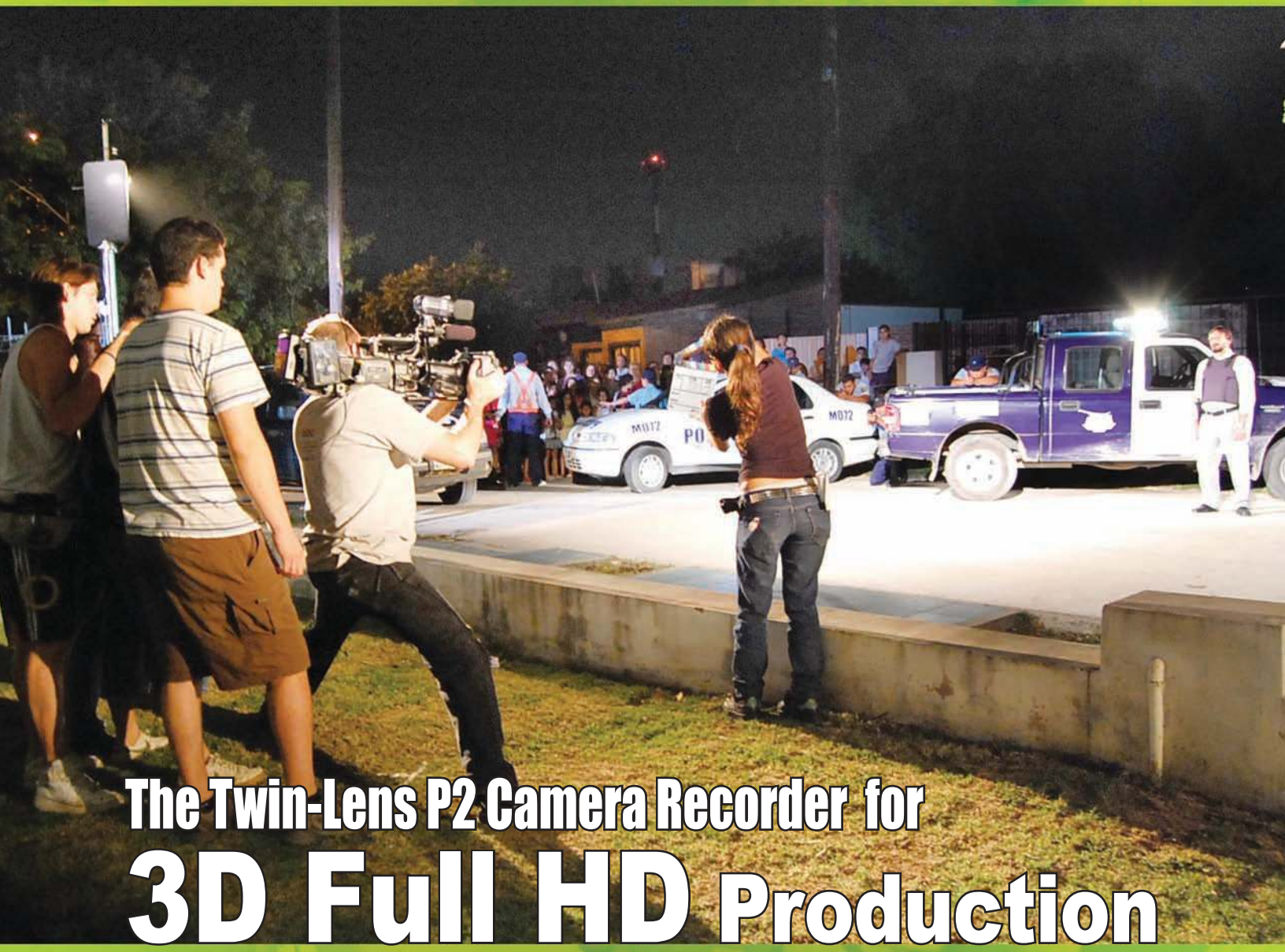
May 2009

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The Twin-Lens P2 Camera Recorder for 3D Full HD Production

Lighting for an HD Multi-Camera Shoot

Just Say No to Three Point Lighting

Creating Journalism in a New Way

17 Scene Reversal Ideas

Audio Techniques for Animation

Best Practices for Monitoring Your Soundtrack





Publisher's Desk

On the Cover this month is a concept model of **Panasonic's new 3D Full HD Production System**, which is expected to be the first of its kind in the industry. The system consists of a twin-lens P2 professional camera recorder and a 3D-compatible High Definition Plasma display. Read about it in the Tech Focus department (pg. 14).

Also on the cover is a production still from the project *El Serial* by independent filmmaker, Christian Leiva. It's an exterior POV night scene shot in Córdoba, Argentina. Camera operator **Eddie Brian Semaan**, who is one of our **Featured Networkers** this month, is using the JVC GY-HD 251-E, which is the European/PAL version of the JVC GY-HD 250-U, with a Fujinon TH13x3.5BRM wide angle lens connected to a Chrosziel MB 450-01 mattebox. The camera was recording to a Focus Enhancements ProHD DR-HD100 hard drive (100GB) and powered by an IDX Endura Elite battery. DP Jonatan Magario and camera assistant Pablo Soto are also working on the set (standing behind Eddie). Working the time slate is 1st AD Parvati Torres.

Our long-time online forums member Laurent Andrieux who is a DP in France debuts in this edition with his article, "Lighting the 'Whale Room' for an HD Multi-Camera Shoot for a Television Satellite Channel" (pg. 4). Be sure and read all the articles in this edition' s Cinematography, Broadcast Journalism, Tech Focus, Screenwriting, and Music & Sound departments.

On Friday, June 5, 4pm to 9pm, and Saturday, June 6, 10am to 5pm, *StudentFilmmakers* Magazine and StudentFilmmakers.com will be exhibiting at Cine Gear Expo 2009, at the Paramount Pictures Studio Lot in Hollywood, CA. The following week on Thursday, June 11, 2009, from 11am to 7pm, *StudentFilmmakers* Magazine and StudentFilmmakers.com will be exhibiting at HD Expo in Chicago, IL, at the Navy Pier. Visit our exhibit booths, network with SF staff, and pick up complimentary editions of *StudentFilmmakers* magazine.

We look forward to seeing you at the next industry tradeshow and at our next educational workshops here in New York City.

Never stop learning, never stop networking.

Enjoy this issue!

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

studentfilmmakers

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On the Cover

Exterior POV night scene in Córdoba, Argentina.
Eddie Semaan is shooting with the JVC GY-HD 251-E (European/PAL version of the JVC GY-HD 250-U).

Lighting the 'Whale Room' for an HD Multi-Camera Shoot

for a Television Satellite Channel

Let's keep the challenge alive!

by Laurent Andrieux

I was asked to light the Whale Room in the Oceanographic Museum of Monaco, located on the sea border in Monaco-Ville, Monaco. The Whale Room has a huge whale skeleton suspended from the ceiling about 20 feet high. The room itself is about 100 square feet and naturally lit by the sun through many windows, plus ancient and beautiful 19th century practical lights.

I'm lighting for an HD multi-camera shoot for a television satellite channel. The Prince of Monaco is our main guest, and the room definitely needs more light to look good on television. In total, there will be 8 people on the set.

The director, Yves Barbara, who directs the French president's TV shows, wants a warm light. I also would like it soft.



Sources that light the Whale Room; direct sun through the ground floor windows, sun through warm curtains on the first floor, and ancient 2900K practical bulbs all around the room.

The Whale Room in its natural ambient light. A mix of color temperatures.



The Whale Room, lit (before corrections). On the top left, we can see a 5 kW, Chimera, and Cosmetic Peach.



I want to keep the natural light of the place. The mix in color temperatures gives a special mood to it. I want people to be able to recognize it. I don't want to fake it. I will enhance it. Also, I don't want any lights to be on stands on the set, so that the director can put his cameras in almost any position he wants.

I won't be able to put gels on every window, as there are too many windows. I only have a half day to set things up, and another half day for rehearsals and corrections. I also have only one gaffer with me.

But we're going to use about 50 kW anyway, and the cameras will work between 4 and 5.6 with a - 3 dB gain.

And, the production has limited resources to do the gig.

Let's keep the challenge alive!

This is the set-up I used for the shoot:

* With limited resources (no towers), 2 6kW HMI Cinepar were put on the only balconies available with 1 on each main window around the set. Gelled in 1/2 CTO to match the average inside color temperature plus ND 6 and half white diffusion. They will provide hard cold backlight evocative of the sea and sun proximity.

* 2 5kW tungsten Fresnel lamps for the guests. Both equipped with Chimeras and gelled with Cosmetic peach. It allows me to match with the practical lights and give a soft, warm look to the faces.
* 2 1kW tungsten Fresnel lamps as a backlight on the guests.
* 3 2kW tungsten Fresnel lamps for the Prince and the MC, also with Chimeras and Cosmetic Peach.
* 2 5kW Tungsten Chinese lanterns as a key light for the whole room in the background.
* 2 1kW Tungsten Fresnel lamps for the whale.
* 2 redheads for the background walls.
* and a series of 1 kW, 650, 500 Fresnel lamps for the showcases and different elements around us, that had no practical light at all.

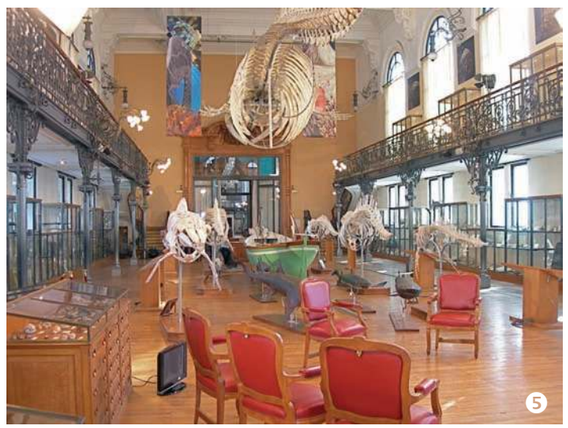
I liked the challenge, because I think we did respect the natural ambient light, managed the sun quite well and had a very good image for a television show.

Photos by the author.

Laurent Andrieux is a director of photography, camera operator, and cinematography teacher based in France. http://www.cinematographie.info


4


3


5


6


8


7

photo 3
The starting frame of the dolly track camera. A 650 W Fresnel enhances the diver. On the top right, there is the other 5 kW, Chimera, and Cosmetic Peach.

photo 4
The dolly track camera, and the dead angle for the sound guys. Behind them is the South West window.

photo 5
Dropping from the ceiling is the famous whale skeleton.

photo-6
These windows weren't gelled yet.

photo 7
On top, one of the 5 kW Chimera, and on its right is one of the 5 kW Chinese lanterns.

photo 8
The Whale Room seen from the outside. We can see one of our 6 kW HMI on the South-West balcony.

3 Reasons Why to "Just Say No" to Three Point Lighting

Demystify the 'Holy Trinity' of Lighting

by Dean Goldberg

Key, fill, kicker; the holy trinity of lighting.

It's the first thing most novices learn in a production fundamentals class. Yet walk onto any set in Hollywood, or a location shoot in Madrid, for that matter, and you may find it's not that easy to spot the holy three. *Why?* There are lots of reasons, but I'll save some trees and whittle the reasons down to a few really good ones.

Let's begin with the most important reason. *The traditional lighting model that I learned at film school many years ago, and is still being taught today, is based on a lighting scheme for Black and White still photography.* Established in the days of slow film and hard lighting, the traditional key light brought the subject out of the darkness, literally, while the fill light exposed the area surrounding the subject. The ubiquitous kicker, or backlight, gave those movie stars that famous magical *glow* – picture Bette Davis in *Dark Victory*, Jean Harlow in *Dinner at Eight* or Joan Crawford in *Mildred Pierce*. In the high gloss movies of the thirties and forties, that lovely halo would follow movie stars wherever they went, from dawn to dusk. *Whadda light!* While many of the functions of the traditional *key* light have long been laid to rest, that ole kicker is still following actors around, even today. And while the universal use of color film can take the blame for the downfall of the hard light key (in many instances, not all – see I'm covering my bets already), the kicker still adds that special, *star* quality that will never be out of date.

My second good reason for wanting the three point lighting model to be stuffed in our collective attic, is film speed – and in the case of video, well, is that digital video can practically see in the dark these days. Shooters simply don't need as much light as they did in the old days. That doesn't necessarily mean that we need less lighting, in fact, I think the opposite may be true, but we sure don't need the intensity of light that they did say, sixty years ago.

My third, and final reason, at least for this article, is that unless you're shooting an interview, people move, and when they do those textbook illustrations for three point lighting fall apart like a home-made cookie that's been in back of the lighting truck for two or three years. Sure you can follow an actor with a key, or set up areas with different keys – but you're in for a long journey trying to find a schematic for that one. It certainly won't be on the same page as those foolish looking drawings with the three open faced lights beaming down at their subjects as if they were trying to melt them rather than light them.

Okay. So I've given you my complaints about the egregious treatment of novices by the textbooks from hell that have been around since just after the stagecoach became an unpopular mode of transportation. Do I have anything better to offer? Well, actually, I think so. Here's how I see it.

First, let's stop with those useless diagrams. Not only are they misleading, but they're just plain wrong. Let's try calling the key light something more appropriate. In my production classes, I call it the *motivational light*. Even the staunchest open-face, umbrella bouncing fan would agree that a "key" can come from anywhere. A window, a night-light, a streetlight; whatever source illuminates the principal object or person in the scene.

Second, let's stop thinking of fill light as a compliment to the "key." My long time DP, Rick Seigel, often set his ambient lighting first, taking care to secure the foot-candle level of the background before he sets his key. Allan Daviau, ASC, the DP on *ET: The Extraterrestrial*, has talked about this "back-to-front" method in his tutorials. The trouble with introducing novices to an anachronistic and simplistic model of lighting – the three point lighting model – is that it's not the wrong way to go about lighting, per se; it's simply not the right way. College production departments need to invest in some Fresnels and bounce cards. Getting some grip stands wouldn't be a bad idea either. Your school already has those tools? Good for you. But in many schools around the country, narrative filmmaking is still being taught using only open-faced news lights.

Let's try not to make lighting such a mystery to novices; instead, let's bring our students into the real world with real lighting situations and real tools. Oh, and as for that ever-present kicker? As Paul Henreid said to Bette Davis in *Now Voyager*, "Why ask for the moon, when we have the stars?"

Dean Goldberg worked as a film editor and producer for more than 50 political campaigns, including those of Sens. Ted Kennedy and John Glenn, before moving on to writing and directing for television and advertising. He is currently an Assistant Professor of Communication Arts at Mount Saint Mary College in New York.

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Billy Weber, Academy Award-nominated Editor: *Top Gun, The Thin Red Line*

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Creating Journalism in a New Way

Real World… Real Time

by Carl Filoreto

It's 7:15 in the morning, and in Tempe, Arizona, the speed dial is already active. Simultaneously, in four other locations spanning the nation, eager bureau chiefs are joining in the daily conference call to the mother ship in New York. Story ideas are pitched and dissected, resources are gathered and committed, and a working plan for the day morphs and evolves from the spirited conversation. Multi-tasking editors in Manhattan confirm the day's story list, and agree to check on progress throughout the day. Everyone hits the ground running.

On the surface, it's simply the daily ritual enacted by a number of national broadcast news organizations. In this instance, though, there's one profound difference. That phone call from Tempe came from Emily Graham, a senior broadcast journalism major at Arizona State University's Walter Cronkite School of Journalism and Mass Communication. And she's calling the producers and editors at ABC News in New York as part of the ABC News On Campus newsgathering program.

The idea to establish working network news bureaus at college campuses across the country was spawned by John Green, executive producer of special project development at ABC News. "When I saw the recent wave of college graduates, it was so clear to me that they were creating journalism in a different way," Green relates. "There was so much we could learn about the digital world they were living in, and about how they use digital tools."

From left to right: Jason Tarr, Chris Cuomo, Robin Roberts, Diane Sawyer, Meghan Lisson, and Sabina Kuriakose. The photo was taken when we - Meghan, Sabina and I - traveled with the GMA crew on the Whistle Stop Tour from Rome, NY to Niagara Falls, NY.



Sabina Kuriakose and Torie Wells interviews Celina Tousignant for our "Midterm Bureau Assignment" on the hooking up culture trend.



Green envisioned a perfectly balanced symbiotic model. News organizations around the globe are struggling to capture new audiences, and to retain their current ones. ABC News could tap into the creative energies percolating at college campuses across the country while providing a real life work environment for the students selected into the program. The students receive an invaluable experience to hone their editorial skills while the brain trust at ABC News have the opportunity to learn about how the incredibly valuable 20 to 24 year old demographic consumes news in today's virtual marketplace. "It's a throwback to the old mentoring programs established by newspapers in the 50's and 60's," Green adds.

He advanced the idea to ABC News president David Westin, who enthusiastically endorsed the project. More importantly, he backed the concept with a modest budget and the idea was converted into a reality. Green and his team selected five universities that have highly rated journalism schools and set up a system of satellite news bureaus at the schools.

"Here, it's an immersion program", explains Susan Green, the faculty advisor for the program at Arizona State. "We intend to give the students the feel of working in a news room from 9 to 6, two or three days a week." In fact, the entire process is handled in a manner that mimics real world practices. Students apply for one of five positions at each bureau. The resumes are pared down to a manageable number and those that advance go through a rigorous interview process. Of the five lucky candidates not voted off the island, one is picked to be the bureau chief. "This just is not a chance you get every day," relates Emily Graham, bureau chief at ASU. "For me, ABC News was a powerful draw. I'm on the phone with the Los Angeles assignment desk every day. To have that type of access is amazing."

The campus bureaus are usually attached to the newsrooms operating within each broadcast journalism school. ABC News provides the student journalists with small format cameras, computers and the software needed to perform a variety of multi-platform tasks, including video editing, writing mainstream web "print" type stories, blogging and uploading files to an FTP site. Although students are trained in both Final Cut Pro and Avid based editing systems, Avid is the work horse for the bureaus since it meshes with the editing platform at ABC News and many of their affiliated local stations.

"It's a big learning experience for all of us," explains Randy Wenner, instructor of broadcast journalism at Syracuse University's S.I. Newhouse School of Public Communications. "The students have a tremendous opportunity to learn what it's like to be affiliated with a broadcast news network. To watch them immerse themselves and thrive in a network culture, and to get their video and their stories in a newscast or online, is a thrill". Torie Wells, a senior at Newhouse and the bureau chief in Syracuse, is excited about the range of opportunities offered by the program. "The producers in New York give us a lot of freedom to pitch stories. They'll help us tailor the story to the right platform and then say go ahead," she explains.

With opportunity comes responsibility, and the students quickly learn about the demands of uncompromising deadlines. While some of the their stories can be categorized as timeless

