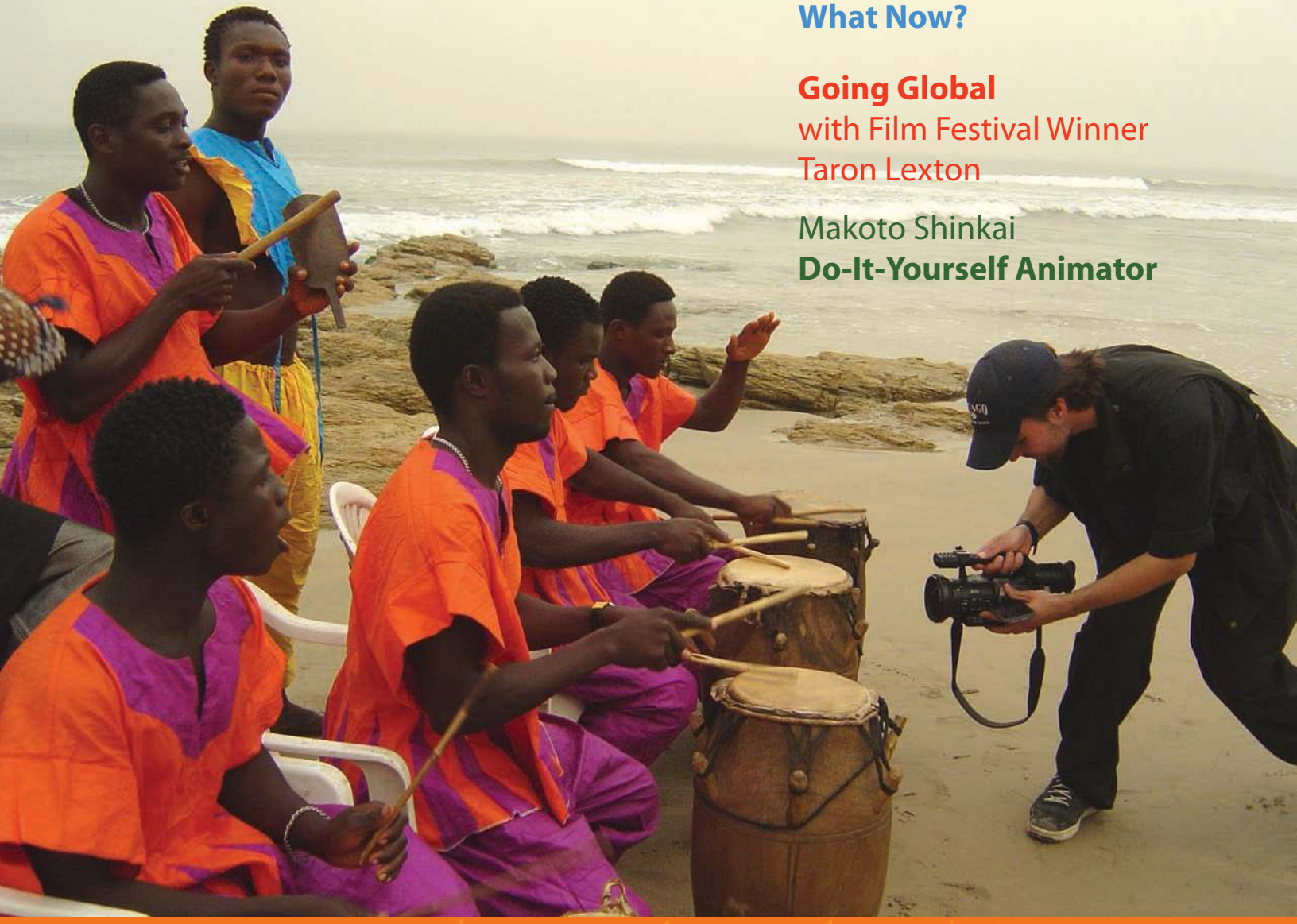
May 2006

studentfilmmakers



RED ONE
Is It Real?

All This HD Footage…
What Now?

Going Global
with Film Festival Winner
Taron Lexton

Makoto Shinkai
Do-It-Yourself Animator

NEW

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Hard Drive Recording
The Answer or Just
More Problems?

13 Things Bad Screenwriters Commonly Do

Lighting on the set

Roy H. Wagner, ASC is a 40-year veteran, two-time Emmy-winning cinematographer, and named by Kodak as one of the "Top 100 Directors of Photography."

Mr. Wagner is a well-known director of photography for numerous film and television productions including *House*, *Nick of Time*, *Nightmare on Elm Street III*, *Beauty and the Beast*, *Quantum Leap*, *Pasadena*, and *CSI: Crime Scene Investigation*. Wagner was Emmy-nominated two additional times for Robert Altman's *GUN* and the movie "*Disaster at Silo 7.*" He was also nominated for an ASC Award for "*Beauty and the Beast.*"



Photo of Roy H. Wagner, ASC on the set of the television series, "*House*"



Join Online Forum Moderated by Roy H. Wagner, ASC

Every single one of those lamps has a purpose. The large Big Eye 10K lamps are used to light the window shade. The Par Cans house medium beam par 64's. These lamps offer an enormous amount of punch. Each one adds a specific portion of the shaft of light that blazes through underneath the window shade. I threw a large amount of light through a very narrow opening. A fitting parallel would be to throw 10 gallons of water into a 5 gallon bucket. That excess water has to go somewhere. In lighting I know that the film stock will hold a given amount of overflow (highlights). My problem is to have enough light in the shadows for exposure. They don't expose themselves. In life, sunlight or natural light blends from the point it strikes into the shadows. That same illusion has to be created for film.

Roy H, Wagner, ASC, Director of Photography

Post your questions, comments and ideas related to Directing, Lighting, HD, Cinematography, Production and Post Production in the Studentfilmmakers.com forums.

Publisher's Desk



*StudentFilmmakers.com has a total of **83,618 unique visitors** to the website in April and Introduces a New Monthly Trade Publication at the National Association of Broadcasters Conference.*

We launched our new magazine at NAB2006, and it was raved about! One cinematographer coming back to our booth to sign up after picking up and reading the magazine the day before told us that our magazine was the best read of all the magazines at the show. Here's some of the recent feedback we received.

"Congratulations for the wonderful Premiere issue of the magazine...Fantastic...Very intelligent and compelling articles reflecting the unbiased viewpoint of studentfilmmakers.com on filmmaking as a whole international, collective though intimate and personal process... Amazing and surprising..." ~Subscriber Comments from Wesley Sena, CA

"Hi Kim - received the shipment of *StudentFilmmakers* today - fantastic! The students are all over it, what an impressive first issue! Great articles, excellent range of topics, its very impressive. Thanks for producing such a great magazine, we're all looking forward to the next issue already,..." ~University Instructor Comments from Howard Phillips, Associate Director, Digital Film at CDIA at Boston University

"*StudentFilmmakers* --the magazine-- combines just the right blend of literary and visual esthetic. Unlike the slick, glossy, overblown consumer and trade film magazines this publication is earthy and connects on every level with the student filmmaker. The information is vital and urgent. Congratulations on a superb effort and for your contribution to the world of student filmmaking." ~Jim McCullaugh, former publisher of *American Cinematographer* and former Executive Director of the American Society of Cinematographers

"I received the premiere issue of *StudentFilmmakers* magazine today and it looks great! Had the chance to read some of the articles and they were very diverse, engaging and informative... ~Len Guercio, Film Lab Coordinator/Adjunct Professor, Film & Media Arts Department, Temple University

After attending NAB and seeing the HD mania at full throttle I want to point out that it is important to remember, it is not the technology that makes a good film. It is the story and how you tell the story. A good well told story moves me and leaves me something or changes me in some way. The highest breakthrough cutting edge technology will not do this without a passionate artist with a vision operating it.

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

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The # 1 Educational Resource for Aspiring Film and Video Makers

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Taron Lexton filming "*United*" music video in Ghana



RED ONE
Is It Real?

by Jon Firestone

Red One Front View

Known about previously by only a small group of filmmakers, Red Digital Camera Systems announced its new camera known as RED ONE to the world at NAB. The camera which claims to have skipped several generations of evolution, making bold claims which promised to blow the doors off of the industry, has finally announced its pricing and provided castings of the camera body. The RED ONE is a cinema style, digital camera, whose specs compete and even beat the specs of the high end Digital Cinema cameras costing hundreds of thousands of dollars. The specs of this camera are a filmmaker's dream, including an 11.4 Megapixel, super 35mm-sized CMOS image sensor, a PL mount to accept cinema lenses, dual link HDSDI and 4K capture capabilities. All this for a base camera price of $17,500 in a camera body weighing less than 7 lbs.

It didn't take long for the word to get out, and this was the hot topic at NAB. An unknown camera company, with amazing claims at a price that seemed impossible. Who are these guys, shrouded in mystery in their red canvas sided booth, which housed the seemingly top secret camera? Red's booth was not a large one by comparison to its competition, yet seemed to always have a steady crowd gathered around it. The marketing of this product could even put Apple to shame, with claims as bold as Rendering Obsolescence, Obsolete.

The first question of course is if this camera is real. To answer that question, let's look at the company and people behind this camera. With titles such as Mad Man and Leader of the Rebellion, and technology like the Mysterium sensor and a camera body that looks like it's straight out of a sci-fi movie, it is obvious Red is no ordinary company. The founder of this company is no stranger to this rogue sprit and going up against the odds. If this camera seems to be the camera that you would build, if resources were no object, well then, it's no surprise that this is the camera that billionaire Jim Jannard decided to build himself. Jim is said to own thousands of cameras from 35mm stills to probably every HD camera model available, this is one of his passions. And when realizing that Jim used similar techniques, with similar titles to build his other very successful company, Oakley, (yes, the sunglasses company), it makes you wonder if maybe, these guys with their maverick spirit could actually pull it off.

So the question then is how they can do it when no one else including the electronics giants has. While there are great cinema style digital cameras out there and have been for several years, comparable cameras cost hundreds of thousands of dollars and have difficult workflows at best. Red is building their cameras not five years ago but now. They are taking advantage of the technology that is available today, or will be in the near future. They have ditched the tape deck, and will record to memory cards,