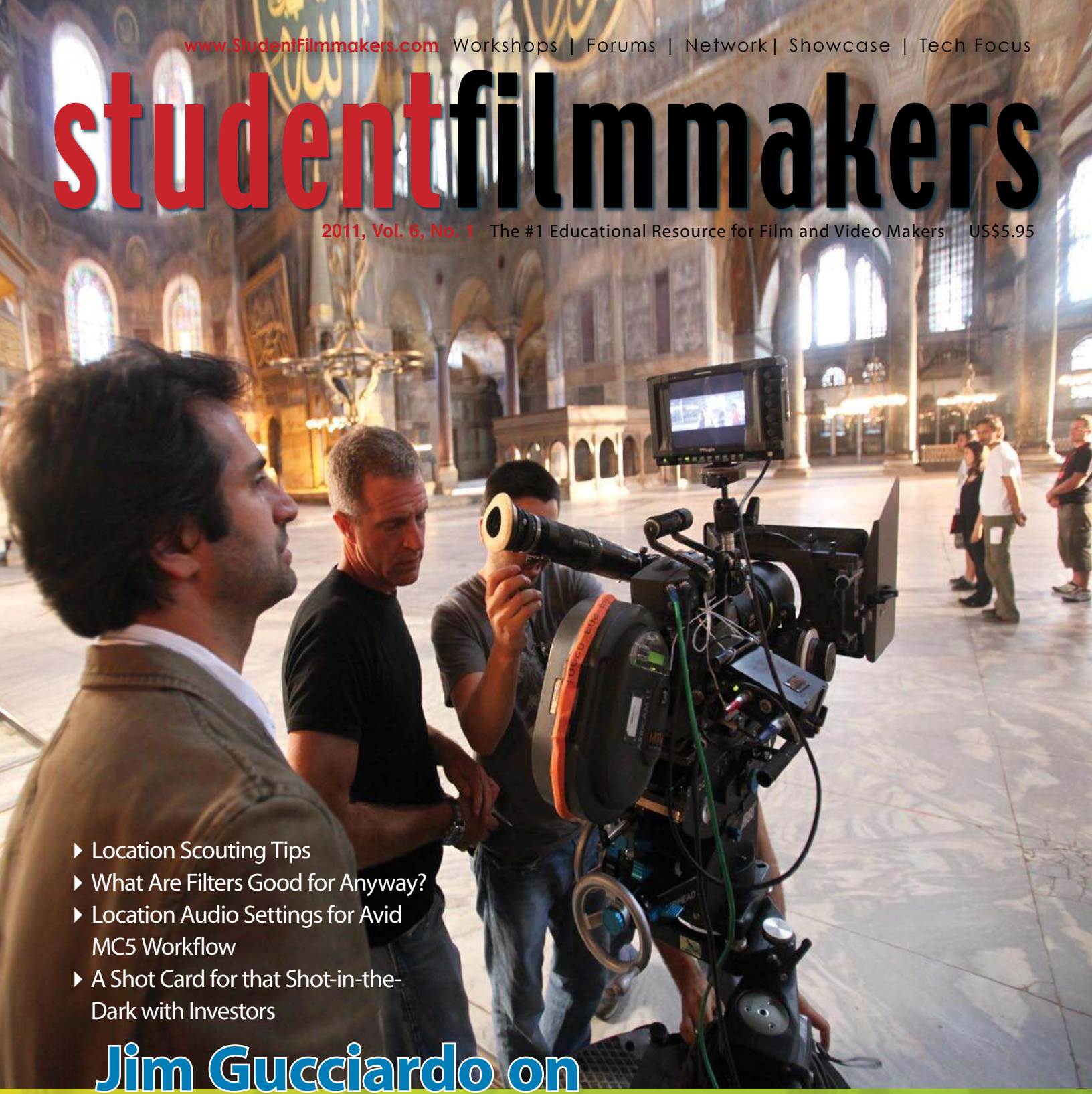
www.StudentFilmmakers.com Workshops | Forums | Network | Showcase | Tech Focus

studentfilmmakers

2011, Vol. 6, No. 1 The #1 Educational Resource for Film and Video Makers US$5.95



- Location Scouting Tips
- What Are Filters Good for Anyway?
- Location Audio Settings for Avid MC5 Workflow
- A Shot Card for that Shot-in-the-Dark with Investors

Jim Gucciardo on Anamorphic 35mm and DI

Alexandre Aja and *Piranha 3D*

Documentary Camerawork, Locations, and Lighting

Symbols and Images for Sex, Love, and Romance



- Discounted repair service
- Expedited repair turnarounds
- Equipment evaluation loans
- 24x7 Domestic and International Hotline
- On-site support at major events and shows
- CPS Welcome Kit

Membership Benefits Await.

cps. Canon Professional Services

Canon Professional Services (CPS) accords significant membership benefits to individual full-time professionals who use qualifying Canon equipment: International and Domestic 24x7 telephone support, expedited and discounted repair, service and evaluation loaners, on-site support at events, and much more.

For more information, please visit **usa.canon.com/cps**

Canon
imageANYWARE

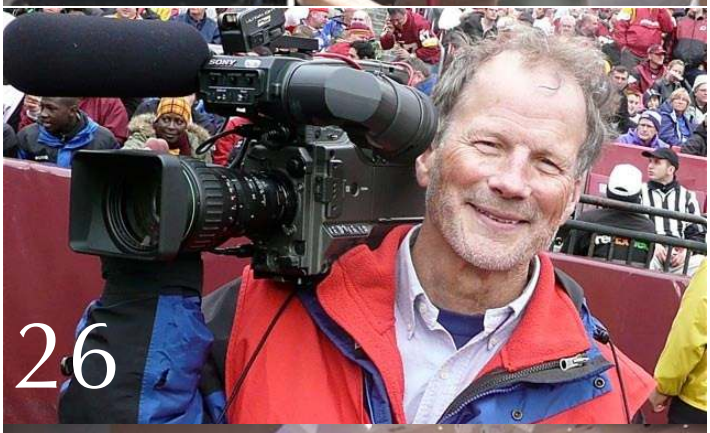
© 2011 Canon U.S.A., Inc. Canon and EOS are registered trademarks of Canon Inc. in the United States, and may also be registered trademarks or trademarks in other countries. IMAGEANYWARE is a trademark of Canon. All rights reserved. Images and effects simulated.

Table of Contents

2011, Vol. 6, No. 1









Commentary
4 How Do You Get Asked Back on the Next Project?
by Thomas McKenney

Pre-Production
6 Location Scouting Tips for Startup Filmmakers by Scott Spears

Cinematography
10 What Are Filters Good for Anyway? by Ira Tiffen

Close Up
14 Jim Gucciardo Shoots *Five Minarets* in Anamorphic 35mm
by Matthew J. Perlman
20 Alexandre Aja and Piranha 3D by Scott Essman

Documentary
26 Documentary Camerawork, Locations, and Lighting
Q&A with David Lent

Directing
32 Elicit an Organic and Believable Performance from Your Actors
by Jonathan Moore

Screenwriting
34 Symbols & Images for Sex, Love, and Romance
by Pamela Jaye Smith
38 Focus on Plot by Terence Brody

Music and Sound
40 Location Audio Settings for Avid MC5 Workflow
by Fred Ginsburg, C.A.S., Ph.D., MBKS

Film Business
42 Showing Your Work for That All-Important First-Job Interview
by Tony White
45 A Shot Card for that Shot-in-the-Dark with Film Investors
by William F. Vartorella, Ph.D., C.B.C.

On Campus
46 School of Visual Arts MFA Social Documentary Film Program
48 Regent University Helps Film Students Find Their Voices

Meet the Manufacturer
50 NILA Brings Sustainable Engineering to Light
HDSLR Filmmaking
52 Achieve Exciting Shots with indiSYSTEM Solutions
54 Shoot in Snow and Rain using SmallHD DP6 Monitors
56 Producer Selects BeachTek DXA-SLR for Productions
New Product Spotlight
58 Ki Pro Mini: Lens to Post in a Flash

60 **Filmmakers Networking**

On the Cover

Mahsun Kirimzigul (left), Jim Gucciardo, and crew working on the set of *Five Minarets in New York*.



Do I have a witness? Ignorantly, I used to think good lenses are good lenses and pretty much all the same more or less except in subtle ways only a master cinematographer would notice. This is until we do comparisons at a recent HDSLR Filmmaking workshop at magazine headquarters in New York City with Snehal Patel, and I personally witness the Zeiss CP.2's in action alongside other lenses. The CP.2 lenses are simply quite impressive. I immediately see the difference in comparison to other lenses. During the workshop, Snehal sets up a Canon 5D Mark II on a tripod, and I get my first real taste visually of what makes the CP.2 so exceptional. We connect to our Samsung 1080P HD monitor and then swap out lenses on the camera while watching the monitor comparing identical lighting environment on the same camera and the same LCD. It is truly amazing. It has such a brighter image with outstanding rich color clarity. It is an exceptional lens for the HDSLR filmmakers and convergence shooters, and I highly recommend these lenses. If you have not tried them, you should. The Compact Prime lenses deliver the highest image quality and robust construction for HDSLR applications. Lenses for cinematography from Carl Zeiss have a solid history of use by renowned filmmakers and they are helping to create distinctive images in many current productions.

Don't miss our upcoming Continuing Education Workshops and Networking Events this month and throughout the year. Our intensive professional training and interactive hands-on seminars are dedicated to helping both new and emerging filmmakers and working professionals in the motion picture industry advance in their careers, keep abreast of ever-changing and evolving technologies, and learn real-world, practical, and must-have skills necessary to work in the motion picture industry. The StudentFilmmakers.com Workshops also serve as a place for filmmakers and members of the motion picture industry to network with one another.

Please enjoy this Special NAB Issue, which is also our Anniversary Edition. We give a big, special thanks to all of our readers, members, writers, instructors, sponsors, and advertising partners for helping to bring *StudentFilmmakers*, Vol. 6, No. 1 to the 2011 NAB Show floor. Please make sure and visit our sponsors' and advertisers' exhibit booths and events at NAB. Drop by the StudentFilmmakers.com Booth # C10206, and say hello. I look forward to seeing you there.

Enjoy this edition!

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

studentfilmmakers

The # 1 Educational Resource for Film and Video Makers

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

Contributing Writers
Thomas Ackerman, ASC, Jack Anderson, Laurent Andrieux, Anthony Q. Artis, John Badham, Christopher Ball, CSC, Karl Bardosh, Adam Biddle, Evan Bollig, Heidi Braudenburg, Terence Brody, Kevin Burke, Julia Camenisch, John Carrico, Steve Carlson, Chris Cavallari, Pete Chatmon, Vicky Collins, Michael Corbett, Vanessa Daniels, Carsten Dau, Todd Debreceni, Jeff Deel, Christina DeHaven, William Donaruma, Dana Dorrity, Pamela Douglas, Scott Eggleston, David E. Elkins, SOC, Dr. Gordon Erlebacher, Scott Essman, Bryant Falk, Carl Filoreto, Jon Firestone, Brian Flees, Jacqueline B. Frost, Hali Gardella, Daniel Gaucher, Fred Ginsburg, C.A.S., Ph.D., MBKS, Dean Goldberg, Todd Grossman, Leonard Guercio, John Hart, David K. Irving, Larry Jaffee, Ian Johnson, Catherine Ann Jones, David Kaminski, Michael Karp, SOC, Sam Kauffmann, Christopher Keane, Tamar Kummel, Richard La Motte, Adam Matalon, Matthew Marshall, Thomas McKenney, Jonathan Moore, M. David Mullen, ASC, Stacey Parks, Mark Sawicki, Myrl A. Schreibman, Dr. Linda Seger, Sherri Sheridan, Mary Ann Skweres, Pamela Jaye Smith, Tim Smith, Scott Spears, Ira Tiffen, Jeff Turboff, Melissa Ulto, Mike Valentine, BSC, Saro Varjabedian, William F. Vartorella, Ph.D., C.B.C., Tony White, David Worth, Dean Yamada, Kevin Zanit

studentfilmmakers.com

Editorial Interns
Melissa Chan
Matthew Perlman

Advertising & Sponsorship Opportunities:
Kim E. Welch 212.255.5458

Contact StudentFilmmakers.com
http://www.studentfilmmakers.com/contact.shtml
212.255.5454 (US and International)

Subscriptions, bulk orders, and collections:
https://www.studentfilmmakers.com/store/

1-Year Subscription: US$24.95. 2-Year Subscription: $42.84. 3-Year Subscription: $58.90.

For subscription, mailing address change and distribution inquiries, go to http://www.studentfilmmakers.com/contact.shtml

StudentFilmmakers Magazine, established in 2006, is published bi-monthly 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.

Copyright 2010 StudentFilmmakers.com (All rights reserved.)
Printed in the USA. Postmaster: Send address change to StudentFilmmakers, 1123 Broadway, Suite # 307, New York, NY 10010.

LED Lighting

Designed for Filmmakers by Filmmakers

NiLA

"Nila LED's give tremendous output and a pitch-perfect, tungsten color temperature. A huge asset to any incandescent package."

–David Klein, ASC HBO's *True Blood*

- **Quadruple the light output of competitive LED fixtures**
- **Location ready durability**
- **On-board dimmer 0 ~ 100% range**
- **Ultra-low power consumption**
- **Zero maintenance design**

NAB Booth C10339

Environmentally Sustainable LED Lighting



www.nila.tv

How Do You Get Asked Back on the Next Project?

Attitude of Gratitude

by Thomas McKenney

When one is lucky enough to get his or her first job in the entertainment industry, how does one keep it going? How does one build a career? Actors face auditions and wait for callbacks in hopes of being cast in a role. It isn't so different for writers, directors, producers, and those of us below-the-line. In baseball, they say that you're only as good as your last at-bat. In basketball, you're only as good as your last jump shot. Management, coaches and the fans ask the question no matter what you accomplished in the last outing, "What have you done for me *lately*?" The first job is ultimately the toughest to get. Starting from scratch, we ask a production to take a chance on our unknown qualities. How do you get asked back on the next project and the next?

What follows is a lot of common sense, but it can be easily forgotten amidst 14+ hour days:

· Think of others, not just yourself.

· Respect everyone.

· Serve the story.

· Stay on top of the ever changing technical landscape.

If I'm not working on a show, I attend as many seminars, expos and training opportunities as my schedule allows. Keeping current is a full-time job, but easier with online industry forums for those who don't live near production houses or can't get away.

Once on a set, several temptations can arise depending on the circumstances. Like the seven deadly sins, they range from delusions of grandeur to simply slacking off. Fight these. Attitude is key.

Talent can blossom from experience but attitude cannot be taught. It is not enough to know light meters, filters, framing and composition. People make projects and, like any other business, it pays to get along. Think about it. Crews spend *long* hours collaborating to achieve a director's vision. Who would you want in the foxhole with you?

Every person on a set is essential, from the Show Runner to their bosses at the studio to the PAs, drivers and generator operators. Everyone comes together to contribute their gift(s) to accomplish the final vision. No matter what position you might play on the team, fulfilling your duties is paramount to your individual success and the success of the picture. Do your job better than anyone else if you want to keep it.

William Shakespeare reminds us, "There are no small players." This is true beyond the stage or in front of the camera. If given the honor of directing a project and the responsibility to a crew willing to serve that vision, respect them. Common courtesies such as *please* and *thank you* will serve any director.

No matter what position, do not be complacent. Give it your all. Realize and remember that a thousand women and men stand in line behind you hoping to take your place. Keep your eye on the prize.