back to pacing in-between my chunks of dialogue. That would establish times when I was not moving, that they could cover with a CU. Well, it made all the difference in the world. Just knowing something as simple as that. The scene went beautifully, and I found that stopping on my dialogue actually added importance to what I was saying ...and I got my close-ups!

And, the director got a better show out of it. Sometimes you may have to help. Realize that student films and/or low-budget

indie films are where most actors get their early film training and experience. Very seldom are they going to come to you knowing all they need to know.

The more you as a filmmaker know about acting, the more you're going to be able to help, the more you're going to be able to anticipate problems before they become problems... and the quality of performances you get on film will be much closer to what you want, rather than having to settle for what you can get.

Steve Carlson has been a working actor for nearly 40 years. In his varied career, he has been a 'regular' on three TV series and has re-occurred in many more, has guest-starred in over 50 television episodes from *The Virginian* to *Seinfeld*, and starred or co-starred in ten feature films. Over the years he has also become one of the most successful commercial actors in the country having filmed or supplied the voice for over 400 television & radio commercials. Mr. Carlson wrote the books: "Hitting Your Mark: What Every Actor Really Needs to Know on a Hollywood Set," published by Michael Weise Productions, 1999 (also translated into German); "The Commercial Actor's Guide: Starting, Building and Maintaining a Career" (Heinemann/released late 2005); and "Hitting Your Mark, Special 2nd Edition: Making a Living - and a Life - as a Film Actor," (Weise/ released June, 2006).

Dressing the Hordes in a Moment's Notice

Working On the Set of “A Man Called Horse II” and “Rambo III”

by Richard La Motte

I used to work with a friend and fellow costumer named Robert Labansat. Bob taught me a lot of things. His first approach to anything was: The solution to any question *has* to exist – the only real question is – *do you have the experience and imagination to uncover the answer?* I remember a sterling example to his philosophy became illustrated on a film called *The Return of a Man Called Horse*. During pre-production we were told that there would only be a total of fifty Native Americans extras used on location in South Dakota. We were going there essentially to shoot background footage in the snow for a couple of weeks, then go directly to Mexico where the main part of the film was to be shot. Accordingly, I sent 60 or so period leather ‘Indian costumes’ to the location in South Dakota and sent the rest (several hundred) to the location in Mexico to set up a department and pre-fit Mexican extras.

Once in South Dakota, when the director saw the location, he told us that he wanted to use a hundred and fifty extras the next day instead of fifty. *What to do?*

I was beside myself with anxiety. We only had sixty outfits, and we needed a hundred more. As far as I knew there was *no way* for us to come up with another hundred period leather Native American outfits by the next

morning – but, old Bob wouldn’t take ‘no’ for an answer. “Come on,” he said, “There has to be a way.” There was a very small town close to us, so small it didn’t even have a fabric shop – but it did have a feed and grain store – and there we went. At first glance there was nothing useful, then, we both saw it – a giant roll of burlap used for sacking. We bought the whole thing and went back to our little department in the local motel, where we proceeded to cut the burlap into pieces of various sizes and stapled them into square garments.

The next morning, when the extras showed up and the assistant director nervously brought them to us, we happily fit the enlarged crowd in our newly constructed burlap costumes. Once on the set we told the 1st AD to please put our best looking in front of the crowd closest to camera and our ‘burlap’ people behind. He did. The overall color looked great with the burlap matching the leather and the fifty well-dressed extras in the front of the crowd sold the look.

I still laugh when I think about it – but in the end, Bob was right, no matter the problem, the answer *does* exist – you just have to look for it with confidence.

Collaborating

On *Rambo III* there was a lot of action and that meant a lot of *stunts* and *special effects*. We shot most of the film in the deserts of Israel where we were miles from any kind of towns or other support. And, we only had what we had, in other words, no matter what the scope of the action and destruction we couldn’t have anything we didn’t have on the truck.

There were several large battle scenes where Rambo mowed down armies of Russian soldiers and that meant that we had to keep the action going day after day with some kind of system for replenishing the ‘in-front-of-camera’ Russian soldier/stunt team, even though they were constantly being shot to pieces with squibs and blood.

The effects supervisor and I parked our trucks side by side with the trailer used for changing the stunt people. Between us we set up a large tub with plenty of bottled water available.

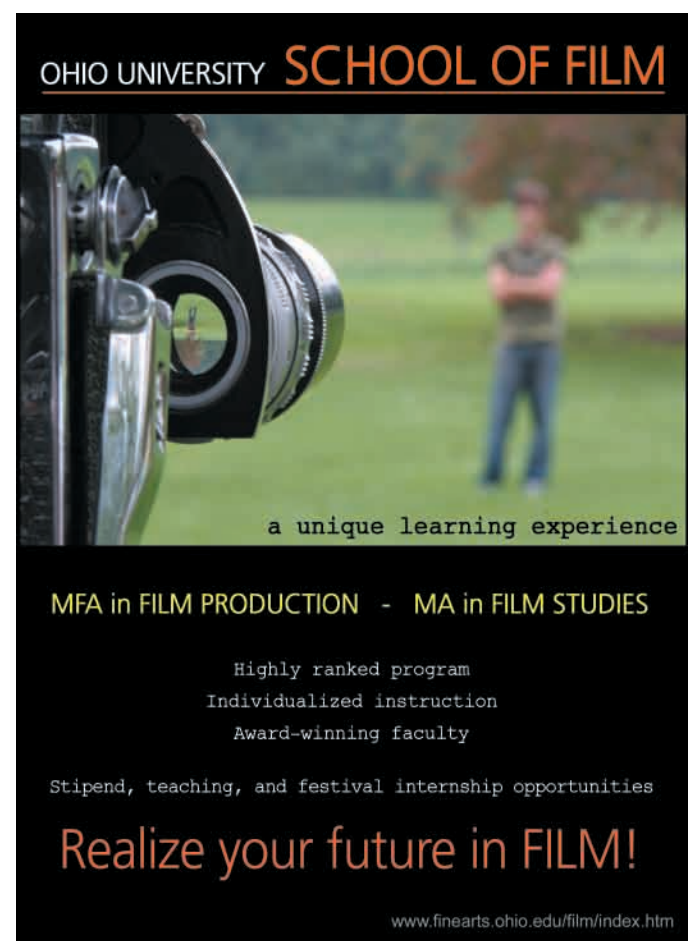
We started the day by giving Russian uniforms to the effects truck to load with squibs. The effects truck would place the blood hits, score the uniforms and pass them back. We would then dress the stunt soldiers and get them to the set where they would be rigged by the set effects person and ‘blown –up’ for camera.

Scene over we would take the stunties back to the staging area where we would undress them. They would wash up and put on a new set of rigged uniforms and head back to the set. We would then strip the used and bloody uniforms of their effects rigs – give those back to effects to reuse, then wash out the bloody uniforms, sundry them, repair them in our sewing-machine truck, then pass them back to effects to re-rig.

This system of cooperation between, wardrobe-stunts and effects allowed us to continue, day after day, for months, reusing the same uniforms in action sequence after action sequence –

Funny, at the end of the show each stunt uniform was a mass of zig-zag repairs.

Richard La Motte, a 35-year veteran of the business, has worked on numerous movies, serving as Military Costume Technical Advisor (*Last of the Mohicans*, *Pearl Harbor*), Costume Designer (*Gods and Generals*, *Crazy Horse*, *Tecumseh*, *Rambo III*, *Goonies*, *The Island of Doctor Moreau*, *The Wind and the Lion*, *Hounds of Hell*), Production Designer, Costume Supervisor, and Property Master. He is the author of the book, “Costume Design 101,” published by MWP. Richard’s website is www.RichardLaMotte.com.



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Capture the Great Dialogue Moments

Keeping Quiet on the Set

by Bryant Falk

In almost every movie you watch there is a club, party, or large group scene. Getting the audio you need from such a shoot can be a daunting task. Let's take a look at a few techniques that can help you capture that great dialogue moment and other audio that will be crucial in the edit suite.

The first important issue is, what is most important? Usually, the leading actor's dialogue is key. So just keep the set quiet while they are talking, right? *Easier said than done.* For example, everyone stops talking but one guy gets out of his chair and, ... *Screeech!* The chair legs become a nails-on-the-chalkboard experience.

Here are a few tips and elements on the set to hush up before a large group shoot.

- (1) The Extras: *Pretend talking with no talking!*
- (2) Cut the music just before shooting.
- (3) The A/C or room fans.

- (4) Glasses or silverware.
- (5) Chair and table legs: Attach soft pads.
- (6) Foot stomping: Attach foot pads where necessary.
- (7) Squeaky floor boards and entrance doors.
- (8) Have a designated coordinator handling all the group directing needed (usually the AD).

One of the biggest issues with cutting the music in a club is people start dancing off beat. This can look pretty silly sometimes. A trick is to have a music track with a low clean tone playing underneath. When you are about to shoot, shut off the music but keep the low tone. First, the tone will be below the actors' frequency range. And second, you can flip the phase of the original tone (on a separate track) and cancel out the tone completely on final mix. A sample tone could be a 50Hz sine wave, very clean and very low. If

your actor has a deep register, this may not be an effective tool.

Also, make sure to capture some crowd walla while you have them. This means without the leads talking, have everyone behave as if they were at the real event. Having this to mix in after will be a great way to add believability in the final mix, as the room size and tone will match the lead dialogue audio tracks. This is, of course, just the tip of the iceberg when recording large groups. Also, having someone with previous experience in such situations can only help get you better material!

Bryant Falk has been a producer and engineer for over 12 years working with such clients as *The Ricki Lake Show*, Coca-Cola, Sports Illustrated, Valley National Bank, and MTV's *The Shop*. His company Abacus Audio (www.abacusaudio.com) handles many aspects of the audio production field from creative and production to mixing and final output.

What Are 3 Ways Networks Acquire Programming?

Here's a Fast Look

by Stacey Parks

- (1) They acquire a finished program. This is usually the least expensive option for a network, and where you, the producer stand to receive the lowest acquisition price (the exception being if you're a Sundance Film Festival winner or something like that). Networks acquire their programs at both film festivals and film markets like AFM, Cannes, MIPTV, and MIPCOM.
- (2) They commission a program. This is the option they go for when they want to own the film or program out-right. You become a hired gun, and create the program to their specifications. A&E only does business this way for example.
- (3) They engage in a co-production agreement. This is actually the most common way a network acquires it's content.

As you can see, worldwide cable and broadcast distribution is its own beast. I specialized in it for many years, and to tell you the truth, actually prefer it over other areas of distribution. Why? Because the television business is a real "business," and broadcast buyers are eager to spend money to fill their programming slots. It's much more cut and dry than the theatrical distribution world, and a much easier sell most of the time.

Stacey Parks is the author of "The Insiders Guide to Independent Film Distribution" (Focal Press). Her website is www.filmspecific.com.

We encourage you to be a part of our contests currently running through our Video Network (www.studentfilmmakers.com/videos), and through our Film and Digital Networking Community (networking.studentfilmmakers.com). Submit and upload your entries for the *StudentFilmmakers Magazine Video Commercial Contest 2008* (www.studentfilmmakers.com/VideoContest2008) and the *StudentFilmmakers.com Screenplay Competition 2008* (www.studentfilmmakers.com/ScreenwritingContest2008). Visit the site and contest webpages for more information, news and updates on the contests, and for tips on making your entries better. Both contests are free to enter. We look forward to watching your videos and reading your screenplays.

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Makeup for Award-Winning, Cable Hit Series, *Mad Men*

Debbie Zoller Recreates Stylized 60s America

by Scott Essman

Spanning the years 1959 to 1962, the new hit American Movie Classics show *Mad Men*, having just wrapped its second season, features a host of period beauty makeups, all courtesy of makeup department head Debbie Zoller, a veteran of 21 years of makeup artistry.

So how does one approach making her show's stars look endemic to the offices of a Madison Avenue ad agency? "I researched my fingers off," answers Zoller. After combing through a host of period magazines for various beauty looks – *Life*, vintage *Look* magazines, and *Women's Home Journal* among them – Zoller determined that depending on the age of the actor, his or her character's appearance can be influenced by looks prior to and up until 1959 for the show's first season.

For creating the makeups of *Mad Men's* leading women, Zoller broke her chores down into blondes, brunettes, and redheads. "I design all of the makeups, and the different

people who work with me and I apply them," she describes. "I designed January Jones' character Betty after Grace Kelly because she is such a classic beauty. There is a beautiful Grace Kelly book, and I showed it to executive producer Matt Weiner, and he said that was exactly what we were looking for."

Zoller paid no less attention to the other actresses' integral looks. "With Joan, played by Christina Hendricks, she is like the bombshell head of the secretaries in the office," she says. "I designed her after a very popular redhead model from the 1960 model – Suzi Parker. Peggy, who is played by Elisabeth Moss, was based on her reality as a naïve 19-year-old girl coming into a man's world. "She looks very natural, focusing on her skin," Zoller stated. "I used Kate Somerville products which brings a blush to the skin. She doesn't look like she's wearing a lot of makeup."

In addition to her three main actresses all having perfectly-shaped

nails and high-arching eyebrows, Zoller noted that their overall look is very matte as it was in the late 1950s to early 1960s. "There was not a lot of shine to them – especially the lipsticks," she said.

In addition to the women, Zoller focuses due attention on her leading men. "They all have to be really clean shaven, but are not allowed to look like they have makeup on," she noted. "I used the entire line of the Art of Shaving. We used the Laura Mercier oil-free tinted moisturizer. It doesn't look like makeup, but their skin looks flawless."

Of her 16-hour days on *Mad Men*, Zoller noted that it takes between 90 and 150 minutes to get everyone ready who works in the morning including makeup and hair and undergarments. "The men will get a haircut first, and the ladies get set in the hot rollers to set their hair. Then they come to us in the rollers for makeup. If they have to put nail polish on, we do it so that it dries before wardrobe. They guys come in,

do their shaving, sit down and get makeup on."

With *Mad Men* as the current Emmy winner for Outstanding Drama Series, we can surely look forward to a third season. Anticipating future shows, Zoller noted the tight-knit family feeling surrounding the show. "In this business, you strive for it, but it's very few and far between that it actually happens. The actors respect me and I respect them, so they allow me to design whatever I want to do. Because of the trust between us, they have never really questioned my judgment."

Since the mid-1980s, Scott Essman has been writing and producing projects about motion picture craftsmanship. He has published over 350 articles as a freelancer and has produced over twenty publicity projects for Universal Studios Home Entertainment where he made video documentaries and wrote publicity materials. He published his first book, "Freelance Writing for Hollywood," for Michael Wiese in 2000, and has a book about Tim Burton due in 2009.

Featured Film Festivals

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Celtx Against Malaria Students Challenge

Important Dates: October 1 through December 31, 2008; January 15, 2009

From October 1 through Dec. 31, 2008, student media creators using Celtx will have the opportunity to create and publish their work. On January 15, 2009, three projects will be selected; creators will receive the honor of determining the country of distribution of 5,000 malaria bednets. Ten projects will also be selected at random for a Celtx swag pack which will include a Celtx jacket and 1GB USB key. The school with the most individual donations will be awarded a high definition video camera courtesy of Celtx. For more details, visit <http://pc.celtx.com/camstudentschallenge>.

The 33rd Annual American Indian Film Festival

Important Dates: November 7-15, 2008, San Francisco, CA

Over 80 new feature films, shorts, public service, music videos and documentaries from USA American Indian and Canada First Nation communities. **Featuring:** the U.S. Premiere of Drew Hayden Taylor's "In a World Created by a Drunken God"; the World Premiere of "Coloring the Media"; and the U.S. Premiere of Zacharias Kunuk's "Before Tomorrow." **Special film and music tribute:** "Remembering Floyd Red Crow Westerman (1936-2007)." AIFI's Tribal Touring Program will showcase 16 films from the "Rumsey Band of Wintun Indians," Brooks, CA; "Stop the Violence Coalition," Hoopa, CA; and the "Federated Indians of Graton Rancheria," Rohnert Park, CA. Visit: www.aifisf.com.

box[ur]shorts Film Festival is Now Calling for 2009 Entries

Submit Your Entries Online at www.boxurshorts.com

box[ur]shorts Film Festival is an ongoing festival that shows movies in multiple boxes around the world. The festival has six locations: three in Los Angeles, one in New York City, one in Basel (Switzerland), and one in Hiroshima (Japan). The screenings are divided into a **Winter, Spring, Summer, and Fall** program where the shorts loop 24/7, all around the clock, on the built-in LCD screens. In addition to the boxes, an annual event in December will announce and honor the finalists and winners. **Current film entry deadlines:** January 1st for Winter films, and March 1st for Spring films. For more details, go to www.boxurshorts.com.

Create Concept Drawings that Illuminate and Intensify the Script Narrative

Utilize this Vital Pre-Production Tool: Storyboards

by John Hart

No, drawing is not easy, but it can be learned. Albeit, easy for some, difficult for others. I started drawing in the third grade, even drawing three-dimensional objects. My talent must have come from some ancestor, as no one else in the family has that particular drawing skill. Being aware of this lack of innate drawing skills in most students has prompted me to be happily involved in a 20-year career of teaching new artists.

The Pixar Proposal

The leading animation studios, Pixar/Disney and Dreamworks have recently decided to return to the traditional hand drawn style of conceiving and realizing storyboards as an important tool in pre-production for their animated films.

John Lasseter, founder and president of Pixar, is seen recently in his studio with hand drawn storyboards and concept sketches covering the large wall behind him.

Even Peter Jackson, innovative founder of his own New Zealand digital animation studio, which he used to effectively in his *Lord of the Rings* trilogy, insists that his artists begin with hand drawn concepts and thumbnail

sketches to create new characters and production designs.

His CGI talent would then take over visualizing later, but as I keep saying, ‘the brain to the hand,’ is the surest and quickest way to one’s drawing board.

Tip #1: Simple ‘thumbnail sketches’ can be done anywhere. “It’s the concept that counts.” (In Illustration 1, simple thumbnail sketches are done on an envelope.)

So Who Needs Software?

Why invest in expensive software when one has the where-with-all to draw on your own, sketching ideas right from one’s own special imagination, an imagination when coupled with its ‘speed of light’ transmission from your brain’s grey matter through the handheld pencil directly onto the storyboard?

Learn from the ‘Biggies’:

All the great artists worked that way – Da Vinci, Michaelangelo, Raphael, right up the present with genius directors like Eisenstein, Hitchcock, Hawks, Spielberg, and Scorsese. All have made concept sketches

of the images they want to realize, whether on canvas or on film. You can start doing the same type of ‘concept’ or ‘thumbnail sketches’ by buying a sketchbook and starting, even if it’s only a scribble.

Tip #2: Keep a sketch book, and sketch ideas in your sketchbook. Start with simple forms – action is the way to go. (See Illustration 2.)

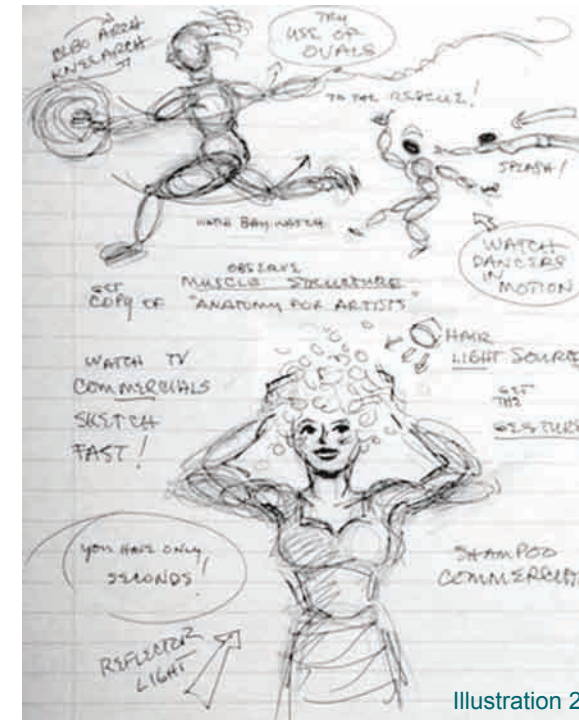


Illustration 2.

The Exterior World of Three Dimensions: Recreating it on Paper, Film, and Video

Once the rudiments of design, proportion, perspective, light and shade are mastered, along with drawing the human figure in motion (even starting with stick figures), executing fully dimensional ‘actors in motion,’ can help enormously to visualize the script at hand.

Tip #3: You can start with stick figures, and then, add on more ‘body.’ Then, add light and shade. Note action arrows – very handy for storyboards. (Illustration 3 shows starting with stick figures and ‘fleshing them out.’)

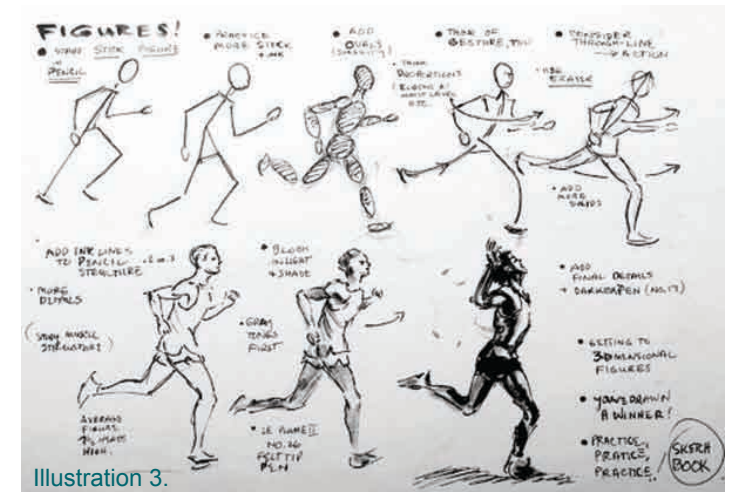


Illustration 3.

Paying Attention to Pre-Viz

‘Pre-viz’ is the new catch word for the preparations that go into the pre-production process. It is the ideal field of study or expertise for the pre-production team. Being in a pre-production meeting where all concerned are involved in and aware of the pre-viz process makes for a more relaxed atmosphere and a mutual interchange of ideas that also speeds things along, and does what the storyboard does so well – saves time and money.

Tip #4: Practice figure movement. Start with stick figures. Principle of thirds. (Illustration 4 shows ‘stick figure’ drawn towards ‘full figure.’ Principle of thirds for true proportion.)

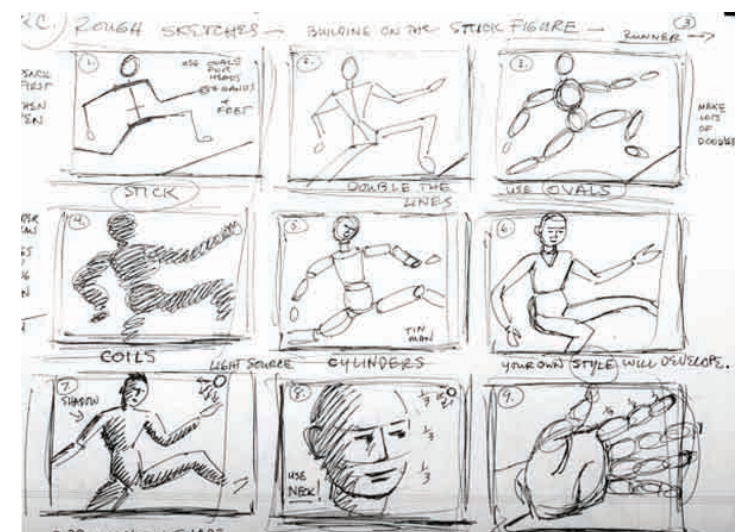


Illustration 4.



Tip #5: Be aware of thirds for proportions. Sketch your own hand! Practice everyday, and you'll get better at drawing every day. (Illustration 5: Sketching the face and hand; the principle of thirds in the human face.)

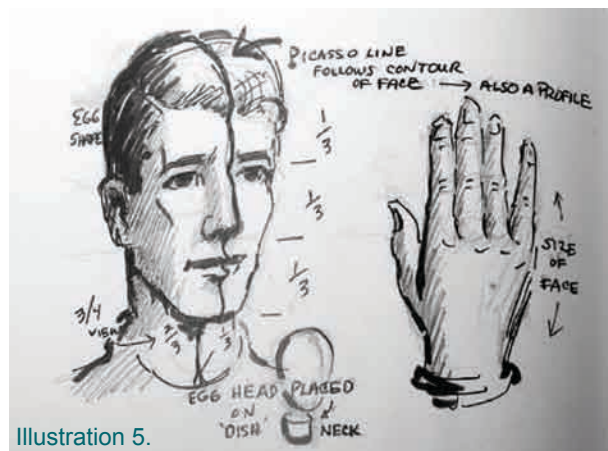


Illustration 5.

The following are photo illustrations are frames taken from my video documentary, *South Street Seaport*.

Illustration 6: Principle of Thirds. Note the cameraman in foreground, crowd in middleground, and pier in background. The crowd takes up the bottom two-thirds of the frame. The pier and sky take up the top third of the frame.



Illustration 6.

Illustration 7: Photo for storyboard. Note the cameraman in foreground, the dancers occupying the middleground, and the sign and building in the background space.



Illustration 7.

Illustration 8: Be aware of one-point perspective. Note that the railing in the left of frame to the right of the figure (placed in the left third of the frame) recedes to a vanishing point on the distant shore just above the railing.

I believe that the new filmmaker will need to follow these professional compositional devices that apply to any frame of film, these historic artistic principles for correct placement of figures. Objects or structures drawn in the storyboard frame need to be adhered to, or that Hollywood professional polish will simply not be there.



Illustration 8.

Great design is about developing a sense of proportion, which will impart an image created by an artist.

In Illustration 9, not only do we have the frame's division into 'receding' planes – foreground,

Illustration 9.



middleground, and background (the red figure, the sail boat, and the buildings in the background) – but the red figure occupies the left third of the designed frame.

The hull of the ship splits the frame into the bottom third (the water) and top two-thirds (the sails and background).

Tip #6: Basic light and shade sketching on graph paper brings out the 3D quality in any object. Notice the light source in Illustration 10. Concept: Light causes shadows.



Illustration 10.

The storyboard then consists of making a series of sketches where every basic scene and every camera set up within the scene is illustrated. It is a visual record of the film's appearance before shooting begins.

The storyboard artist is an integral part of the visualization process, often coming up with concept drawings that illuminate and augment the script narrative.

So, do carry a sketchbook at all times and quickly draw very basic sketches of the people, places, and objects that you encounter in everyday life. When you render these sketches, keep in mind proportion – of the body, of the object. Even if the sketches are not perfect, it is practice that helps you develop your own drawing style.

If you are just starting a filmmaking career, you have to be familiar with utilizing this vital pre-production tool – storyboards.

By planning effectively, communicating clearly and accurately, while submitting strong visually exciting storyboards, your director will be eternally grateful.

Remember, you don't have to be a Rembrandt in order to tell a story with pictures. Whatever your artistic ability, from stick figure sketches to polished realism, you can use basic drawing techniques and conventions to plan and communicate your film's story with effective storyboards – a vital skill for all budding filmmakers.

Good luck!



Five Towns College Prepares Students for Professional Work

Community Collaboration, State-of-the-Art Equipment, and Hands-On Training

Located in Dix Hills, Long Island, New York, Five Towns College's community of artists and educators get their students rolling through hands-on work with state-of-the-art film and HD cameras, upgraded Mac labs, and student and teacher collaborations. *StudentFilmmakers* Magazine interviews Richard D'Angelo, Chair of the Film/Video Department at Five Towns College. D'Angelo takes five with *StudentFilmmakers* Magazine to

talk about new classes, equipment, and FTC's philosophy.

Has the evolution of film technology and film industry trends influenced the curriculum at Five Towns College?

Richard D'Angelo: We have added new classes over the past year. We have added "Commercial Production," which has the students making professional commercial specs with HD and film using marketing and branding images.

Another new class is "Independent Filmmaking," where the students learn about distribution, promotion of films, how to reach a global audience, and study select works of some of the best independent filmmakers.

We have also modified classes across the board by introducing new software in our Digital Editing, Advanced Editing and Producing classes. This year we have reworked an old class "Basic Set Design" into

"Film Production Design." This class educates film students on the job and function of a film production designer.

Next semester we will also be adding a "Documentary Production" class followed in the following semester with a "Horror Cinema" class.

What kinds of cameras and what kind of editing systems do the students use, and how available is the equipment for

the students? What is the camera to student ratio?

Richard D'Angelo: We use a variety of cameras; Arri SR, Arri SR2, Arri SR3, Canon XL-2, Panasonic HVX 200, and the Sony EX3. We have just updated our Mac lab with brand new iMacs and have personal Mac Pro stations. The students cut on Final Cut Studio 2. We have 40 computers with FCP software, Creative Suite, After Effects, Gorilla Producing Software, and Frame Forge. The camera to student ratio is 1 camera for 5 students (1/5).

What is the teaching style or philosophy at FTC? What is important?

Richard D'Angelo: We created a community of filmmakers that respect each other's styles of filmmaking. To work with the understanding that every time you write a word for a script, shoot a frame of film, or direct an actor, it's a unique way that should be appreciated and supported by the

Film/Video Division community. The students are encourage to work on each other's projects, as part of a 45 crew hour requirement per semester, doing various jobs such as camera, electric, grip, sound, and tech.

We believe in a productive class environment where the students should be working on film and video projects as they learn the fundamentals of the craft. It's not about teaching cinematography or editing with just the tools (cameras and programs) but the philosophy of the art of filming and editing. As a student learns the history of filmmaking, they are encouraged to embrace the aspects of the genres they like and learn how to incorporate it into their own styles.

The job of educating is also to prepare our students for professional jobs as filmmakers and video artists. We encourage students to do internships at production facilities, studios, and networks in the tri-state area. We are also privileged to have alum students working in the field (Panavision, Kingsworld, VH1, MTV, etc.) who help current students with internships and jobs.

What is important is that no student's vision is left un-ignited to spark an imagination of creative work that will tell stories to entertain audiences from their college days long into their work as artistic professionals.



School of Visual Arts Fills a Void in NYC with New MFA Social Documentary Film Program

All Signs Point to New York as the Epicenter of the Documentary Filmmaking World

The School of Visual Arts (SVA) in New York announces a new Master of Fine Arts degree program in Social Documentary Film, which will begin in the fall of 2009 in a brand new facility built for the department. *StudentFilmmakers* Magazine gets the insider exclusive in a Q&A with Niki Bhattacharya, Director of Operations for the MFA Social Documentary Film department at SVA. Bhattacharya talks about the new program, its new cutting-edge, high tech facilities and equipment, and chats about the trends in the documentary filmmaking world and documentary filmmaking community in New York City.

Could you talk a little bit about what's going on in the documentary filmmaking world and any industry trends that lead to SVA opening up a

new documentary filmmaking masters program?

Niki Bhattacharya: All signs point to New York as the epicenter of the documentary filmmaking world. Documentary programs are increasingly sold to television networks rather than theatrical distributors, and many networks have non-fiction programming offices here – Sundance, HBO, National Geographic, TruTV, Showtime, Discovery. Also, NYC is home to channel Thirteen, NBC, ABC, CBS, Food Network, etc. Not to mention the dozens, if not hundreds, of production companies in the area who work in non-fiction films and television programming. There is a large documentary community here in New York, and there are jobs for non-fiction filmmakers. The large and supportive community and the opportunities for the students are

the main reasons why the School of Visual Arts started the Social Documentary Film program. There is no program like this on the East Coast, and with such a rich non-fiction community here in New York – it seemed like a void that needed to be filled.

Tell us more about SVA's new program.

Niki Bhattacharya: The new MFA in Social Documentary Film program is committed to teaching the next generation of social documentarians. Utilizing the latest cutting-edge, state-of-the-art HD equipment and coupling that with the timeless craft of storytelling – students will leave the program armed with the tools to carve their own niche in the film world.

What new equipment and facilities will be available in the new building and theatre for the students?

Niki Bhattacharya: The MFA Social Documentary Film department will have a brand new space on 21st between 6th and 7th Avenue in the heart of Manhattan. The space will include five editing suites, at least one with full

finishing capabilities, a theater style classroom, a large equipment room, text and film library, as well as work space for students. This department will serve as their home away from home, and we are proud to say that it will be brand new and waiting for the inaugural class come fall of 2009.

What cameras and editing systems will be available for the students to use?

Niki Bhattacharya: We are still working out exactly what equipment we will bring into the department in the spring of 2009. Industry technology is moving at a rapid pace, and we are waiting for some of the big manufacturers to release some upgrades and new versions of cameras, storage systems, software, etc., before we make any final decisions. We do know that our equipment will be HD and the camera system will be tapeless Sony or Panasonic cameras. Our editing systems will be primarily Final Cut Pro, but the students will also be exposed to AVID editing systems.

When will you be moving to the new building?

Niki Bhattacharya: We will be moving in July of 2009. Next summer. We can't wait!

Is there an estimated time when the theatre will be in use?

Niki Bhattacharya: The theater renovations will be done in the beginning of the new year and should be ready for use in January 2009. It will be a totally renovated and updated beautiful theater with the latest HD capabilities.

Could you talk a little bit about who will be teaching the courses in the new program?

Niki Bhattacharya: Our faculty is the best in the business... Oscar and Emmy nominees and winners, Peabody, Sundance, Director's Guild award winners – just to name a few of their accolades. They are people who have worked on many of the most important and well-known documentary films of all time. Importantly, they are all people who are still working in the industry today. These are not tenured professors – they are instructors who are still working in the field and making the documentary films and series that we see on television and the screen.

Just to name a few of the instructors who will be teaching the core classes... Emmy award-winning producer/director Maro Chermayeff is the Chair of the department. Brett Morgan, Oscar nominee and Sundance Special Jury Prize winner will be teaching directing classes. Deborah Dickson, three-time Oscar nominee will also be teaching directing classes. Bob Richman will be co-teaching the cinematography classes. Oscar nominated editor Ann Collins will teach editing classes. And, Oscar award winner Maryann DeLeo will be teaching visionary journalism classes...

Could you share some of your thoughts in relation to social documentary filmmaking?

Niki Bhattacharya: Social documentary filmmaking is a critical element in exploring both humanity and life in general – the way that anthropology, psychology and sociology study what makes people tick – documentary filmmaking is important for us to study our history and explore our path as inhabitants of the earth.



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Paul Gavin

Profile: PaulGavin

Job: Producer / Director of Photography

Location: Edinburgh, United Kingdom

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

Paul Gavin is a producer and director of photography based in Edinburgh. He produces feature films and television drama, and works freelance as a DOP and lighting cameraman on features, drama, documentaries, music and commercials.

Biggest Challenge: "To produce a high quality full-length feature film on a budget of \$1 million."

Solution: "I looked at crew currently working on features and drama, and identified those who were capable of working in higher grades than they were currently employed. I offered them higher grades and credits in exchange for working at lower rates. I also sourced great deals on equipment and post-production in exchange for enhanced credits."

Favourite Technique: "Do not over-light. Use the capabilities of the camera to reduce the use of artificial lighting as much as possible - this achieves a natural look."

Favourite Tool: "My eyes! And my spotmeter. And a monitor which is correctly set up!"

Current Projects: "I have just finished *Elvis (Eilbheas)*, a 60-minute drama for the launch of the new BBC Gaelic Channel."

Background: "Born and educated in Edinburgh, I initially developed an interest in theatre lighting whilst working with Bristol Revunions Theatre Company during the Edinburgh Festival Fringe. I studied Photography and Film at Napier University followed by work as an OB cameraman with Moray House University outside broadcast unit, then decided to pursue a career as a freelance cameraman."



Gavin has since achieved wide recognition as a documentary cameraman, working all over the world from Tihar Jail in Delhi (Asia's largest jail) and the war zones of Angola (BBC's *Dear Bill*) to the exotic Tropicana Club in Havana.

"In the UK, I worked with brothers Andrew and Kevin MacDonald on the ITV series *Shadowing* and subsequent BBC documentary *Digging Your Own Grave*, in which director Kevin followed his brother Andrew's attempt at producing his first film, *Shallow Grave*. A working partnership with director Francesca Joseph led to the hugely successful BBC docusoap *Driving School*, followed by BBC's *Picture This*, an RTS Award winning programme, *Four Tarts and a Tenor* with the late great Pavarotti."

In '97 Gavin began working on television drama. *Bombay Blue*, a £2.2 million detective drama series, was Channel 4's largest commission in Scotland at that time. It was one of the first high-profile drama series to be filmed on digital format, and Sony



exhibited Gavin's work at industry events to illustrate the benefits of originating television drama on digital as opposed to film. In 2003 Gavin was cinematographer on the BAFTA-nominated (Best Short Film category) 35mm short *Candy Bar Kid* with



director Shan Khan, for which Gavin was presented with a Kodak BAFTA Swan Award.

"I went on to film the 13-part series *Hollywood Dreams*, an entertainment series for Cineflix International, following young hopefuls looking to make it or not in Hollywood. This series screened primetime across US, Canada and the UK. I was then approached by Exec Producer Sandra McIver to DOP on BBC Scotland's soap *River City*, completing some 100 episodes. Most recently I filmed the documentary series *Building the Biggest*, filmed on HD for the Discovery Channel.

Gavin's drama work continued with the full-length feature film *Gamerz*, filmed in Scotland on HD and enjoying success at film festivals around the world. *Gamerz* has been twice nominated for a Méliès D'Argent Award, has secured distribution in both the US and UK, and had its UK theatrical release in February 2008 via Cineworld.

Photos by George Geddes. Behind the scenes of *Eilbheas* (Gaelic for Elvis), a 60-minute drama for the BBC.



Rich Prepuse

Profile: CineGuerrilla

Job: Director / Video Photographer / Camera Operator / Editor

Location: California, United States

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

Rich Prepuse is the owner and director of production company, Cine Guerrilla. "Specializing in run-and-gun, hi-def tactics and guerrilla visual acquisition, I direct and shoot for the company and also edit my own stuff. During any down time, I also enjoy working as a freelance camera operator for various companies and projects. It adds variety to my work so it's not always the same thing."

Biggest Challenge: "One I can remember recently involved sound. It was an interview portion for a reality show. As my sound guy was pulling the gear out, he'd noticed the shotgun mic was missing from the audio case. Up until now the mic has never surfaced, but was in the bag before we arrived for the shoot. It was a weekend, after hours, and miles from any sign of help, or an 'equipment rentals' sign at that. Anyhow, the actors were in their places, my shot was lined up, the whole room was quiet. Everyone was waiting – *what to do?*"

Solution: "Luckily, I always carried an extra handheld mic – not a shotgun mic – usually a cardioid stage/vocal mic, in my camera case which I use for quick unexpected interviews and 'man on the streets'. We pulled it out, mounted it on the boom and rolled tape. The location was nice and quiet, so we were able to pick up some nice dialog. I framed it tight so the soundman was able to hold the boom closer to the subject without me seeing it on camera."

Favorite Technique: "I've always preferred using a remote zoom control if I were to shoot anything with any type of movement. When doing handheld, I like to use my monopod for extra stability, and it still gives me the 'off the tripod' look. Propping myself up against a tree or a wall is always best to get steady, handheld shots. Having a strong midsection such as core and abs are good to have for accomplishing steady shots."



Favorite Tool: Panasonic HVX200

Awards: Won a 2004 Classic Telly Award as a Video Editor.

Interests: Mountain biking, off-road quad riding, basketball, Filipino martial arts, digital photography.

Filmography:

K1 Speed Irvine Commercial (2008) by Geobeats – *Director, Camera*.
The Counter Burger Commercial (2008) by Geobeats – *Director, Camera*.
'Tambang' Music Video (2008) by Cine Guerrilla – *Producer, Editor*.
The Tantric Master (2008) by Penny King Prods – *Editor*.
How to Remove Gum from the Bottom of Your Shoes (2008) by Howcast – *Director, Camera, Editor*.
Super Door Stop (2008) by T3 Productions – *DP, Camera Op, Editor*.
APB2000 (2005) by Diamond Pictures – *DP, Camera Op, Editor*.
Realty Access TV (2004) by Media Connection, Inc. – *Director, Camera, Editor*.
MediPlus TV Spot 1 (2004) by Media Connection, Inc. – *Director, DP, Editor*.
Roughnex Instruction (2004) by ME Entertainment – *Director, Editor*.
Continuing the Legacy (2004) by MBI/BNSF Railways (2004 Telly Award-Winning Documentary) – *Editor*.
Making the Concert (2003) Narleen Kristel Music Studios – *Camera, Editor*.
Tomorrow's Divas (2003) Narleen Kristel Music Studios – *DP, Camera, Editor*.
APFTrade Show Commercial (2003) JMJ Productions – *Director, Editor*.
Cheat! (2003) by G4 Network – *Camera Operator*.
Off Road & RV Show (2002) by Griffin Entertainment – *Camera Operator*.
ASP Xtreme (2002) by Griffin Entertainment – *Camera Operator*.



Kristian Sensini

Profile: keyes

Job: Composer

Location: Italy

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

Kristian Sensini is a jazz/classical musician and composer. He plays the flute and piano.

Work: "I create soundscapes for movies, television shows, videogames and advertisements. I've written instrumental music since age 14. People have always told me that my music could be used for moving pictures. I was lucky enough to have grown as a child in the eighties and have listened to great film music composers scoring my favourite movies, such as the *Star Wars* saga, *Back to the Future* trilogy, and all the eighties blockbusters. As a musician, I'm really interested in music that is interesting and complicated from the harmonic and rhythmic point of view but sounds 'easy' from the melodic side. Frank Zappa, for example, or Debussy, Dvorak, Satie."

Biggest Challenge: "The hardest thing is to write music for images without images. This happens when you must write only having the script – or when you must write generic music for libraries, advertising or documentaries."

Solution: "'Imagine the images.' Not having the visual medium shouldn't lead you to 'overscoring.' Create music that is by itself complete and independent. Good music for images is the kind that becomes one thing with the picture."

Favorite Technique: "When I write music, I don't start from a melody, a leitmotif, but from a 'good idea' – it could be an instrument, a particular sound I have in mind, a special harmonic progression, a rhythmic pattern or even an 'odd noise' that I can use as a musical instrument. Then I write a short sketch of the composition, how it

starts, how it evolves and grows, and how it ends. This gives me the unique gift to write at the end really interesting and fascinating melodies."

Favorite Tool: "The first is my good old piano that gives me the chance to listen in my mind to the orchestral sound of the piece. The second, of course, are my computers, Cubase – I've used it for about 15 years now – and various virtual instruments and sound libraries. Musical ideas are important, as much as the sound quality."

Current Projects: "Just finished rescoring the movie *Apette* from the Italian director (Cinecitta award winner) Andre Baldassarri. I started to work and write music for the movie *Monkeyshine* by Nathan Spencer, but they eventually chose to go a different way, using soundtracks made of songs instead of instrumental music. It's a choice, but a shame. I think when the music and the picture are good, the project doesn't need conventional, easy listening songs with lyrics."

Background: "Worked a lot for music libraries for Mediaset and R.A.I., the biggest television network in Italy. It's challenging work because you have to imagine different situations when you write – from ethnic music, to jazz, to pop tunes, to Latin ones... You must work a lot with imagination and intuition, catch the ear's attention in a few seconds and write quality music. The good thing is that you have a lot of freedom. You're free to experiment new things and not have the director say, 'It's good but try this little change,' and, in effect, you understand you have to rescore the whole thing. Lucky, I've had the opportunity to work often with directors that understand the musical world and how it works and that are really clear about what they want about the music."





Many Thanks

Ira Tiffen



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Bryant Falk



Julia Camenisch



Jack Anderson



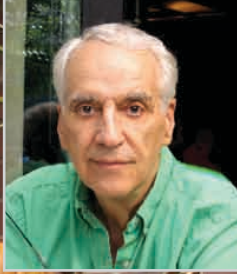
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Stacey Parks



John Hart



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