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2014, Vol. 9, No. 1



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Editor's Letter



As I write from our magazine headquarters near Central Park in Manhattan, I hear all kinds of sounds that reflect New York City. Cars honking, sirens, the soft and heavy winds of changing weather. I hear many different levels of keystrokes going 140 words per minute. I hear our passionate crew hard at work. I smell the blood, sweat, and tears. And, occasionally, I hear our Publisher yell, "Action!" Through my workstation's window, I can always see the beautiful New York skyline. No matter what time of day or night or season, it is always beautiful. I think of the many super talented and creative professionals in the film, television, and broadcast industries who I've had the awesome opportunity to network with, interview, and learn filmmaking from. I'm so grateful and thankful for the opportunity to be part of the StudentFilmmakers.com and StudentFilmmakers Magazine network. I've learned so much over 8 years, I'm still learning, and I'll never stop.

Welcome to the anniversary issue of StudentFilmmakers Magazine, NAB Edition. It is now 8 years since we launched and debuted the premiere issue of StudentFilmmakers Magazine at the NAB Show in Las Vegas, Nevada. With the success of StudentFilmmakers.com and StudentFilmmakers Magazine, we have expanded our publishing into the professional market with our new publication, HD Proguide Magazine. The premiere issue of HD Proguide Magazine debuted at IBC 2013, in Amsterdam, Netherlands, and was distributed along with the Special Back to School Issue of StudentFilmmakers Magazine. HD Proguide Magazine has the same philosophy as StudentFilmmakers Magazine, which is good, original content that informs, educates, and inspires. Visit our booth at the 2014 NAB Show in Las Vegas, Nevada. Pick up complimentary featured editions of StudentFilmmakers Magazine and HD Proguide Magazine at our Booth # C10941, and at our exclusive publication bins in the North and South Halls.

On the Cover: Jesse Placky, Owner/Creator of the Condorcam is on location in Vail, Colorado, and preps his cablecam to fly over Vail's Halfpipe at Burton US Open 2013. (Photo Credit: Jeff Engerbretson.) Features in this issue include exclusive interviews with Andrew Lesnie, ACS, ASC, Michael Coulter, BSC, Larry Fong, ASC, and Eric Steelberg, ASC. This wonderful issue highlights articles written by David Worth, Peter Kiwitt, Paula Brancato, Scott Essman, Nathan Ward, David Kaminski, Erica McKenzie, Wynona Luz, Kelcie Des Jardins, and Camille Haimet. Technologies in this issue include solutions for cameras, camera stabilization, cloud workflows, lighting, filters, lenses, audio, as well as video monitoring, recording, and playback. Network members spotlighted in this issue include sound recordist Steven Silvers, composer Augusto Meijer, composer Dawid Jaworski, composer, Serge Seletskyy, and film student Josephine Hylén.

Additionally, the magazine features over 35 resources, including recommended companies featured in articles and listed in our new Directory and Global Marketplace Sections. Searching for new equipment, gear, and solutions? Use these resources. Learn more about them, and if they have a booth at NAB2014, drop by their exhibit booths and talk with the representatives and technicians. Don't forget to stop by the StudentFilmmakers Magazine and HD Proguide Magazine Booth # C10941 in Central Hall at the 2014 NAB Show in Las Vegas, Nevada.

Never stop learning. Never stop networking.

All the Best,

Jody Michelle Solis

Editor-in-Chief

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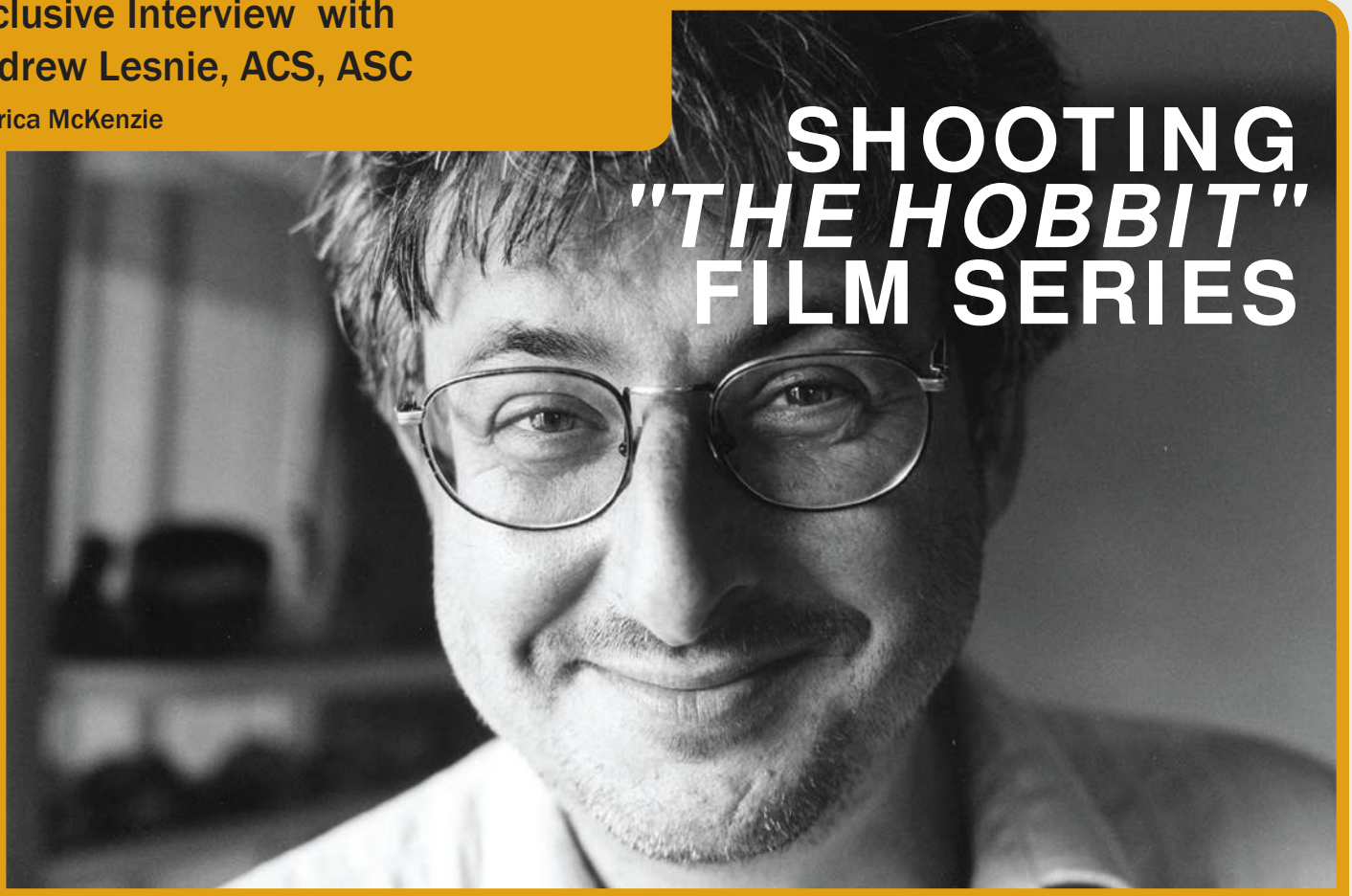
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Exclusive Interview with Andrew Lesnie, ACS, ASC

by Erica McKenzie

SHOOTING *"THE HOBBIT"* FILM SERIES



Andrew Lesnie, ACS, ASC was director of photography on Peter Jackson's "Lord of the Rings" trilogy, and received an Oscar for his work on "The Lord of the Rings: The Fellowship of the Ring" in 2002. Since then, he has filmed several other Jackson-directed films, including "King Kong" and "The Lovely Bones", and also filmed "The Hobbit" films directed by Jackson.

How did you get started in cinematography? Did you go to film school?

ANDREW LESNIE, ACS, ASC: I was a student at the AFTRS (Australian Film, Television & Radio School). I worked as a camera assistant and also shot student films, shorts and music videos. I moved into current affairs, news and documentaries, training that I still regard as invaluable to this day. Finally, I did second unit on some projects, eventually becoming a DP on feature films.

How do you make your technical decisions for a project, for example, what cameras and lenses to shoot with for story, and for creating different looks and moods?

ANDREW LESNIE, ACS, ASC: Script and performance. The two words that echo through my head. In my opinion they are the two most important elements in any drama. Script and performance inform every technical decision you will make on a project. The choice of lenses and cameras, the choices of look, mood and approach, are all dependent on my interpretation of the script and the subtext of the story. Great photography is how you film the subtext.

Could you share with us a little bit about your work and production workflow on "The Hobbit" film series?

ANDREW LESNIE, ACS, ASC: Issues unique to "The Hobbit" were shooting at 48fps (in 3D), using slave motion control rigs and motion capture live on set. All these elements were developed and tested in pre-production. I staged a series of comprehensive tests during 2010 pre-production. Full events were conducted in the two sets that were built; Bag End and Gollum's Cave. We were testing the cameras, rigs, remote heads as well as the slave mocon rigs and onset motion capture. We made the systems as efficient as possible so we could tell the story without feeling like we were being hindeRed by the technology. There was a lot of room for improvisation on the set of to "The Hobbit", in both performance and coverage. Even with the huge amount of