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Road Challenge

Frank Barrera's Approach to Lighting *In the Family*

IR Pollution and Hotmirrors

Heart Warming Asian Pop Cinema for the Global *Citizen*

The Ins and Outs of Short Ends



Publisher's Desk



After returning from the 2012 NAB Show in Las Vegas, Nevada, StudentFilmmakers.com in Manhattan, New York City, hosted an exclusive, private HDSLR Workshop with Patrick Reis for Norwegian students and teachers from Skiringssal Folkehoyskole. Skiringssal lecturer Odd Einar Ingebretsen shared after he and his class attended: "Favorite parts of the workshop were the tips on how to get best hand-held shots and the use of polar filters. I also liked that there was gear the students could try out during the breaks. As I'm working part-time as a teacher of film production at Skiringssal, this workshop gave me good basic knowledge of how to use the camera in production for my students."

StudentFilmmakers.com then hosted the April 2-Day HDSLR Filmmaking Workshop with Patrick Reis. New to the curriculum was a special focus on camera movement with new segments on how to build, use and apply the Camera Turret 300 Series Crane, Steadicam Merlin 2, and other great systems. Additionally, we worked with new Zeiss CP.2 lenses and featured the new BeachTek DXA-SLR Pro.

During the recent Two-Day Hands-On RED Production Workshop from Shoot to Post with Jon Firestone, attendees had the opportunity to get up close and personal with SCARLET, EPIC, and RED ONE cameras. New to the curriculum were the SCARLET and EPIC cameras. Additionally, we featured AJA's Ki Pro Mini, new Zeiss lenses and new tripod and monopod systems from Manfrotto. (The new Manfrotto systems are *amazing*!) Each attendee received one-on-one training and time behind the camera. After the post production segment, we enjoyed watching the footage shot by the attendees.

With the back-to-back workshops and industry events, as well as back-to-back editorial deadlines (online and print), I want to give a special thanks to the *StudentFilmmakers* Magazine staff, crew, and writers for their inspiring passion, hard work, and blood-sweat-and-tears putting this great issue together.

See you at Cine Gear Expo in Hollywood, CA, StudentFilmmakers.com Booth # S204.

Enjoy the magazine!

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

studentfilmmakers

The # 1 Educational Resource for Film and Video Makers

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DP Rick Siegel (pictured right) working with a Sony EX1 on feature film. Director: Paul Cotter. Photographer: Alex Ward

Road Challenge

Taking the Canon EOS C300 for a Ride

by Carl Filoreto

The events happened almost simultaneously. First I got a call that my shiny new super 35 image maker was fresh off the truck and waiting for me at my local reseller's office.

On the heels of this exciting news, I received a call that several pilot programs focusing on international foods that I'd worked on last year were picked up by the Travel Channel. Would I want to work on them again?

Let's see. Six cities. Six different countries spanning South and Central America. Twelve flights. Twenty-six consecutive days on the road. Let me think. Okay, long enough, sure, I'm in.

The next question surprised me. Would I like to use that lovely new black box on my desk for the shoot? The answer requires a bit of a back story. The trip would produce two one-hour combo travel/food programs, one concentrating on international street food, the other would take a look at international fast food. My role was as the second camera, so I wasn't taking on the brunt of the shoot.



City food guide interview with Arianne Araiz in front of the Palacio de Bellas Artes, Mexico City, Mexico.

The shoot schedules are fast and tight, but they include a lot of tripod work. Would the Canon C300 be up to the test? Would it prove to be beneficial or would it be a gigantic headache on a shoot that required accumulating a lot of superior images in a hurry? One thing for certain, once a decision was made, there would be no turning back. Carnets would be set in stone. Gear lists would be prepared for customs. And once I hit the first stop in Brazil, a replacement camera was out of the question.

The primary concern on a fast paced shoot concerned the lack of a lens with a servo zoom lens. Could you crank out nice images on the fly with a camera like the Canon C300?

There was no real decision to be made. The prospect of putting a new piece of technology capable of creating tantalizing images was irresistible. The challenge was accepted.

In an upcoming issue of *StudentFilmmakers* Magazine, I'll break down how the Canon EOS C300 performed under pressure. And it'll receive two challenges, as a second trip to other parts of the world was added after the decision was made to use it on the program. So let's get on with it and break some new ground!



Working a local market in Mexico City. Photo by Lance Lundstrom.

Carl Filoreto is an award-winning DP, and his company is Elk Run Productions, Inc. (www.elkruntv.com), which has a roster of clients that spans corporations, production houses, crewing agencies, and broadcast and cable networks, including Dateline NBC, The Food Network, and The Travel Channel. Prior to starting his business, Carl won seven regional Emmy awards, numerous national and regional National Press Photographers awards, and multiple awards from Colorado Ski Country and the National Snowsports Journalists Association, while working at KMGH-TV in Denver, WTNH in New Haven, and WGGB in Springfield, Massachusetts.

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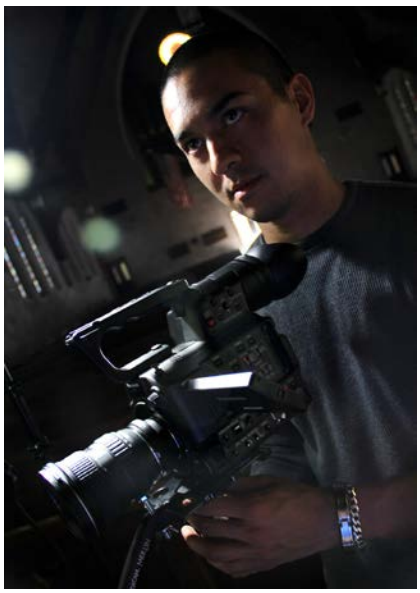
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Steadicam Shots with the AF100

Feature Film and Documentary Shooter Joe Ensley

While scouting locations for his current project, AF100 shooter Joe Ensley takes five with *StudentFilmmakers* Magazine to chat about his favorite projects shot on the AF100 so far, including music video, "Shotgun," by Atlas and feature film, *Blackout*, which he's currently in production on. "The music video has a lot of cool transitions mixed with costume changes, and the feature has been fun to experiment and try out a different shooting style," shares Ensley. Projects Ensley shoots on the AF100 include narratives, documentaries, commercials, music videos, and more ENG type TV shows.

On shooting steadicam with the AF100, "I love shooting on the steadicam with the AF100. It balances very similar to my previous camera, the Panasonic HMC150. To get around not owning a remote focus, I use a Tokina 11-16mm 2.8 wide angle lens and keep my focal distance in mind when moving the camera. I'll keep my subject around the same distance and since it's a wide angle, the depth of field is a lot less shallow."



Ensley describes one of his most favorite scenes shot on the AF100 so far: "A five-minute steadicam long take from *Blackout*. We follow the main character lugging a dead body in a suitcase from the fifth floor of a luxury apartment complex to his trunk at the garage level. We started INT., moving to the elevator, make a stop at the fourth floor, exit elevator at ground floor, enter garage entrance, now EXT., main character is stopped by the night guard, we cover the dialogue in a 360 degree pan, proceeded to trunk, character enters car, drives away, following from outside the car and end on the gate closing, all in one continuous shot. For lighting, we put gels in the elevator to better match the hallway and the garage EXT. night we let go a little blue. We shot at a 1000 ISO and it didn't turn out too noisy."

On shooting with the AF100 in low light conditions, Ensley shares, "Get fast lenses. I typically don't use anything slower than a 2.8 lens just in case. Practice your limitations before hand with the ISO noise and see how much you're comfortable playing with. Then you can gauge what is acceptable in certain situations. Using the B.Press gamma setting for the scene file in the AF100 will give you the least amount of noise when shooting low light."





A quick AF100 camera tip: "Keep your zebras at 85% and watch your highlights. The AF100 needs a little more care when dealing with that issue," says Ensley. Joe Ensley is currently finishing feature film, *Blackout*, directed by Matt Hacker which will be released on Netflix, Hulu, and On Demand this summer. Following that will be a feature called, *Finder's Keepers*, shooting at Myrtle Beach. On the documentary front, Ensley is shooting a piece featuring artist Ivey Hayes directed by Sheena Vaught; a documentary in Lebanon directed by Faiza El-Hibri; and one in London directed by Ryan McKnight.