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2015, Vol. 10, No. 1 | The #1 Educational Resource for Film and Video Makers | US $9.95



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Editor's Letter



StudentFilmmakers is celebrating 10 years and our 10th year exhibiting at NAB. Be sure and stop at our booth and say hello. We are looking forward to meeting all the students, instructors and professionals who read the magazine. It is an exciting time for us here at the new *StudentFilmmakers* headquarters based in Dallas, Texas.

In this issue we have a number of how to articles and reviews with information you need to make a better movie. Whether you work in film or TV, or shoot and edit video, or shoot still photography and want to learn not only how to use the video capabilities of your camera, but how to use your tools to better tell your stories - you can put these tips and real-world techniques to practical use, even if the specific example is not from your industry. *StudentFilmmakers* is a magazine and resource that will truly inspire you, help keep your creative juices flowing, and help you take your projects to next level while giving you ways to think outside of the box. As filmmakers, content creators, and storytellers - who don't tell stories with empty hands, but yes, with hands full, and often needing to move fast with purpose, with real tools of the trade - and *not toys* - you will find also very important and useful the technologies and new product launches in this issue of *StudentFilmmakers* magazine.

Be sure to check out Jon Firestone's article, "A Shot in the Dark" about the Sony A7S and Odyssey 7Q+ workflow. Read our exclusive interviews with Craig Yanagi about the new JVC GY-LS300 4K handheld camera; Phil Bates, about the new ArtbeatsExpress.com; and Toni Lucatorto, about the new Phantom Flex4K High-Speed Camera.

In the **Cinematography department**, read Peter Stein, ASC's article, "Working with Actors: A DP's Perspective;" and Scott Spears' article, "Lighting for Depth.

Read and absorb the articles inside the **Directing department**: "Directing Means Communicating," "Audition Tips," "Mastering the Master," "How To Use Action Verbs," "The 5 Key Moments," and "Directing and Acting in the Same Film."

Get new ideas and new inspiration in the **Film Business department** by reading these articles: "3 Landmines to Avoid When Making Your Movie," "Product Placement in Your Indie Movie," and "Internships: Living and Working Your Dream."

Also, check out these Departments: **Audio, Post Production, Documentary, Screenwriting, Camerawork, Production Design, and Professor's Perspective.**

Be sure to sign up and post your reels, resumes, and projects at the StudentFilmmakers Film and Video Network where you can meet film and video makers of all levels from around the world. You can search by Nation, City and State for filmmakers and crew to work with near you. Also, we select filmmakers, composers, and crew from our network to feature in the magazines and hope that you will post some of your best production stills and give us a chance to see them.

On the tradeshow front: you may be reading this issue while trekking the NAB Show floor as we speak. Don't forget to stop by our NAB booth #C10941 and say hello in person. Signup at our booth for a free subscription to StudentFilmmakers, and our sister publication, HD Pro Guide magazine. Enter our daily drawings to win a Samyang lens at our booth!

Looking ahead, and coming up in our tradeshow schedule is the Cine Gear Expo, UFVA Conference, IBC, CCW, PhotoPlus Expo, and Government Video Expo this year. Sign up to attend these upcoming tradeshows and meet us at the shows. You can also read about the industry tradeshows, real-time show floor news bytes, and new and announcements about industry tools, technologies and gear that we post online in our Tradeshow News Section on StudentFilmmakers.com . We hope you enjoy this issue of StudentFilmmakers and let us know how we're doing. Visit our website at www.studentfilmmakers.com

All the Best,

Jody Michelle Solis

Editor-in-Chief

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Subscriptions, bulk orders, and collections:
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1Year Subscription: US$59.70. 2Year Subscription: US$119.40. 3Year Subscription: US$179.10. For subscription, mailing address change and distribution inquiries, go to www.studentfilmmakers.com/contact.shtml

StudentFilmmakers Magazine, established in 2006, is published in New York by StudentFilmmakers.com. Opinions are solely those of the authors. Letters, article queries, photos, movie stills, film submissions, and unsolicited manuscripts welcome, but returned only with SASE. Submissions are subject to editing for style, content, and to exclusive rights provisions in this publication. Advertising: Rate card upon request.

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Printed in the USA.

Postmaster
Send address: *StudentFilmmakers Magazine*
400 N. Saint Paul St., Suite # 750, Dallas, TX 75201

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WORKING WITH ACTORS

A DP's Perspective

By Peter Stein, ASC

One of most the important relationships on a film set is how well the actors and the DP relate to each other. There is a great deal of interaction as the actors need to hit their marks, move to the best positions for lighting, stand up slowly and do a thousand other things so the scene works. Aside from being polite respectful and friendly, the cinematographer needs to make the actors look good – and the look needs to work for the scene being shoot. As DPs we always realize that this is the actor's career we are influencing and if an actor or actress looks good, or pretty, or handsome, or young or strong or important or scary we are doing a good job - if that is what is called for in the film. Actors are very aware when we are working to help them, and they will cooperate with us sometimes more than with directors whom they may disagree with as to the meaning of a scene – or how to perform it. They almost always appreciate the effort. In some films, actors sometimes "act" not only for the director, but also for the cinematographer, and look for encouragement from them.

At the beginning of a film many actors will come to me and say – this is the best side of my face, or I don't look good if the camera is low, or don't shoot me from behind if you see my bald spot etc. etc. etc. As a DP you need to listen to them as they know from experience and have possibly had problems before, or been told by other DPs, their agents or other people what works best for them. I always shoot tests with the actors of a film to find the best lighting (for different types of scenes), angles and viewpoints to shoot the stars in a new film project.

These examples come to mind:

I shot a film with Lauren Hutton who was a very famous model at the time. She told me "Peter, if you want to be friends with me, you will have at least 3 bounce cards under the camera in every scene. I always had them there with a bit of light bounced into them… whether or not they were the main lights in the scene.

I worked with Lillian Gish once (who was D.W. Griffith's leading lady on a number of his films when movies first started) on an interview for the Kennedy Center Awards, and she said "Peter, can you put an inkie-dink under the camera like Mr. Bitzer did". Billy Bitzer was the most famous cameraman in the early days of the movies. Of course I had an inkie attached to the tripod under the camera – and she was radiant.

I shot a children's film with Hulk Hogan and Terry (Hulk's real name) was lovely to work with. However, when we shot a scene in a gym where he was working out with the little kids, all of a sudden when I was doing close-ups of his muscles he got very serious. He said "These are the money shots Peter – make sure they look great." I spent extra time and showed him what I was doing, and he really appreciated it.

Finally, I shot a huge period television movie with Jackie Gleason and Art Carney two of the biggest stars of the day. Gleason was not very happy during the filming and was more or less unfriendly to everyone on the crew including the director, but he was always very nice to me. He knew I could make him look good or bad.

If you can make an older actress look younger – you will work a lot. They appreciate it and the producers and the studios will want to keep hiring you – a very important aspect of being a DP … working! It is also great fun to be able to achieve beautiful lighting while keeping the mood of a scene consistent. The answer for lighting is using soft light for actors – the softer the better for most women. Where you place that light is the key – no pun intended!