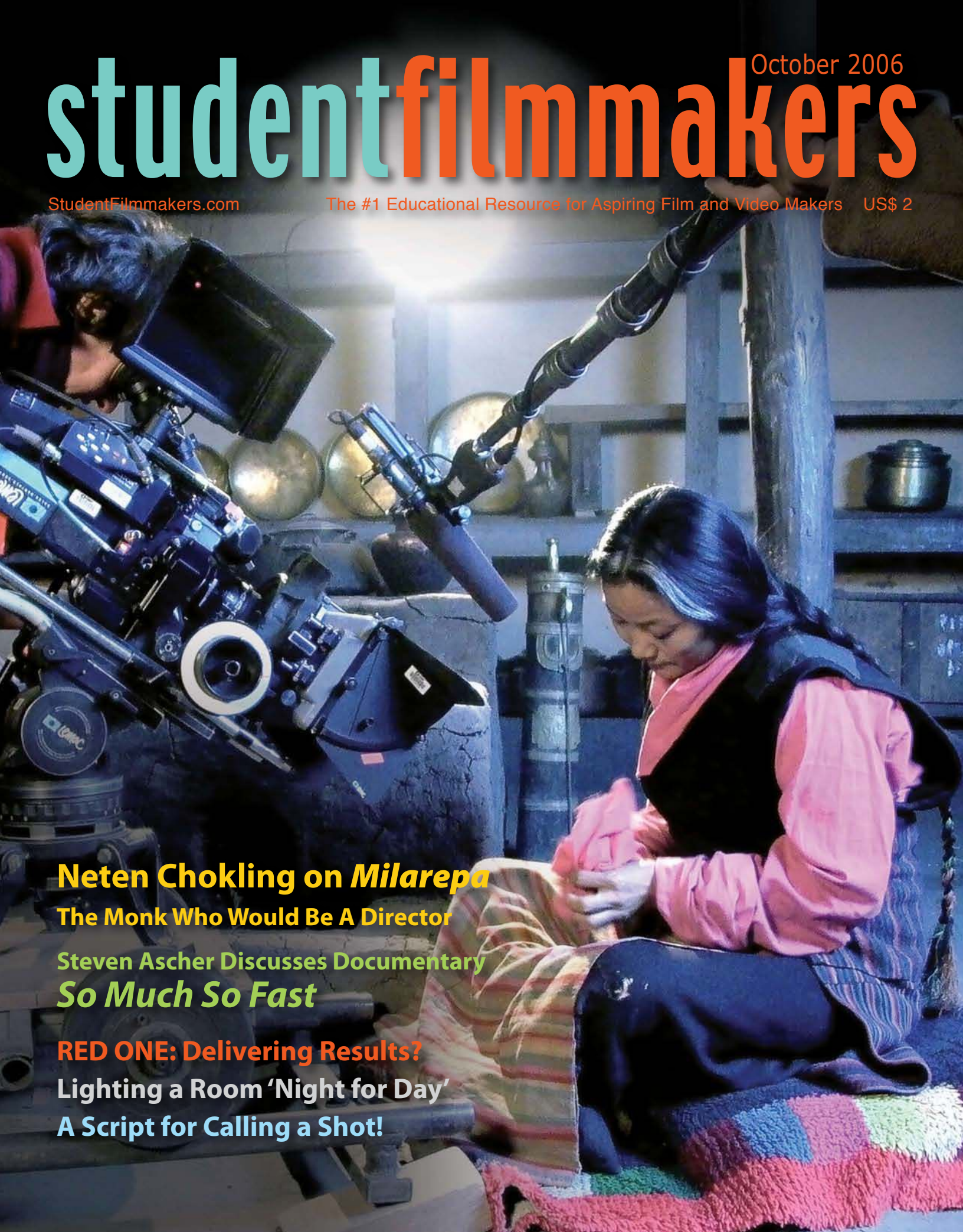
October 2006

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Neten Chokling on *Milarepa*

The Monk Who Would Be A Director

Steven Ascher Discusses Documentary *So Much So Fast*

RED ONE: Delivering Results?

Lighting a Room 'Night for Day'

A Script for Calling a Shot!



I think we have the best writers in the industry, and from what I keep hearing, many of you agree. Our magazine is about making movies, we have articles about front line filmmakers, technological advancements and we cover each distinct stage of filmmaking: development, pre-production, production, post production and distribution.

This issue's cover story, "The Monk Who Would Be a Director," by Larry Jaffee is an adventuresome article about a Tibetan Monk who recognizes the power of cinematic art and the emotional influence of storytelling through sound and moving pictures. This film was in development for a few years in Neten Chokling's mind until it finally materialized and he started production. He had monk power on his production with 88 monks working with him from his monastery.

David K. Irving's article on screenplays brings to light some of the most important criteria for selecting a good script. David says, "To put all your efforts into only one piece would be a mistake. …Collect as many ideas, books and screenplays as possible."

You might not need a script for a documentary but asking the right questions is important. For pointers on documentary interviews read, "The Art of the Documentary Interview," by Anthony Q. Artis. Learn about the importance of writing out your questions in a logical order as a guide or map to manage interviews.

"Foley on a Shoestring," by Fred Ginsburg, C.A.S., PH.D., is a fun and insightful article about alternative ways of creating post production sound effects – mostly with items you might find inside your desk drawer.

Red Digital Cinema is still shaking things up and could bring the cost of the highest quality digital acquisition down to something more attainable by those on modest budgets. Read "RED ONE: Delivering Results?" by Jon Firestone for an update on one of the most talked about cameras in development.

Please enjoy all the articles. If you would like to have the next issue delivered right to your doorstep, sign up at www.studentfilmmakers.com.

Kim E. Welch
Publisher/Editor-in-Chief

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Publisher / Editor-in-Chief Kim Edward Welch
Senior Editor Jody Michelle Solis

Contributing Writers
Anthony Q. Artis, George Avgerakis, John Badham, Jeff Barklage, S.O.C., Sheila Curran Bernard, Mark Steven Bosko, Julia Camenisch, Chris Cavallari, Mark Cheng, Sebastian Corbascio, Michael Corbett, Paige Cram, Dana Dorrity, Patrick Drazen, Scott Eggleston, Paul Ewen, Bryant Falk, Karelisa Falkner, Jon Firestone, Marc Franklin, Fred Ginsburg, C.A.S., Ph.D., Leonard Guercio, Michael Halperin, Jeffrey M. Hamel, Ryan Hensley, David K. Irving, Larry Jaffee, S.D. Katz, Bruce F. Kawin, Tony Levelle, Jake Lovell, Robert Marich, Matthew Marshall, Thomas McKenney, M. David Mullen, ASC, Stacey Parks, Brad Schreiber, Lauren Simpson, Mary Ann Skweres, Glen Tickle, Phillip Van, Saro Varjabedian, Arthur Vincie, Michael Wiese, Kevin Woods, Kevin Zanit

Media Art Director Lien-Chen Lin
Board of Advisors Jim McCullaugh

studentfilmmakers.com

Publisher / Editor-in-Chief Kim Edward Welch
Media Art Director Lien-Chen Lin
Chief Technology Consultant Russell Kumpe
Advertising Jody Michelle Solis
973.777.1711 Fax: 212.600.4479
Accounting Sreeja Pillai

Contact StudentFilmmakers
http://www.studentfilmmakers.com/contact.shtml
888.222.0652 (US Toll Free)
212.876.0415 (US and International) 212.600.4479 (Fax)

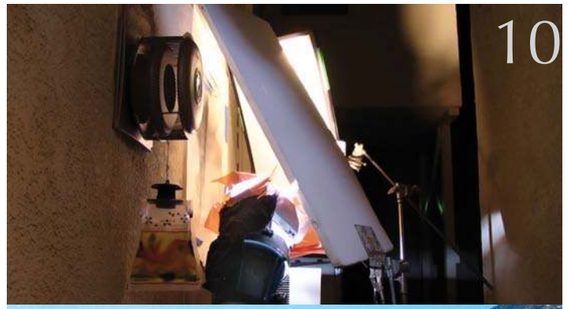
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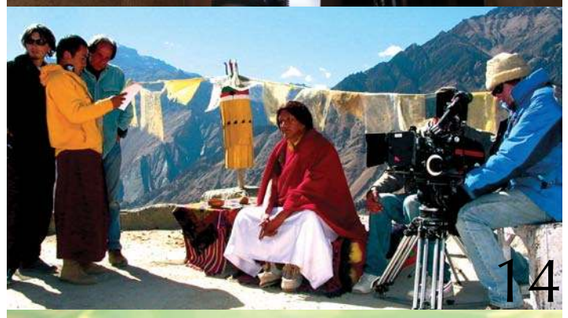
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On Our Cover:
From the film, *Milarepa*. Kargyen in the kitchen.
Photographer: Rasa Bahls.



RED ONE concept rendering with optional Cage, Rails, Grips, Battery/Digital Magazine Mount, EVF and Shoulder Pad. The camera is shown without a lens.

RED ONE concept rendering with optional Cage, Rails, Grips, Battery/Digital Magazine Mount, EVF and Shoulder Pad. The camera is shown without a lens.





Recent Concept of RED ONE camera body.

RED ONE: Delivering Results?

Red Gives Updates and Answers at IBC

by Jon Firestone

A few months ago Red Digital Cinema shocked the industry with the announcement of their RED ONE camera; the camera's specs were so ambitious many people believed it was a hoax. And even for those who believed the camera might be real, many questioned when (and what) Red could deliver for the slated price of $17,500, and understandably so. The other cameras in this price range lag significantly behind the RED ONE in specs, while comparable cameras cost hundreds of thousands of dollars.

It's time to look back in on the guys at Red, and see how they are coming along. There have been a few new updates since NAB, including announcements about the color being changed to black and some new body changes. The popular website DVXuser.com with its ties to Red even held a contest called the 'Red Think Tank Contest,' where the top idea winner won a reservation for camera #97. Not all the ideas in the top 10 will be implemented, and perhaps some that didn't get listed in the top 10 will. This was a great place for Red to find out what its users wanted, and pick up a few ideas along the way.

At IBC this year, Red gave us the update we've been looking for. Not only did they give us more answers to the specifics of the camera, but they showed actual footage shot on the Mysterium image sensor. These were full motion 24 frame per second shots, projected on a Sony 4k projector, and the reception has been good. Those that wanted to see live images from the chip will have to wait. The images were taken from a chip mounted to a circuit board and while the circuit board isn't very pretty or ready for its public debut, the images it is producing are.

Red claims to be meeting its design goals but still offers no firm date of release. They still have a way to go and as of yet don't have a working prototype, but they are providing more details about everything from the specifics of the image sensor, to the details of the codecs, which show that they must be getting closer on things. The most noticeable changes are in the form



Recent RED ONE Concept Rendering

Recent RED ONE concept rendering showing the newly designed back with Menu controls, and 4Pin XLR Jack.



of the camera body. On the back where it originally looked like there would be slots for the Red Ram or Red Drive, and perhaps a battery, the new design shows what appears to be an LCD screen. This is a welcome addition because chances are that it will display camera information, and potentially have audio meters. The only question now is where the battery and memory go. They're also mentioning the high resolution viewfinder, now being referred to as Flex Mounted, and shown attaching to different places on the camera body. Depending on how truly flexible they make it, this could be hugely useful, allowing the operator to move the screen wherever they need it. If they have extension cables, this could mean it could be used on a steadicam, or at the base of a jib. This is better than using an external monitor, in that it gives all the display information that you get from the onboard monitor. We can also assume that the quality of the display will be superior to most other monitors while not requiring you to purchase another expensive monitor, or have to worry about power for it.

Another exciting development is the announcement that the camera will be able to record 4K with its variable bit rate codec at 27MB/second. While they don't list it in the Format Options on their official site online, they eluded at the show to the camera being able to record compressed 4K to a single SATA drive. This is entirely possible at only 27MB a second. Originally they stated that the 4k options would require an offboard solution. Now with the new information, there is the distinct possibility of recording 4k with a single onboard SATA drive, which is expected to cost less than a grand. For those who want raw 4k uncompressed, there will still be the RED-Raid, but for the budget minded, 4k just got a whole lot cheaper.

The RED Cage has changed since NAB as well, now featuring more flat edges that make more convenient mounting surfaces than the original curved form. They also began showing images of a traditional External Viewfinder, where the original camera relied on only the side mounted LCD. The camera body has become a little more streamlined, and they even showed a new Rail system for the camera, including a shoulder rest, grips, and a battery and digital

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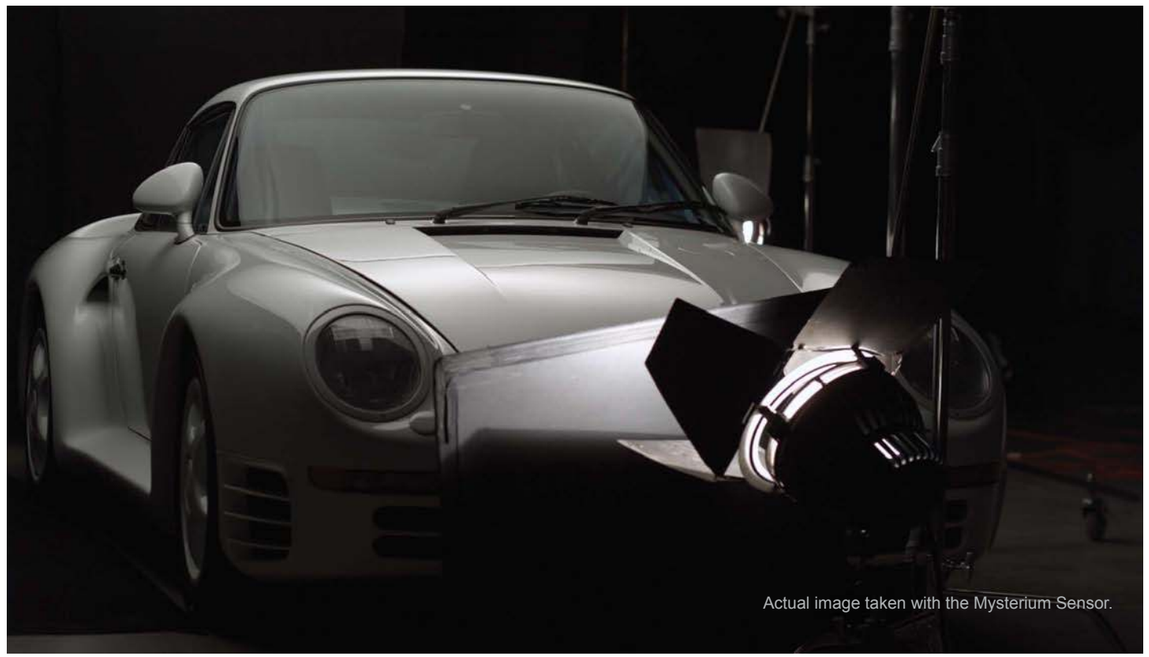
The new Digital Media Magazine, which is how they refer to their Red Drive and Red Flash, has been announced to support Firewire 400 and 800, as well as USB-2 and e-SATA, making them truly compatible and flexible. Especially when compared to Panasonic's p2 memory which only supports PCMCIA, which is difficult on desktops that don't generally have PCMCIA, and on many new notebooks including the Mac Book Pro's which have the newer Express Cards instead. Red is making their media compatible with virtually any modern computer. The Red Drive is listed at having capacities of 40-160Gigabytes, and the Red Flash is listed as having between 32 and 128Gigabytes of storage. Meaning, even the 40GB hard drive could store over 20 minutes of compressed 4K, while the largest could store over 90 minutes. For those who have struggled with the 4-10 minute per card on the 4GB P2 memory, this is a blessing.

Not to take anything away from Panasonic, but Red seems to have eliminated the most frustrating things about removable, tapeless media.

The RED ONE is slowly beginning to look more like a traditional video camera, not in its form factor, but in the familiarity of jacks and buttons, and viewfinders. The current renderings show a 4 pin XLR Power jack on the back, as well as familiar menu navigation controls.

It looks like Red is delivering on its promise of providing affordable lenses with Red's announcement of their 18-85mm f2.8 Zoom lens, for $9500. To put this into perspective, most 2/3" HD zoom lenses





cost over 3 times this much, and 35mm film lenses cost even more. They have also given us their first target date release date. They expect the lens to be ready by the end of 2007.

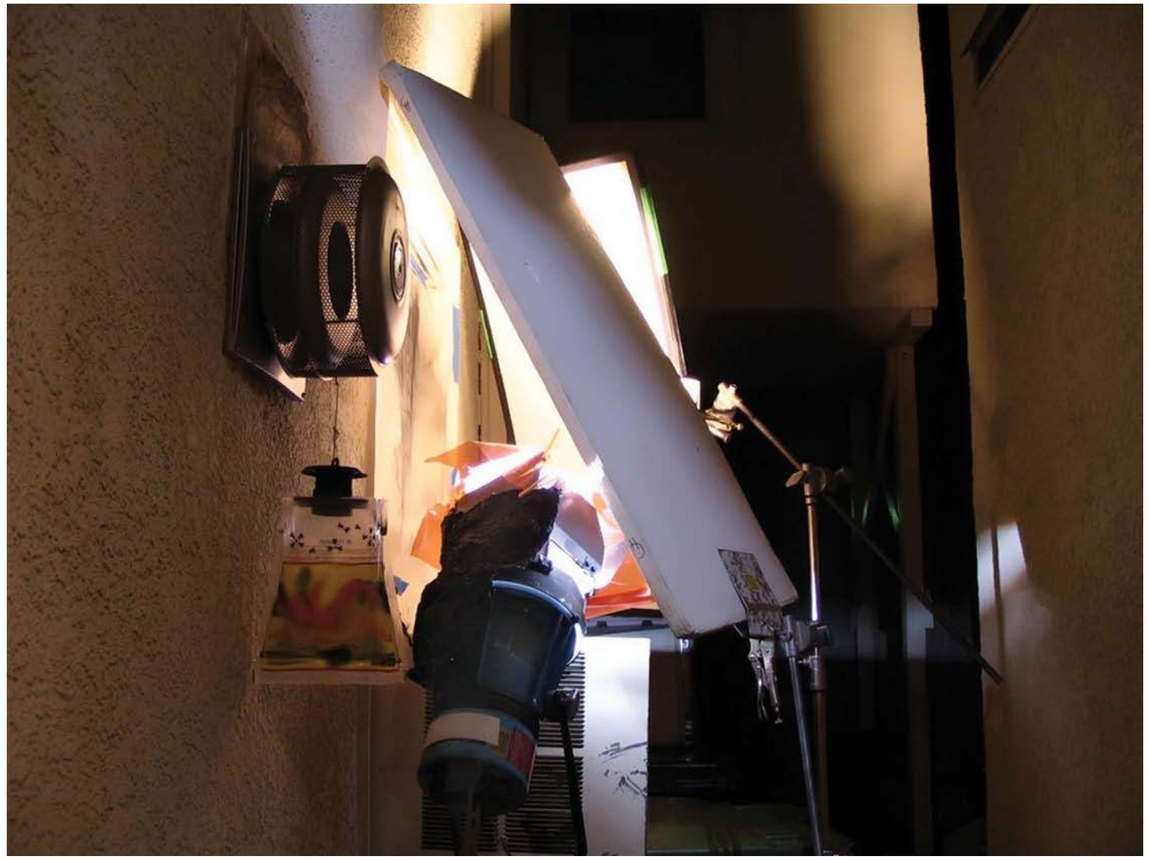
The biggest news at IBC, however, had to do with the actual images that came off the Mysterium Sensor. These were some of the very first moving images captured with the camera, and they look great. The images show impressive dynamic range, and did not disappoint. Now let's see what they can do when they tweak this sensor a little. The next big test will be taking a look at the codec behind this system. Of course, those with deep enough pockets will have the option of shooting uncompressed; most of us will be relying on this new codec. Now we'll see how well it can maintain these images, and also how well it is implemented into our editing workflows.

Red is proving that they aren't just a lot of talk. With the impressive footage shown at IBC, even the non-believers are taking note. The number of reservations was well into



the 400s before IBC, and I'm sure that since IBC that number has increased significantly. While the Red camera is looking promising, and is progressing well, I can't wait to get a target date on when this camera will be out, and when they will have mine ready. Come on RED #232.

Jon Firestone is the director of The Short Way In, a television series about independent film and getting into the industry. He co-founded Thomas-Firestone Productions, and developed and taught the 3D graphics program at the Colorado Film School. Jon works as a freelance cinematographer and director in Denver, Colorado. He will be the proud owner of RED ONE #232.



Lighting a Room 'Night for Day'

Some Compromises, Benefits, and Fundamental Techniques

by Kevin Zanit

As a cinematographer, one of many skills you should have is the ability to "cheat" what time of day you are shooting for another. A situation I encounter regularly is shooting at night in a room filled with windows when the scene is supposed to take place during the day.

There are many reasons why this situation arises. Some of the more typical reasons: time constraints of shooting in a particular location require that work to be done at night; work on a scene continues into nighttime; or sometimes we may be after the increased control of the look that shooting night for day sometimes offers.

Night for day is a very useful tool; however, there are several compromises to take into consideration to accommodate this type of shooting. Generally, you must be content with having "blown out" windows, (windows that will appear mostly white, with no detail outside of them). This is why it is very important to work with the art department on incorporating some sort of window coverings. I have found very translucent white or off-white curtains work very nicely. I find blown out curtains look more appealing than a blown out perfect square window, but every situation is different.

It is possible to show detail outside the windows, but it is very difficult to successfully light a large outside area while also sending light in through the windows. However, if your shot only shows a very small amount of area outside the window, it is possible to light that area as well.

Typically the location needs to be on the first floor, or if on a higher level, must have some kind of built-in platform that could support lighting units. If it does not have a platform that could support the lights at a reasonable distance from the window, then you would need a Condor type lift to hold lights at or above window level.

If you can contend with these compromises, you will also find there are several advantages to shooting night for day. You can maintain complete and total control over how the light comes into a room without the need to "tent" the windows to block out the sun and then relight to your preferences. It is easier to achieve perfect continuity throughout the night of shooting because there is no sun moving throughout the day. And it is simpler to create a variety of daytime "looks" for different parts of your story.

The general principal behind shooting night for day with a scene that shows the windows is to create the illusion of sunlight by having either the windows glowing brightly in frame as if the sun was shining outside, and/or to incorporate shafts of "sunlight" streaking through the room. When a window is in the shot, you have two choices about how you want that window to look and what it should do. It can provide actual illumination of the actors and the room, or it can "glow" softly without affecting the overall light level in the room very much.

There are infinite ways to make a window "blown out" or just glowing nearly white. A few of the common methods are listed here, but always remember to experiment with your own ideas to find what works best for you.

Place "1000H" tracing paper on the outside of the window, cut to size, and then place a large lighting unit a distance from the window. This creates a very pleasing soft light through the window that can provide illumination in the room, or by adjusting the brightness of the lighting unit, can provide a glowing window that does not affect the light levels much. You could also substitute 1000H paper with any diffusion of your preference, but if the diffusion is too light, the light source behind the window can sometimes show.

To create a more subtle "glow", one can place white bounce boards a distance from the window and bounce a light source into these boards. You can also use a combination of both methods – using diffusion on the windows with bounce boards. Generally speaking, the diffusion helps to "smooth" over the light on the windows to insure a somewhat uniform glow without any "black holes" through the white.

To create a harder "sunlight" through the windows you need to use much less diffusion (if any) on the windows. The problem is that a window is fairly clear, and thus will not tend to completely blow out, allowing you to see black outside of the window, or even the light source itself. A trick I have used is to lightly spray the outside of the window with dulling spray. This very subtle bit of material (essentially diffusion) on the window will pick up the light and help blow the window out without softening the light too much. It also helps to use a bigger light source because the larger lens of, for example, a 20k Fresnel is essentially a bigger source that maintains its intensity towards the edges of the beam, thus covering the window more evenly. You will need to overexpose the windows more when going for a bare window "hard light" look. Do this with either a bigger unit, or by lowering all your other units' intensities, so you can open up on the lens, thus causing the window to be more overexposed.

Sometimes a combination of hard and soft light through the window is needed. An example of this would be, if you want some general soft light with some dappled hard "sunlight" to punch things up. There are

