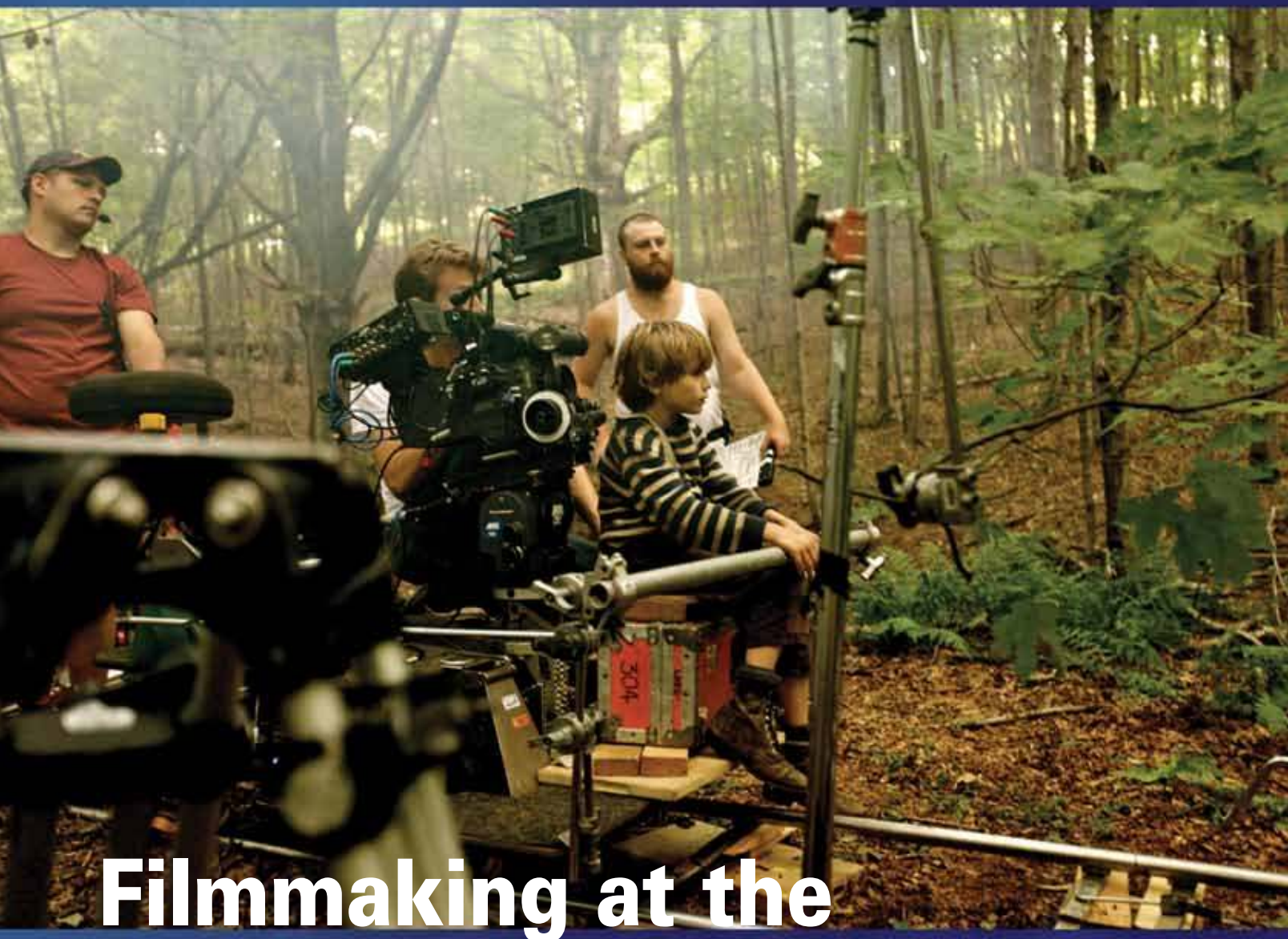
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Filmmaking at the Galaxy's Edge

To Zoom or Not to Zoom

Robert Zemeckis Takes to the Air Again with *Flight*

Six Fatal Errors in Screenwriting

How to Boost Your Film Crowdfunding Success

2012, Vol. 7, No. 6

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On the Cover

Crew on the set of *The House at the Edge of the Galaxy*

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This wonderful edition highlights educational, informative, and inspirational articles written by Peter Stein, ASC, David Worth, Paula Brancato, and Scott Essman. Join us in welcoming new contributing writers Norman C. Berns, John Klein, Bayou Bennett, and Philip Goetz. Interviews with Richard H. Topham, Jr. and Roy Harter conducted by Nash Choudhury and Megan Harr are sure to encourage and motivate you.

The House at the Edge of the Galaxy is a look into the making of the allegorical film from casting to post production. Take a look behind the scenes and learn about the making of the film. (Production Department.)

Peter Stein, ASC shares invaluable advice in his article, **To Zoom or Not to Zoom**: *That is the Question.* Norman C. Berns shares **Six Quick Steps for Better Images**. (Cinematography Department.)

John Klein's success story and key pointers for film financing will help propel you into your next campaign. Check out his article, **11 Tips for Boosting Your Film Crowdfunding Success**. In the article **The Rebranding of Batman**, Michael Uslan shares some of the reasons the *Batman* franchise became one of the most successful in film history. (Film Business Department.)

Paula Brancato gives important advice and **Six Fatal Errors in Screenwriting** that you must know and avoid. Don't let your ideas fall by the wayside. (Screenwriting Department.)

David Worth's article, **Art & Artifice,** is super inspiring. We asked him for "the list." You should too! (Commentary Department.)

We are excited to announce new Continuing Education Workshops to be held at the StudentFilmmakers.com New York Studio in Manhattan, New York, and StudentFilmmakers.com Booth #C9543 at NAB 2013, in Las Vegas, Nevada. Come and join us for Workshops and Networking with courses ranging from Camerawork, Camera Movement, and Camera Stabilization – to HDSLR Video Production, RED Production: Shoot to Post Workflow, and Lighting Techniques – to a variety of focus topics including Production Sound, Special Effects and Post Production, and Screenwriting. We will additionally host more exciting Workshops on Film Distribution, Film Budgeting, and Pitching for Film and Television. Bookmark www.studentfilmmakers.com and signup for weekly enews updates.

I wish you a very joyful, healthy, and successful New Year!

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

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Making the Documentary on L.A. Artist, Dave Tourje

L.A. ABORIGINAL

by Bayou Bennett

Producing and directing the documentary "L.A. Aboriginal" about L.A. artist Dave Tourje was like filming a feature and putting it into a few minutes. I am from the South and lived in NYC for 10 years, so learning about the underground gang and graffiti life was very exotic for me. We never knew what new adventure or what new thing about the California Locos was around the corner. I enjoy sometimes being an outsider looking in. If I was from L.A., I might not have walked up to an intense group of gangster looking guys in Highland Park and asked to get shots of their authentic low rider cars. But I did and found out just how gentle and full of cultural pride they could be. Besides, I never use stock footage when I can shoot the real thing.

I actually think the most important and exciting thing about being a filmmaker is the way it opens your eyes to worlds and cultures that you might not have known about. Dave Tourje has lived many life times in this life. I got to learn about surf, gang, skateboarding, punk and graffiti cultures. Some of these cultures are not mainstream so it was interesting investigating them. Dave taught me about the raw underground creation of all of these art forms and yes, to me they are all art forms. As filmmakers, we directly saw how Dave was influenced by his environment and its swirling mass of creativity, which filtered deep into his imagination and art. And this in turn inspired us as filmmakers.

When you are creating a film, you are communicating something to the world, just as you would with a painting. My writing/co-directing partner Daniel Lir and I kept trying to think how we could create the ultimate documentary as filmmakers and communicate how deep, meaningful and influential growing up in Southern California really can be. We were in search of capturing a time, place and feeling like Jack Kerouac did with the Beat Generation in "On the Road."

The way we did this was to gather all the information we could about Dave, his past, his art, and his environment, and portray this in a multi-dimensional way. We really worked with Dave to get the authentic music of the time period and the truest photos and archival footage. For us, the editing especially reflected the

