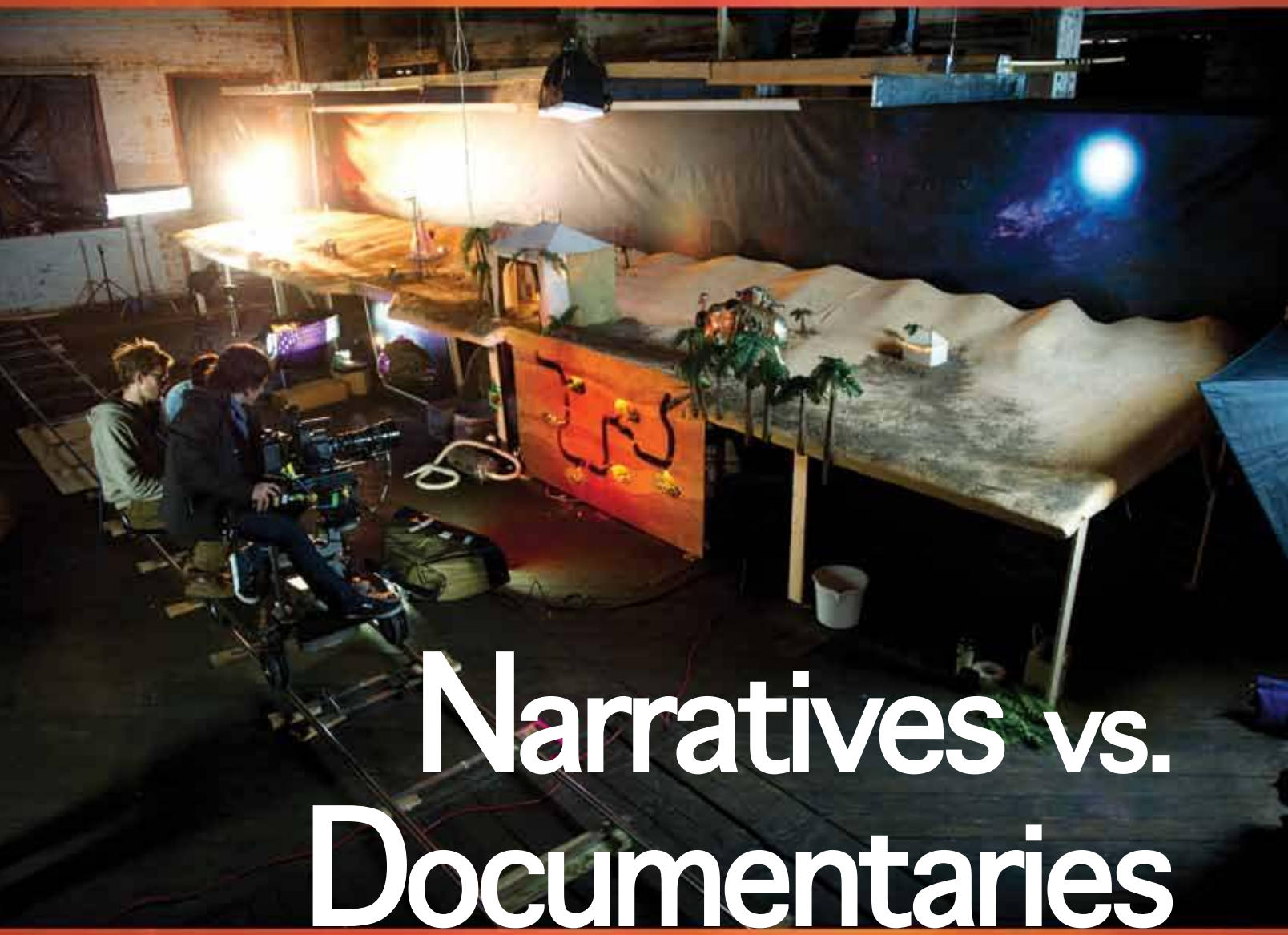
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Narratives vs. Documentaries

Child Actors and Wild Animals Work on the Set

Patrick Wang Discusses Debut Feature, *In the Family*

A Dozen DSLRs Create Stop Motion Effects

Reading Between the (Ledger) Lines

American Promise Raises $50,000 on Kickstarter

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Publisher's Desk



StudentFilmmakers Magazine editorial staff wanted to check out what some filmmakers are shooting with the Panasonic AG-AF100 and scouted talented AF100 shooters, Andrew Kornylak and Jarek Zabczynski. In this edition, Kornylak and Zabczynski share their favorite scenes shot on the AF100, camera techniques, and their tips for shooting on the AF100 in low light conditions.

This great edition includes inspiring, educational, and informative interviews. We talk with Peter Stein, ASC about how he got his start in the film business, the changes he has seen over the years, and his current work. What really draws Mr. Stein's passion is his documentary work including the one he is currently working on – documenting the life of his father Fred Stein, a renowned still photographer. Patrick Wang shares the benefits of writing, directing, and acting in his first feature film, methods of directing and acting, and working with child actors. Hannu Aukia shares techniques on shooting with a dozen DSLRs and utilizing effects such as stop motion for his music video, "Running Man," for the Helsinki/Finland-based, 15 Minutes Before the Dive. Patrick Reis shares his experience shooting the new music video, "The Man That Got Away," for New York-based performance artist Jonathan Tuzo. Reis describes the setup for the three hand-held DSLRs, provides a few camera tips, and talks about the aspect of recording live audio in the studio during the one-day music video shoot. Nathan Larson shares what led him to composing for film and his approach to the compositional process.

If you're at NAB 2012, you're most likely attending the exciting conferences, super sessions, and workshops – and trekking through the show floor with this awesome magazine edition in your hands as we speak. If you haven't yet picked up your complimentary copies, you can pick up special editions at the *StudentFilmmakers* Magazine publication bins at NAB; and drop by the StudentFilmmakers.com Exhibit Booth # C10106 to meet, network, and chat with editorial staff and workshop crew.

Never stop learning. Never stop networking.

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

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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 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 change to StudentFilmmakers, Magazine
1123 Broadway, Suite # 307, New York, NY 10010.

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Kids and Animals, Oh My

Working with Child Actors and Wild Animals on the Set.

by Jack Anderson

You'll be reading the script, and you will notice pretty quickly whether your film will involve kids or animals. No matter how well-behaved they are, kids and animals mean that it will take more time to shoot. What will affect your photography is the way you have to work around them. If there are wild animals, you can only prepare in the most general terms. When the animals want to do something, they do it, and you'd better be ready to catch it. I worked on a western in which we had a white buffalo. Well, buffalos don't come in white, so the trainer had to spray paint this very large animal. I'm sure he used water-soluble hairspray or something of the sort, and I'm sure the buffalo wasn't harmed. But no one told the buffalo that, and the beast was very unhappy about being an albino.

The buffalo was at one point quietly munching grass on one side of the set. The crew was busy setting up a shot. The grips had set up about ten reflectors—large boards covered with silver or lead foil to redirect the sunlight. It takes a grown man to handle the reflectors, and the most he can do is one at a time. Meanwhile, the buffalo decided that the grass looked tastier across the way, and he walked over to it. Of course, he was tethered with a rope, so as he ambled over, he took the rope with him, and the rope knocked down every one of these large, heavy reflectors and stands. The crew scattered everywhere; I grabbed my camera and ran (I was an assistant and responsible for the camera), something I have done only once or twice in my career—the camera's about 50 pounds with the tripod. The set looked as though a hurricane had gone through it—all of our heavy equipment scattered like twigs. And the buffalo calmly ate grass. I learned that day what we mean when we say someone is buffaloed. I'm just happy the big guy only wanted to eat, not play. But we could do nothing to influence the animal, and it's pretty much the same with any animal you work with.

And it doesn't have to be wild animals that upset your plans. I worked several weeks on an old Disney movie, *The Cat From Outer Space*. We used real cats, cute little guys. One night we were shooting in an airplane hangar. The hangar substituted for a stage; we needed a big place for the spaceship models. We had a "hero" cat (the hero object or character is, in advertising and sometimes in movie parlance, the object of your attention) and a look-alike to sub for him. When the lighting was ready, the trainer brought out our star. The kitty star immediately ran off as fast as he could. Several minutes later we heard our star meowing up in the rafters at the highest point of the roof where no one could reach him.

Well, no problem. We had another cat, and the trainer brought him out. You know what happened. So the crew of eighty sat around, drinking coffee and gossiping, on overtime, for eight or nine hours until the producers called it a day. I didn't go back on that unit, so I don't know if they ever got the shots. I think Uncle Walt had the right idea when he had animators draw the animals.

Besides the production trouble that animals give you, you have to work around them and their trainers. Usually you have to be quiet around animals, and they don't like quick moves. So you need to have a crew that