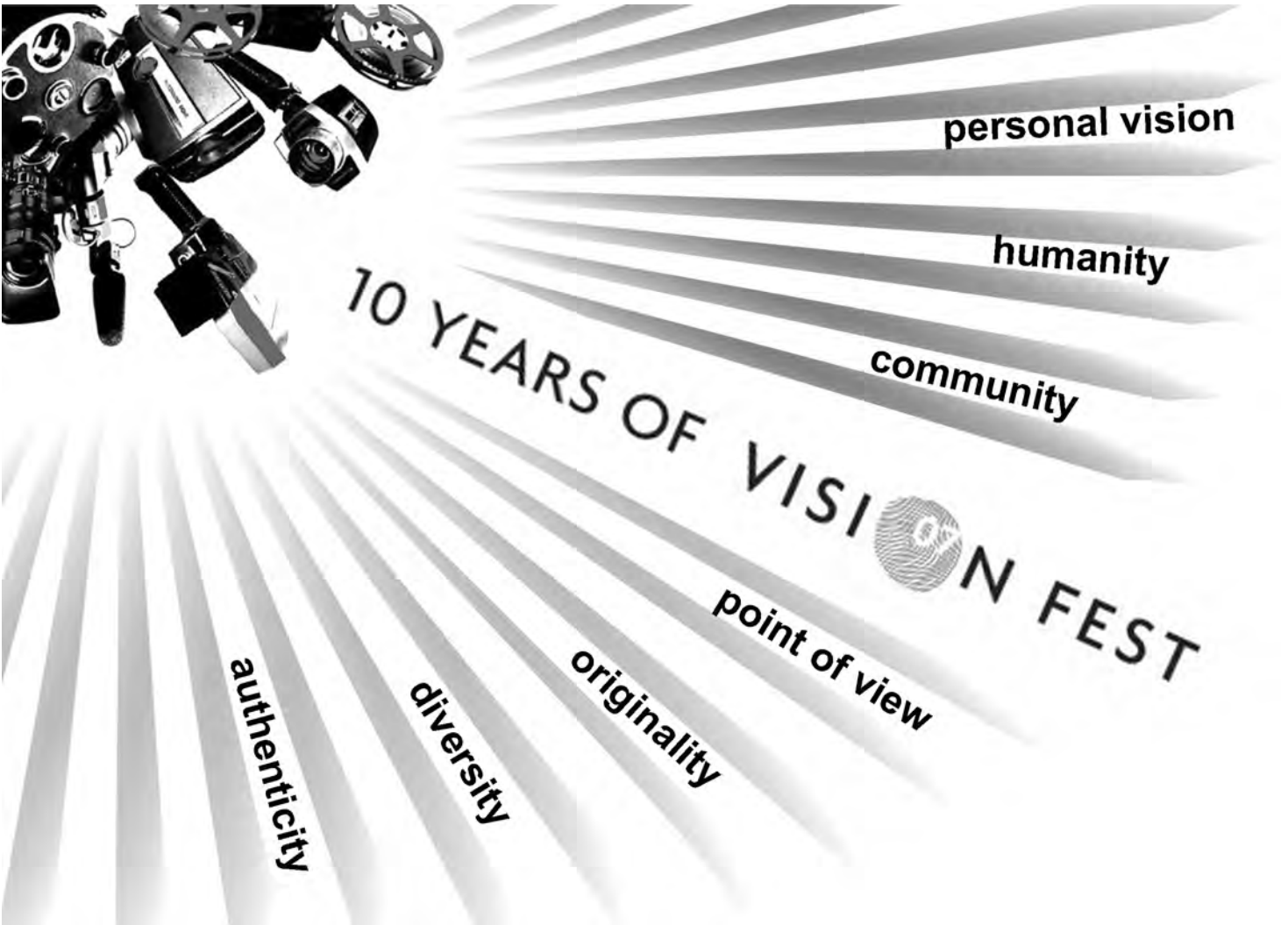


**FREE!**

# FA

**Filmmakers Alliance**

**Magazine** *Fall 2007*



**INSIDE: Jean Souders fills us in on FA's new internet TV Channel, Thomas Mathai keeps us up to date with the latest in pre-visualization software, Hanelle Culpepper gives us the low down on Americans shooting a short in South Africa, Jacques Thelemaque remembers three recently departed greats, AND MORE...**

*Filmmaker's Alliance is a non-profit collective dedicated to supporting independent filmmakers in Los Angeles. The members of FA help each other make films of all styles and lengths. It's that simple.*



The Filmmakers Alliance  
1030 W Hillcrest Blvd. Inglewood, CA 90301  
310-568-0633 tel  
310-568-0905 fax  
info@filmmakersalliance.org  
www.filmmakersalliance.org

Date \_\_\_\_\_

## Filmmakers Alliance Membership Application

Name \_\_\_\_\_ Company Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Home Phone \_\_\_\_\_ Work \_\_\_\_\_ Cell \_\_\_\_\_ Fax \_\_\_\_\_

Email \_\_\_\_\_

**What are your filmmaking goals? How do you think Filmmakers Alliance can help you achieve those goals?**

---

---

---

### BASIC FILM EXPERIENCE:

What is your primary area of expertise? \_\_\_\_\_

---

What is your secondary area of expertise? \_\_\_\_\_

---

Do you possess any filmmaking resources you would be willing to share with other filmmakers? If so, please list

---

---

### FA ACTIVITIES:

**DISCUSSION FORUMS:** Would you be interested in hosting a discussion forum? If so, which would you prefer: Classic, Documentary, Experimental, Post-Production, or Filmmakers Forum?

**WRITERS GROUPS:** Would you like to be a member of a writers group or start your own?

**STAGED READINGS:** Do you have a script you'd like to submit for a staged reading?

**MEMBERSHIP FEE:** \$125 per year

Payment method is credit card\* or check only.

Credit card type (circle one): Visa      Mastercard      Discover      American Express

Credit card #: \_\_\_\_\_ Expiration Date: \_\_\_\_\_

\* A 4% fee will be added to all credit card transactions.

Please mail this application with check (if applicable) to the letterhead address, payable to Filmmakers Alliance.  
Please note "dues payment" in the memo line of the check.

*Filmmakers Alliance is a 501(c) non-profit corporation. Your dues are tax-deductible.*



The Filmmakers Alliance  
 1030 W Hillcrest Blvd.  
 Inglewood, CA 90301

[www.filmmakersalliance.org](http://www.filmmakersalliance.org)

Visit the website or call the office for meeting and general information.  
 Guests and prospective members welcome.

**The F.A. Officers**

Executive Director  
 Diane Gaidry  
 President  
 Jacques Thelemaque  
 Vice President  
 Amanda Sweikow  
 Social Director  
 David Andrew Lloyd

**The F.A.  
 Magazine Staff**

Diane Gaidry  
 Editor  
 Amanda Sweikow  
 Associate Editor  
 Hanelle Culpepper  
 Copy Editor  
 Erin Isaacson  
 Issue Designer

To contact the editor  
 of this magazine email:  
[diane@filmmakersalliance.org](mailto:diane@filmmakersalliance.org)

Cover Art  
 Molly Cooper

**Mission Statement**

Filmmakers Alliance (FA) is a community of film artists dedicated to the advancement of true independent film through community action. FA provides a unique mutual support system through which members share time, energy, expertise, equipment and, most important, creative support for one another's film projects from concept through distribution. We work together to restore humanity, authenticity, diversity, originality, intelligence, relevance, personal vision and emotional resonance to American Cinema.

FA facilitates a unique mutual support system where members share time, energy, equipment and, most importantly, creative support on one another's work from concept through distribution. Support is facilitated via monthly meetings, screenings, seminars, discussion forums, writers groups, labs, workshops, staged readings, and our website.

**In This Issue**

Editor's Note .....	Diane Gaidry .....	3
Collectively Speaking .....	Jacques Thelemaque .....	4
Self-distribution Tool kit .....	Liam Finn .....	6
Media Zone .....	Jean Souders .....	7
Polishing Your (Screen) Gems .....	David Andrew Lloyd .....	9
Shooting in South Africa .....	Hanelle M. Culpepper .....	12
Worry & Love .....	Rob Nilsson .....	18
Legal Advice .....	Michael R. Blaha, Esq. ....	20
Book Review: Fine Cuts .....	David Kim .....	21
Trust in the Writing .....	Shawn Nelson .....	23
Affordable Tools for Pre-Visualization .....	Thomas Mathai .....	25
Film Review: Once .....	E. Amato .....	26
Out of Africa .....	Jacque Jones .....	29
Cinema Charlatans .....	Cain DeVore .....	32
Eulogy .....	Jacques Thelemaque .....	34

## Editor's Note

It's difficult to describe what Filmmakers Alliance is. The totality of this organization is difficult to reduce to an easily digestible sound bite or slogan. Filmmakers Alliance is a reflection of its members and the larger filmmaking community. It is a living organization that has to be experienced in order to be understood. And even then, each experimenter will experience FA through his/her own filter. It's a collaborative effort.

When we do our introductory talks for prospective members before our monthly meetings, I always make sure that they take a copy of the FA Magazine; I believe that the subjects and perspectives shared in the articles reflect the spirit and ideas and experiences of our members and the collective. And this issue of the FA Magazine coincides with our 10th annual VisionFest celebration. I always say that I get a very strong feeling of who the filmmaker is when I watch a film. I think that anyone attending this event each year gets a clear and visceral experience of where Filmmakers

Alliance is at this moment of our evolution.

In spite of the persistent challenges we face running a non-profit arts organization on a shoe string and a prayer, I must say that I have never been more hopeful and inspired by my community in Filmmakers Alliance than I am right now. The films in this year's VisionFest program are beautifully crafted and inspired. The persistence, the commitment to process, the conversations, the collaborative spirit, and the work are stronger than ever. And our extended community in L.A. and beyond is growing stronger and larger as well.

And all of the above is reflected in the Summer/Fall issue of the FA Magazine. In this issue, the commitment to process is demonstrated in Hanelle Culpepper's article on producing Gina Levy's latest short in South Africa, in Jacques' words of wisdom in his



*Diane Gaidry, Co-founder,  
Executive Director,  
Filmmakers Alliance*

Collectively Speaking column, and in first time filmmaker David Kim's review of Fine Cuts. Liam Finn's piece on self-distribution and Jean Souders' article on FA's new deal with Media Zone remind us how new technologies are revolutionizing distribution and empowering the independent filmmaker as well as the consumer. Regular columnists, Shawn Nelson and Rob Nilsson, remind us of the value of funda-

mental decency and accountability in their pieces. And E. Amanto reminds us how affecting authenticity can be in her review of "Once." Plus lots more provocation and inspiration.

Enjoy! **FA**

## CHAPMAN/LEONARD

STUDIO EQUIPMENT, INC.

CRANES • ARMS • BASES • REMOTE SYSTEMS • DOLLIES • PEDESTALS



LA (888) 883-6559 TX (888) 758.4826  
FL (888) 337-8243 Canada (866) 848-2602  
UK (888) 883-6559 [www.chapman-leonard.com](http://www.chapman-leonard.com)



# Collectively Speaking

## Ch-Ch-Ch-Changes Let's steer 'em, not fear 'em

by Jacques Thelemaque

There are a lot of great quotes about change. Here are a few of my favorites:

*"Be the change you want to see in the world."*

*"...grant me the serenity to accept the things I cannot change, the courage to change the things I can, and the wisdom to know the difference."*

*"The only thing constant is change."*

*"Every time I find the meaning of life, they change it."*

*"Change is the essence of life. Be willing to surrender what you are for what you could become."*

*"Change is inevitable - except from a vending machine."*

And my favorite (for the purposes of this article):

*"If you don't create change, change will create you."*

Frankly, I was never a big fan of change. I get used to things. Married to them, so to speak - whether it be a person, a place, a belief, a thing or a way of doing things. I have all kinds of habits and rituals and favorite places. In my filmmaking, I have a persistent perspective, style, themes and issues. And all of it grounds me in an idea of who I am. Or at least makes me feel comfy and cozy, tethered safely to dependable talismans in an unforgiving and often unpredictable world.

But I find, as much as it upsets me, change dogs me. I seem to never be allowed to get too comfortable with anything as that "thing" is always eventually challenged, eroded, ripped away or replaced. To protect my sanity, I realized over time, I'd better learn to open

my arms to change. Or at least, not to let it knock me for a loop as badly. If change was going to follow me around like an obsessed stalker, I'd at least disarm it and maybe even make it a buddy.

That attitude has helped me as a filmmaker. No film I've ever made stayed exactly as I'd originally conceived it throughout the process of its realization. And on a practical level, no shoot has ever gone the way I'd meticulously planned. Being able to roll and flow with change has been essential to any-



Jacques Thelemaque  
President, Filmmakers Alliance.

thing getting made and, in fact, to my work as a whole continuing to deepen and develop. It's not that I don't still feel pain, loss, frustration, disappointment, etc. But I'm able to more quickly let go of those things and move on to recognizing the opportunity and potential that change has brought me. At the script stage, fundraising, on set or in post, any limitation or loss can become an exponentially greater gain. If I am limited by the lack or loss of money, equipment, manpower, other resources or even creative ideas, I know I can eventually replace them with something potentially even more useful or fulfilling.

But in challenging myself as a filmmaker - and as a person - I'm finding that embracing change is simply not enough. Embracing change is a positive reaction, but it is still just a reaction. While embracing change can get you through your day (or life), something else is needed to make that day magi-

cal. And that is to step from reacting to acting - to go from being the recipient of change to the agent of change.

***"If you don't create change, change will create you."***

Deciding to seek out and/or create change is a subtle shift in mindset from simply embracing change. But it can have massive consequences... and benefits. It takes you from dealing with whatever changes come at you, to making choices/decisions that allow you to dictate the types of changes that happen to you... and your films. With such a mindset, nothing in your work or life is safe from change. And that is a good thing. Because now, things in your life/work will have to earn their permanence. They will have to prove to you the benefit of remaining as they are or be changed... or discarded. You will question everything - a clever line of dialogue, a powerfully emotive acting moment, a breathtakingly beautiful shot. You will look at these things and ask yourself what they mean, if anything, and how they serve the greater whole of the film no matter how wonderful they are in themselves.

But I'm not just talking about rewriting or tweaking an edit - although this work certainly embraces change and is very important. I'm talking about going a step further and looking at the script or film as a whole and thinking about how you might completely uproot it, re-order it or re-invent it to say something deeper and richer... more authentically and profoundly you. We often don't realize how much our creative choices are shaped by factors outside of our own unique perspective. Culture, tradition, formula, convention all insinuate themselves into the fabric of our creative being and it takes awareness and commitment to root them out and separate them from the raw poetry of our unique selves. Only by engaging in this work, however, can you be taking action, truly creating. Otherwise you aren't so much creating as you are re-purposing - simply sifting through and reacting to the outside forces that you've allowed to shape you.

I don't know a single great film that was made by a filmmaker who was content with things as they were. All great films are made by filmmakers with restless hearts/minds who were unafraid to change the rules and

absolutely ruthless in discarding the tried and true. People who invest themselves in screenwriting formulas and filmmaking paradigms rarely make anything that's worthy of more than a passing interest. And as times change, they and their work become dated, irrelevant... forgotten. Is mediocrity such a bad thing - especially if you are making a fine living at it? No, of course not. But at least know that is what you are about. Sometimes you have to lift yourself out of your big comfy chair and step out into the freezing rain just to appreciate that chair and know it is where you truly belong. But if you embrace film as art and yourself as a film artist, then you can settle for nothing less than what is uniquely you. And that means a relentless commitment to changing those aspects of your work that are anything other.

Great filmmaking is almost always revolutionary in its own way. True creativity is nothing less than revolution and revolution demands change. Revolution may be the most radical expression of change, but creative revolution is the best kind of revolution. It is a revolution of ideas and imagination that sheds no blood and respects what has come before even while completely re-inventing it.

When we first started Filmmakers Alliance, we talked a lot about revolution. We wanted to create a revolution that cut across both the kind of films that are made and the process of making them. We are still knee-deep in that "revolution". But to keep that revolution alive, we've had to have several mini-revolutions. Filmmakers Alliance is ever-evolving - constantly changing over time to adapt to the realities of the filmmaking landscape and our own growth as filmmakers/managers. But there are two key things allowed for that possibility. First was the decision on our part to steer change. To not only embrace it, but to seek it and affect it. That clearly has allowed us to stay afloat over the stormy seas of the non-profit world. Second, was that we made that decision as a collective, which has allowed us to create and manage change much more powerfully and effectively. Change as a collective action is almost always more dramatic.

Which, ironically, takes us back to you, the individual filmmaker. A collective is a collection of individuals - united behind a common purpose or purposes. Each of your individual needs contributes to the needs of the collective as a whole. An individual demand for change - both in yourself and in the community around you - can find its

most powerful expression through collective action and participation. That is why we have writers groups, discussion forums, staged readings, feedback screenings and more. This is truly what Filmmakers Alliance is here to do. Not so much to spearhead some specific movement or political agenda, but to empower and support the individuals within the collective to steer change and manage the revolution in their work, themselves and the filmmaking community around them. Perhaps even in the larger world around them. If your involvement in Filmmakers Alliance doesn't "change" you, then you don't need it. But there's no filmmaker I know that is not in need of change - or at least whose work is not in need of ever-constant change. Because growth is change. And if you strive to grow and evolve as a filmmaker, then change is a necessary tool of your trade. Seek it out. Shake hands with it. Make it your friend. You may not always implement it, but when you don't, you'll know you have something that will last. And when you do implement change, you'll know you are opening a door to making the kinds of films you thus far only dreamed you could create. Only it won't just be a dream. **FA**



**PSSSSSSSSSSST!**

**ECHO PARK FILM CENTER HAS EVERYTHING YOU NEED TO JOIN THE CINEMATIC REVOLUTION!**

- \* COMMUNITY MICROCINEMA
- \* SALES, SERVICE, SUPPLIES
- \* FILMMAKING WORKSHOPS
- \* FREE CLASSES FOR YOUTH
- \* SUPER 8 IS OUR SPECIALTY
- \* OPEN WEDNESDAY - SATURDAY

**ECHO PARK FILM CENTER \* 1200 N. ALVARADO ST. (@ SUNSET)  
LOS ANGELES, CA \* 213-484-8846 \* [www.echoparkfilmcenter.org](http://www.echoparkfilmcenter.org)**

# Self-Distribution: Let's Skip The Argument Please

by Liam Finn

Only a few years ago, heated debates ensued over whether to shoot digital video or film. Today movies shot digitally are ubiquitous and the answer is clear; format doesn't matter – quality content does. The distribution paradigm is undergoing the same technological revolution today, but we're only at the beginning of a new argument: release your film through traditional distribution channels or self-distribute it. We know the technology is coming one day that will deliver any digital media over the internet directly to your home entertainment system without any quality loss. But right now, self-distribution still seems to most filmmakers like a last resort for films not good enough for traditional distribution.

Of course, every filmmaker wants a worldwide release in theaters; as of today, it's the distribution chain's pinnacle, but there are programmers coding away in startups and large media corporations around the world betting their IPO's their technology will change all of that. Currently, "self-distribution" is a pejorative akin to "vanity press" in the publishing field. Yet, a theatrical release doesn't attest to quality



Liam Finn

either. Quite frankly, theatrical release usually means the lowest common denominator to reach the broadest audience in order reap the largest return on investment. Don't get me wrong; we all want to make money from our films so we can make more films. It's just that with self-distribution, you don't have to dumb down your film for a gatekeepers' sales formula in order to reach an audience and make a profit. You can stay true to your vision and sell it directly to people with similar interests or tastes. And better yet, you can build direct relationships with a loyal audience base that will help sustain you financially and emotionally over the

course of your filmmaking life. The argument is already over before it's begun; internet technologies will equalize the distribution delivery conduit, so format doesn't matter – quality content does. And since no one has a monopoly on quality, the filmmaker who has the largest fan base will always be the best distributor.

In the hopes of helping filmmakers navigate the new frontier of self-distribution, I'm launching a blog (<http://self-distribution.com>) on the topic starting August 15, 2007. My goal is to share information and resources I come across with other filmmakers. Below are two such resources I'd like to share....

Wouldn't it be great to simply put a "buy" button on your film's web page and have someone else take care of all the business stuff: process the order, verify and authenticate the payment, pack and



affiliate management for filmmakers

Independent Film Distribution



ship the film or any other merchandise (such as posters, t-shirts, etc.) either domestically or internationally, handle all the customer service issues, provide sale statistics and then send you your money? Well there is such a company – Neoflix, an integrated e-commerce, fulfillment, and customer service platform for independent film self-distribution. The NeoFlix platform was designed to let indie filmmakers start selling their DVDs quickly by simplifying the complexity of e-commerce and fulfillment. The great thing about this company is not only their comprehensive one-stop set of services, but they are chronically developing new tools and features based on filmmaker needs and input. Filmmakers may not be actually programming the website, but they certainly are shaping its future. ([www.neoflix.com](http://www.neoflix.com))

Cinema Clicks is a "full-service" affiliate marketing management solution for filmmakers. Affiliate marketing is when someone allows you to sell your film on their website for which they receive a percentage of the sale. Managing multiple affiliates and keeping track of their individual sales and commission structures is complex. This web-based software centralizes all of your affiliates' information into one easily accessible database management system. ([www.cinematiclicks.com](http://www.cinematiclicks.com)). **FA**



*french florist*

Flowers & gifts with a touch of class

[www.frenchflorist.com](http://www.frenchflorist.com)

"101% Satisfaction on Every Order"

Serving the Stars from our Melrose Avenue Location for almost 30 years  
Delivery Anywhere in Greater Los Angeles or anywhere in the USA

8180 Melrose Ave.

Los Angeles, CA 90046

(323) 852 – 0848

## The Front Line

### Filmmakers Alliance, The Silver Lake Film Festival, and Media Zone's Social TV Bleed the Edge Eclectic

by Jean Souders

*Note: for the purpose of this article, the following acronyms will be used: SLFF = Silver Lake Film Festival; FA = Filmmakers Alliance; MZ = Media Zone. Thank you for your understanding.*

Kate Marciniak, Co-Director of the SLFF, has a plan. There's gold in them thar hills; gold for everybody. An alliance has been struck. We talk to Kate (KM), Pat Dunbar of Social TV (PD), and Jacques Thelemaque, President of FA (JT), to find out what, when, and how much it will affect (\$\$) FA's members.

**JS:** *What is this MZ thing, what does it mean to SLFF, and what does all this have to do with FA...from your perspective?*

**KM:** Well, MZ is an online TV network, which is headquartered in Silicon Valley, and it's owned by Naspers, which is the largest media company in Africa [est. 1915]. Naspers has a number of radio and television stations, newspapers, magazines, and so forth. This is the first big launch for Naspers [in the US]. There's a lot of money behind MZ.

The online TV network comprises two different sections. One is MZ, which is VOD programming... it's subscription-based. That portion of it has a lot of sports programming, such as rugby and soccer...[Wimbledon, NBC Sports, etc.] The other portion of MZ is called Social Television... That's advertising-based, so it's free for the viewer...in a more traditional cable network [model]. MZ gets 20 million viewers a month. So when you compare it to, say, a traditional cable network, it's actually far more viewers, because it's global...not just national.

Our channels are on the Social TV portion of MZ. The SLFF is actually launching five different channels.

First, there's the channel we co-own with FA, which is the FA Channel. That is basically a Do-It-Yourself filmmaking channel that's going to feature different

kinds of programming: lectures, seminars, little marketing tips, tidbits on production...how to get different pieces of information on distribution... Independent filmmaking has become global. [One can] now do films from your cell phone. So, anybody, in any country around the world, has the capability of making a really, really cheap film... The world is now the oyster of the filmmaker. And at the same time, a lot of these emerging filmmakers don't have access to information. If you're in Uzbekistan, or in Micronesia, it might be really hard to get to a class on filmmaking. So, this is a service that's being offered for filmmakers around the planet to come to the website, to this online channel, FA DIY filmmaking channel, and get a lot of basic information on how to do filmmaking.

There are four other channels. One is a SLFF channel, which is almost anything goes 'cause that's [what] our film festival is like. SLFF...was founded by my Co-Director, Greg Ptacek. ...In 2007 [we] presented 270 films...over ten days.

[This SLFF channel]...can comprise features and shorts, machinima, animation; we may have series on music documentaries; we may have taped concerts, because Music Fest is a component of our film festival. We may do interviews with filmmakers...

The third channel...is an independent shorts channel... And that again, can be anything...

**JS:** *How would you choose your programming?*

**KM:** We're just looking for good films. I don't have any parameters on what type of shorts we're going to show. I am opening up submissions. Our revenue stream is—the split is going to be 50% for the filmmaker and 50% for the film festival.

**JS:** That's better than normal.

**KM:** Yeah. We will have to take out some money for overhead costs because we are going to have them, but since we're a non-profit arts organization, we can't be greedy (laughs). One of our goals—one of our primary goals—is to create prosperity for a nonprofit arts organization and for our filmmakers.

The last two channels are both interna-

tional foreign language independent film channels. So one will be...features, and the other...shorts. The only requirement is that they have English subtitles. It's going to be a global audience.

[On creating series]

**KM:** One of the interesting things about programming an independent film channel is that it is very broad-based...(unlike the other Social Television channels on Media Zone, which are very specific [i.e., a rugby channel]). Well, independent film is so broad sweep, so generalized in its characterization, that in addition to general programming of independent film, I'm also looking to create series. I'd like to do, for instance, an environmental film series. I'm looking for topics which draw interests that are global in nature. Another area I'm looking for content for is global



consciousness...films that celebrate the human spirit.

**JS:** *Let's talk about G, PG, R, and NC-17. Does MZ care?*

**KM:** One of the reasons why I am creating programming within the programming, and doing different kinds of series...is that there can be ad revenue that can be targeted towards different kinds of programming. For instance, a lot of corporations are going green, and so the idea of advertising on an environmental series might be attractive to them. There will be programming that may be more adult in nature, because we are an edgy, creative film festival. And so that type of programming will be labeled as such... In some ways, it's modeled on a traditional cable network, what I'm conceptualizing the programming to be.

**JS:** *So, bottom line, MZ's not gonna censor you or stop you from putting up whatever you want?*

**KM:** That's correct. They've said they're going to take a pretty much hands-off approach to it. I have had conversations with them on the fact that we do tend to be edgier, we do tend to have

some programming which is more adult in nature, and they've said as long as it's labeled that, it's not a problem.

[On the distribution paradigm change]

Another thing that's going on, which is so cool, is the distribution models have gotten completely overturned. Everything used to be about the studios. And I love the fact that distribution has gotten far more grass roots. And the filmmakers can drive the decisions for the distribution of their films...rather than being at the mercy of a few distributors. And actually make some money, possibly (laughs). And the opportunities are getting bigger and...more for them, to actually start making some money.

The View from the Zone

Pat Dunbar, Head, Social TV Marketing and Programming Group, MediaZone.

**PD:** Our platform is a peer-to-peer player [content streams are securely shared across multiple users: a viewer's computer acts as a node to distribute the stream to other viewers]. So...the more people are watching, the better the quality becomes.

**JS:** *Is there anybody else doing what you're doing?*

**PD:** ...there are very few ideas that are totally proprietary these days on the web. But I think we have some of the richest content in terms of variety of film sources of anyone out there. What we're trying to do with Silver Lake...(eventually...develop a real supportive sight for independent filmmakers) is unique.

[On the video player used]

**PD:** Well, the player's embedded in our page... We allow for syndication of our player, so the player itself with just the channel...can also be put on somebody's MySpace page, for example. The ads would be shown in that context, and so the media partners...would still get revenue, even though it's being distributed.

**JS:** Sort of a chance to be viral.

**PD:** Correct.

[On the philosophy of the future]

**PD:** ...we have the opportunity here ('we' being the collective 'we' of Social TV and FA [and SLFF]) to really create a showcase where people can find new and diverse programming content...film (long-form video) has been...such an important part of our culture, that I think

this is a great antidote to some of the homogenization that's gone on in the full screen space. I know in a lot of places it's very difficult to see independent films. I live in San Francisco and even here you have to work hard to find independent films. So I think it's a potentially very exciting venue to be showing new and forward thinking filmmakers and showcasing what they're doing...

Stepping Into a Community

Jacques Thelemaque, President, Filmmakers Alliance

**JT:** MZ's doing...[a] fusion of community sites, like MySpace, and content providing sites, like MZ or even YouTube. [MZ's] bringing those together...so people are...having virtual community screenings. Like you're all watching the same film, from different parts of the world; you're commenting on it...

When we think about what FA is...the successful ability to monetize our content is really important... We want to create...a space for people to continue their filmmaking lives, no matter what else is going on in their lives, but people gotta put food on the table; they gotta make money. If they're at least paying for the cost of the film, they can continue to make films over and over again. Whether they're short films, or just crazy little sketches, or full-length features. That's the dream for us.

Think Globally, Submit Locally

Send your movie's DVD screener/materials to:

Kate Marciniak  
Silver Lake Film Festival  
2658 Griffith Park Blvd  
#389

Los Angeles, CA 90039

Materials to send:

Running time

Credits

Any awards

Has the movie played at SLFF?

Has the filmmaker had any other movies play at SLFF?

Has the submitted movie played other film festivals?

[www.silverlakefilmfestival.org](http://www.silverlakefilmfestival.org)

Other links:

Media Zone/Social TV:

[www.mediazone.com](http://www.mediazone.com)

# "Far Sighted"

FILMED WITH



CAMERAS & LENSES

PROVIDED BY PANAVISION®  
NEW FILMMAKER PROGRAM

Congratulations to all the VisionFest Filmmakers!



# Polishing Your (Screen) Gems

by David Andrew Lloyd

Criticism is a lot like making love – the rougher it is, the more I like it.

Writers, by nature, are masochists. Our literary paths are filled with abusive criticism, and we must learn to embrace that pain with the same mentality of a professional boxer.

## Writing is Rewriting

Most writers fail because they're lazy. They simply don't want to do the work. Whenever anybody hands me a 140-page script, I refuse to read it. If they can't get it down to 120 pages on their own, then I'm not going to waste my time helping them whittle it down to 100.

Blocks of dialogue. Entire scenes. Most first drafts can lose 20 pages as easily as you could discard the junk in your garage. Oh, so you think it has sentimental value? Well, that's the first truckload of crap to go.

Writers must be willing to write 10 or 20 drafts of a screenplay before receiving the feedback they need to write another 10 or 20 drafts.

## Trimming The Fat

To produce truly brilliant work, you must learn to edit your own material. Unfortunately, most writers (and directors) seem to think that principle applies to everyone — but them.

Less is more. Films usually communicate a thought better with a reaction than with dialogue. Like it or not, writers write too much. The overwhelming urge to make their point often deflates the power of the overall message.

When you've completed your script, and you're ready to pass it around, take a red pen and "X" out blocks of dialogue. If the dialogue slows down the flow of the script, dump it. If you don't, these excess words will bore the reader, investor or actor you're trying to entice — and they will dump the entire project.

Next, draw an "X" through entire scenes. Every scene should advance the story. If you're trying to reveal character, do so cleverly. Interweave their emotions with their actions. That should cut a few pages right there.

Even experienced writers (and directors with too much control over their own work) can dwell on these emotional moments too long. As a result, their stories drag. Everybody has endured a three-hour film that could have easily run two. *King Kong* and *Spiderman III* are just a couple examples.

Get rid of the speed bumps, and your script will move faster.

## Be Super Critical

Sometimes you must cut your most precious lines and references. "Kill your babies," as they say. This, however, can be as difficult as castrating yourself. Simply put, we all have trouble seeing our own faults. It seems everyone can



David Andrew Lloyd

see these glaring blemishes — except the person who actually possesses them.

We've all experienced this with drunks. They amuse each other, but bore the sober side of society. I use this analogy because writers, in order to create great art, must become drunk with passion and fall in love with everything they write — but they must retain just enough of their reasoning faculties to resist the overwhelming urge to become married to it.

## Create Your Own Writer Posse

Animals protect themselves by traveling in herds, writers ensure their own survival by creating writers groups.

*Workshops:* (i.e. the creative version of the sweatshop.) Napoleon Hill, author of *Think And Grow Rich*, noted that successful people feed off of support sys-

tems. He called this concept a *Master Mind*, wherein several people came together to help each other solve problems. Synergy creates momentum. Momentum ignites creativity.

*Feedback:* After workshopping your script among your peers, pass it off to friends and family. Most of their criticism will be shallow, since they have a limited knowledge of the craft, but the collective review may help you isolate some trouble spots. For the best results, gather a good posse of seasoned professionals. My posse includes: a professional reader (who reads scripts everyday), a professional writer (who writes scripts everyday) and an SOB (who won't hold anything back to spare my feelings).

*Readings:* After you've received feedback from friends, and you've written your 17th draft, arrange a staged reading. This will accomplish several tasks: A) you will hear your own words and realize what isn't working; B) you will see how actors interpret your dialogue; C) you will get criticism from a large group feeding off of each other's energy, which should give you a ton of notes for your next 17 rewrites; D) you will be able to party with this large group afterwards, because somebody is bound to know a good bar.

## Decoding Criticism

Readers naturally review a script based on their own personal bias. Hopefully, those feelings are universal, but unfortunately, they could be tainted. Sometimes a reader is too tired to concentrate adequately... or maybe they ate a bad pastrami sandwich at lunch... or they simply don't appreciate the genre being reviewed (and they neglect to inform the writer about this important fact).

Some people loved *The English Patient*. I hated it. I enjoyed *Crash*, but one of my friends thought it was too contrived. To me, *Forest Gump* was inspirational, but another friend thought it was the most depressing movie he had ever seen because the hero (Gump) had no dreams but succeeded, while all the characters with dreams, died.

Fortunately, none of us had any contact with Anthony Minghella, Paul Haggis or Eric Roth, the respective writers; otherwise, these Oscar-winning films may have lost the edge that made them classics.

In general, writers should apply *The Rule of 80 / 20*. Eighty percent of the criticism you receive will be constructive, the other twenty percent simply may not apply. If you're a beginning writer, though, you should be open to almost all of the criticism you receive. You are still learning the basics: Plot points. Subtext. Character arc. Blah. Blah. Blah. Your script may not yet possess the subtleties that define a classic.

As a final caution about feedback, you must understand that some people simply don't know how to give criticism. They may have their own personal agenda or issues and feel empowered destroying the dreams of others. When offering feedback, it's good to open your review with three things you like about the project — especially if you hate it. My SOB (mentioned above) usually starts with a paragraph about the things he enjoyed — then I'll get a few dozen pages about things he hated.

#### But It's My Personal Story

Everyone wants to express him/herself, and that's great. But it's a writer's duty to translate that information for the audience, so they can digest it adequately. I understand many personal stories may only appeal to a select audience

(specific demographics), but if you write your script in the most economical fashion, you may reach a broader market with your message — assuming your message is important enough. If not, why bother writing it?

#### Becoming a Genius

One small change can make a big difference. Although I have not seen *The Brown Bunny*, Ebert panned it the first time, but enjoyed the newly edited version. Even additional stage direction (used sparingly) can break up the dialogue and make it easier to digest.

In general though, it's amazing how a script can lose a little extra weight (5-10 pages), and suddenly go from piece of crap to masterpiece. I recently lost ten pounds myself, and now I look sexy.

Following an extensive rewriting program is your first step towards your ultimate goal of becoming a genius, turning heads at cocktail parties, being followed by the paparazzi, and making it into the history books so your words can be studied by future generations.

Now get off your lazy ass — and start writing! **FA**

---

I'M NOT AFRAID TO  
MAKE A MISTAKES:  
I INVENT AN ASSOCIATION  
— I INVENT A STRUCTURE  
— I INVENT A FORM  
— I AM FREE EVEN WITH  
SYNC...I HAVE TO WORK  
WITH DIRECTORS WITH  
WHOM I AM NOT AFRAID  
TO SOUND SILLY, TO HAVE  
NO SOLUTION, TO SAY  
I DON'T KNOW.  
— CLAUDE LANZMAN

---

No special effects. Just naturally great taste.

# TREE OF LIFE

*Pomegranate Wine*



Imported by Aiko | [www.aikoimporters.com](http://www.aikoimporters.com)



**It's Your Film**  
and you want the best.

“ Without the DGA, my independent film residuals might still be in Neverland. ”

Marc Forster directing *Finding Neverland*

Did you know that as a DGA Director, you can earn a whole new source of income long after you've delivered your film? They're called residuals, and they're invaluable - for years and years after your movie wraps.



To find out more about the Directors Guild of America and our work with independent filmmakers, call:  
New York 212-581-0370 • Los Angeles 310-289-5325 • Chicago 312-644-5050

Michael Apted, President • Jay D. Roth, National Executive Director

# Shooting in South Africa

by Hanelle M. Culpepper

In 2002, I visited South Africa with my divorced parents, grandmother, aunt and my husband Jeff. Via van, we toured around the whole country for three weeks. I fell in love with the country and swore I would return to make a movie.

That time arrived this year in April. When Gina Levy told me she was heading to South Africa to shoot her short film, I offered to come on board and help in any way. I wasn't paid — I scraped together the money to fly myself out because of my love of filmmaking, the chance to shoot there, and my belief in Gina as a filmmaker. Yes, it was nuts — two American girls in South Africa shooting a short — but we did it. Ultimately, it was probably the most difficult shoot I've been a part of, but I wouldn't give back the experience.

I arrived in Johannesburg and joined Gina who had already been in South Africa for two weeks — one week shooting a Hungarian transvestite documentary and the second week shooting documentary footage in a Xhosa village where she helped the villagers chase a cow around and slaughter it.

My father (who had lived and worked in South Africa for a little over 2 years) hooked us up with a former colleague who graciously let us stay at her house for free. One thing that was quickly clear about South Africans — they are a gracious and generous people. Thanks to more friend-of-friend connections, we received help from two well-established indie production companies. They were not able to produce our short, but provided all kinds of leads for crew, cast, locations, etc. Their help was invaluable, leading us to an excellent DP and production manager (in South Africa, the production manager is more like a line producer). But there were still numerous mistakes to make and lessons to learn.

## CULTURAL DIFFERENCES

Before I go into the production, let me describe the atmosphere there. Johannesburg felt much safer than when I was there five years earlier. And there were a lot of areas that had the same ambiance as Melrose or Larchmont, like restaurants with outdoor seating and people on their laptops at coffeehouses. Gina and I had received all kinds of warnings about safety — lock everything in the boot (trunk), never walk around alone at night, etc. We were extra cautious at first, but settled into the usual precautions you'd take in a big city. Then we met one actress, an American who'd lived there for 14 years. After an hour of saying how much she loved it there, her parting words were "be careful walking around with that camera because you are attractive girls and they will take your camera, rape you and slit your throat." This woman used to own



While location scouting, Hanelle crosses paths with a few zebra

an upscale restaurant until it was robbed at gunpoint during dinnertime.

—Driving was the biggest adjustment. Thankfully, my father had given me a lesson when we visited in 2002. It's quite stressful driving on the left AND driving a stick shift AND having the shift on the left AND having the turn signal lever reversed with the window wipers lever AND trying to navigate your way around a new place. My first few days of driving gave me a major headache and I got lost EVERY DAY. I also drove up the wrong side of the street four times —

once was a divided boulevard! After a week of driving, it started to feel natural to drive on the left though I still found myself walking to the passenger side, getting in and sitting down before I realized my mistake.

—Cell phones work in places you won't believe — even in the middle of the velt (bush), you can get service. I don't think my phone ever dropped out. Furthermore, the super-cool thing we discovered is the datacard. I don't think they're common in the US yet. You pop this card in your laptop and you can get the internet anywhere. It kind of acts like a cell phone. So even while we were driving at 120km/hr, we got internet service. We could literally be in the middle of nowhere and still have internet and phone which means your office is completely mobile. What a world we live in today!

—Language was another adjustment. They speak English in South Africa, but there are some funny differences. My name is a common Afrikaans name, spelled Hanelie. Though they can tell by my accent that I'm American, people who talked to me on the phone expected to meet a white person and were shocked when they saw me. I think it makes sense since my name came from the same region of Europe that colonized South Africa.

But my name's not the only thing lost in translation. Of course we knew some words, like "petrol"

for gas. And some people say loo instead of bathroom. But there were some funny others: stop light is "robot." Trunk (of a car) is "boot." Slang for guy is "oak" — some say they use it generally for a guy, some only for a guy with a good body ("What an oak!") "Lekker" is slang used the way we use cool "You got the promotion? Lekker!" A mechanical pencil is called a "clutch" pencil. A Phillips head is called a "star" screwdriver (which makes a lot more sense to me!) My favorite is that a pick-up truck is called a "bucky." We still haven't fig-

ured out what a “slipway” is (no, it is not where you put a boat; it has something to do with driving.)

And related to filmmaking, a tail slate is an “end port.” A panel truck is a “sprinter.” A tech or location scout is called a “recce” (pronounced reckie). When doing crafty, it helps to know that a coffee carafe is called a “plunger.” Potato chips are “crisps.” A receipt is a “slip.” And a call sheet is a 10-page document with every bit of info related to the shoot that you can think of. But back to our production trials and tribulations.

## **CASTING**

Our original plan was to shoot March 27-29, but casting the film posed several obstacles. First the good thing; agents actually work in South Africa so it was no problem to go to them to cast our short. And as a side note, there are no actor unions there. We went with the SAG short film agreement, but no one knew what that was.

We quickly learned one difference between casting in the U.S. and casting in South Africa – here you can say the character is 27 and you’ll get a range of actresses who can play 27. In South Africa, you only get 27 year olds! We spoke to one actress and she said “but I’m too old; I’m 29.” So we had to repost our casting breakdown with an age range instead.

But the bigger challenge proved to be finding one of the two leads – an African-American woman. Finding an actress who can do an American accent is rare here. The few who did attempt one did not sound real to us. Being that this film was destined for American audiences, getting the accent right was key. More than that, capturing an American air of confidence was harder for people who’ve lived under oppression. Almost every South African actress we auditioned didn’t “get” the script. It really brought home to us the difference between being raised to believe you can be anything versus being raised to believe there is one place for you. Eventually, we had to push our shoot a week in order to continue casting.

We thought we’d finally found a South African who could do the role. She played an American on a soap opera, so



*While the boom op sets up, actor Siyabonga Brian Radebe has a bit of fun.*

while her accent wasn’t perfect, it was close enough. Like others, she did not totally get the script but was interested in the project. Then we learned our next major lesson. In the U.S., when you cast a short film, most assume it is not paid. In South Africa, they expect to be paid. This actress got \$1000 for two days on her last short! Clearly, that wasn’t in our budget.

We began auditioning talented African-American actresses we knew in Los Angeles. Gina had a lot of frequent flyer miles, so she could fly the actress in. Gina’s producing partner ran the auditions and posted them on youtube. After several calls via Skype, Gina finally decided to cast Jonell Kennedy. Flying someone in from the U.S. meant we had to push the start date one more day, and thus caused us to include the Saturday of a holiday weekend. But at least we had our lead.

The other challenge with casting was transportation. We needed to cast several African men and it turned out most of them did not have cars. So when shooting in South Africa, you have to plan around this. A huge part of my job was finding a driver with a van and coordinating getting all these people to the set.

## **LOCATIONS**

In the meantime, we were lining up locations. The cool thing is that location fees are minimal and no one gets permits. And you’ve gotta love scouting in South Africa — only there would three zebras just casually amble by while you’re having lunch!

We needed to be in a rural area, so our search took us off-the-beaten path to several small villages. We needed a shabeen (a shack-like store that sells beer and other stuff) and ended up somewhat living part of the script when we randomly approached one. Often, men hang out in front of shabeens drinking and playing games. Gina’s script has 6 men out front — a concerned man, helpful man, curious man, troublemaker man, creepy man, and drunk man. Well, there were about 14 men at this one shabeen and all of those types were there. We asked the shopkeeper for a bottled water. His response “Water? No water. Only Coke or Fanta.” It was so funny that Gina added it to the script.

We finally found our location at small private game park near an area North of Johannesburg called Britts.

The extremely kind owner, an Afrikaaner named Maurius, helped us out in all kinds of ways (again, another friend of a friend connection). In one package we were able to get security, catering, a place for the cast/crew to stay on the days we shot late, the picture vehicle and some key props. Our scout included a mini-safari and a tour of his home where we got to pet his pet warthogs. Furthermore, our script calls for a dead springbok, and we were looking for a stuffed one to use. Maurius offered to let us use his stuffed impala head and also said “if that doesn’t work for you, I can go out and shoot one for you.” Only in Africa, though at the time I figured he was kidding. I was really impressed with how open and friendly the South Africans were. They truly embraced us with open arms and each connection was an invaluable source.

### **CREW**

And while casting and location scouting were going on, we were also trying to lock down the crew, which proved to be daunting because of money. Unlike here, it is rare for crew to work for free. It’s a small community and pay is always expected. Also we were starting to learn that people thought we were rich Americans who came over to make the movie. We had to constantly explain that we were broke indie filmmakers. Soon it became apparent that Gina’s hoped-for microbudget was never going to happen in South Africa.

### **INSURANCE**

One key monetary dilemma was insurance, which works differently there. It costs a lot more and does not cover negligence. If a PA leaves film in the car during an errand and someone steals the car, the insurance company won’t pay. If someone accidentally breaks something, they won’t pay. At this budget level, most productions buy insurance directly from the gear houses instead. Ultimately, we decided to go this route as well. It was still costly. Our free Super 16mm camera kit and discounted gear became thousands of dollars, etc. But again, there was no way around it.

And while all of this was happening, Gina got very ill and had to visit the ER. Later we found out that she had tick bite fever more than likely caused

by the cow in the Xhosa village. Now that’s not something that would have happened in Studio City.

### **PRODUCTION — DAY 1**

Finally it’s the first day of production, always a slow start day no matter how well you organize it. My driver was late bringing a bunch of cast and some crew. And while the production manager and I were handling the numerous 1st day crises, apparently the 1st AD was more into hanging out with the actors than getting the set moving. The first shot didn’t happen until 3 hours after call.

As a side note, one of the things I had to do was move vehicles off location to the parking area. I moved the car that belonged to an actor from Soweto. This car not only was old and rusted, but also it had no liner on the car door exposing its “guts,” no door handle but rather a coat hanger to open it, and no ignition. He showed me how to connect two wires to crank it. Yes, I now know how to jack a car!

But back to production. Further chaos ensued when lunch arrived and we started to learn the errors of using our dear Maurius for everything. Maurius is used to having groups of school kids stay at his game park, so his idea for lunch was a bunch of hot dogs, some bread and no condiments other than mustard and ketchup. I had to race to the grocery store and buy some real food. Later, we went through the menu for the rest of the shoot in detail, but still had problems. Who knew that ordering hamburgers from an Afrikaaner would yield ham sandwiches?

And on top of everything, it started to rain. The actors started praying and singing for the rain to go away while Gina, the DP and I tried to figure out if there was anything we could shoot. Unfortunately, we had shot all the inside stuff in the morning. In the end, we were rained out and Gina had to add a day – something that ended up costing a fortune (rebooking the location, keeping Maurius’ vehicle another day, getting all these actors back out via van and driver, adding yet another day of crew salaries and travel expenses, etc.)

### **PRODUCTION — DAY 2**

We had two major things planned for the morning. One, our picture vehi-

cle was supposed to be loaded onto a trailer and rigged. Two, Gina and the DP were going to film Maurius stalking the impala. Though you won’t see any killing on screen, sadly, we cannot say no animals were harmed during the production of this movie. Against opposition, Maurius convinced Gina that it was okay because the impala were overpopulated at that point and he needed to kill some anyway. And his brother was going to eat the meat, so it would not be a waste. Hopefully, never again will I be on a shoot where the question is asked “would you rather I shoot a male impala or a female? Because if you shoot a female, it might be a mother and that would be sad.”

Both of these key things ended up taking much longer than anticipated. Having sacked the useless AD, there wasn’t a person whose job was to make sure people were working. The car and trailer sat there for at least an hour before rigging began. Finally I had to put more producer duties on the production manager and act as 1st AD instead.

We finally start to shoot only to realize that working with a trailer takes A LOT longer than you can ever imagine. The time for it to turn around was an eternity, and it could only go about 40 miles per hour at its top speed. We had a lot of places to hit which were minutes apart when we scouted in a car. In a trailer, it was unbelievable how long it took to get from one point to another. We were on a strict schedule with the light and were already over an hour behind. So we had to skip certain setups to attempt to catch up. And we were quite the spectacle for the local folks. Some kids would smile, wave and run alongside us. Some cars would honk and yell their frustration since we took up most of the road.

My main worry, other than safety, was cops. As I mentioned, you don’t need permits. But when you’re shooting on a major road, at least in the U.S., you should alert the police. The production manager recommended against it since it could lead to all kinds of pay-out. Instead, she suggested having a few hundred ready if they stop us. Fortunately, no cops showed up – one of the good things to happen that day.

One location was on a dirt road which turned out to be too bumpy at

places to get a viable picture or sound. It even knocked a bolt loose on the trailer causing sound and safety issues. We eventually found a somewhat smooth place. Unfortunately, we were running into lunchtime. I called grace so that we could finish the set-up. Finally after calling grace a few times, the sound guy said to me “we don’t know what grace is.” Later I learned they didn’t know the term Abby Singer either.

### **PRODUCTION – DAY 3**

After a tough couple of days, we were hoping for an easy day three. It was not to be. I’m not sure how much shooting we did before the picture vehicle’s bonnet (engine) died and thus started our day of ongoing break-downs. At first it was simple — it ran out of gas. Things got worse when the crew filled it up – and put gas in the water tank by mistake. This caused Maurius’ assistant to have a complete meltdown. We were already on the edge with Maurius — I don’t have time in this article to tell you all about my dealings with him. But trust me, if he’d found out about the truck, -I’m sure we would’ve been thrown off the property. I think having a film compa-

ny invade your space is so incredibly overwhelming that even the nicest guy will turn on you.

After the mechanic’s visit, we seemed to be back in business until... the camera van blew a tire, keys were locked in the van, and the picture vehicle broke down several more times causing much frustration, numerous delays and a near collision. Feeling like she hadn’t gotten all she needed on any day of the shoot so far, Gina decided (and the crew agreed) to go into overtime. Finally we wrapped after 2am, still with a 90-minute drive back to Johannesburg in front of us.

### **A DAY OFF AND BACK HOME**

On Sunday, we had time to get our wits about us and prepare as much as we could for the added shoot day on Monday. I, unfortunately, had to fly back to the U.S. It had been a true ordeal to change my flight when the shoot dates were first pushed, so we couldn’t risk changing it again. I left South Africa impressed with what we had pulled off, sure that Monday would go okay, and looking forward to helping Gina put the film together through post. I found out

later that Monday was hell again.

So it was a crazy shoot, but if you ask if I would do it again, the answer would be yes. I would definitely do some things differently, but overall, the people were great to us. And I do believe Gina has a good film that hopefully you all will see at next year’s VisionFest. **FA**

.....  
I GET TO UNDERSTAND

CERTAIN THINGS

ONLY AT THE

EDITING TABLE...

-FRANCOIS TRUFFAUT  
.....

Every Shot is a

*Masterpiece!*

**R** Regalia Vodka

[www.regaliavodka.com](http://www.regaliavodka.com) | Imported by Aiko | [www.aikoimporters.com](http://www.aikoimporters.com)



# IF THEY CAN WRITE IT, YOU CAN SHOOT IT.

33 EXT. ALLEY - NIGHT

Blue  
Screen

Ambient  
Light?

Street scene, a dark alley with neon billboards well above, the tops of futuristic buildings dot the skyline. In the distance you can see vehicles flying between them. JILL'S face is lit by the pilot light from her flamethrower. !!

33

WIDE SHOT

JILL  
Come and get me!

The sound of a revving motorcycle breaks the silence. A black leather clad man on a jet black motorcycle can be seen speeding through the shadows cast by the pilot light, he's coming straight at JILL.

CUT TO

JILL, she fires a burst from her flamethrower into a nearby fire hydrant. It pops, spraying water everywhere, obscuring the rider's vision. Just before the motorbike reaches her JILL rolls out of the way, and the rider is ripped from his seat by a low hanging sign that JILL was obscuring with her body.

DARK

CUT TO WIDE SHOT FROM THE OTHER DIRECTION

JILL stands up and approaches the biker heaped on the ground. He looks up at her and raises his arms in front of his face as she aims her flamethrower at him.

JILL  
Don't worry, it's a dry heat.

The ETERNA line of negative film stocks, with exclusive Nano-Technology and Broad Exposure Latitude — you'll never have to compromise image quality ever again.



Available  
in 500T, 400T,  
250T and 250D

THE ART OF CINEMATOGRAPHY—  
TELLING THE STORY ON FILM

**FUJIFILM**  
Professional Motion Picture Products

VISION2 50D Color Negative Film 5201/7201  
VISION2 100T Color Negative Film 5212/7212  
VISION2 200T Color Negative Film 5217/7217  
VISION2 250D Color Negative Film 5205/7205  
VISION2 Expression 500T Color Negative Film 5229/7229  
VISION2 500T Color Negative Film 5218/7218

© Kodak, 2006. Kodak and Vision are trademarks.



LIGHT AND SHADOW  
IN PERFECT  
HARMONY.

**KODAK VISION2 COLOR NEGATIVE FILMS—TRUE COLOR AND FINE DETAIL IN ANY LIGHT.** Designed for both traditional and digital postproduction, VISION2 Films deliver wider latitude, extremely fine grain, natural flesh tones and superior shadow and highlight detail. They're also engineered to maintain neutrality through the full range of exposure and to give you more flexibility from capture to post. KODAK VISION2 Motion Picture Films. The most technologically advanced line of film products ever made.

**Kodak**

# WORRY & LOVE

*(and the cinema)*

by Rob Nilsson

We are worried about global warming. We are worried about immigration and a just and compassionate way to open our borders to people without our material advantages. We are worried about Iraq and the insanity of fundamentalists who admire martyrdom more than life itself. We are worried about corporate malfeasance. We don't trust our leaders and are worried that we may never again be capable of electing intelligent and developed people. I worry too, but I have to admit that my worry is different. I've never trusted governments or wanted to be part of them. I've never trusted clubs, groups, mobs, parties, or any gathering of more than five or six people to do anything except prevaricate, procrastinate and equivocate their way to an inadequate compromise.

However, this is no new insight. I've been around a few blocks and heard and seen various versions of a Hobbesian/Machiavellian universe played out in bars, in taxicabs, in private homes and in public squares and discussed in libraries and lecture halls. I don't think it's much of a discovery to find that old Adam is in fact a dangerous criminally desperate madman or that Eve is a worrisome, self-centered harridan. It wouldn't occur to me to imagine that it had ever been any different.

I'm not talking about you and me, of course, because we're decent. How do we know this? Well because we're so close to ourselves. We feel our humane impulses and know that self-interest is a necessary, but controllable urge which doesn't really affect our fundamental goodness. We're not alone in this. In fact, almost every living human feels this way. Hitler didn't think of himself as a bad sort. Nor did Stalin, Alexander the Great, Vlad the Impaler, Saddam Hussein, Idi Amin. None of us do. We have our reasons. And they're cogent... to us.

It's in this sense that morality may find itself immoral, ethics unethical, kindness unkind, and a whole host of contradictions invasive of our comfort, our security, our

fortunate freedoms, and our belief that we are a force for good in the world. Because we don't really know what happens out there, what is going to happen, and what has happened and why. It's just too complicated. For example, would the world really have been better off if the murderous Aztec realm had defeated Cortez? Didn't the Spanish Conquistadores and the temple priests of Tenochtitlan deserve each other? Just because the Aztecs were defeated by Bible pounding hypocrites, did that make them virtuous? All cultures win and lose. But to be defeated brings no valor in and of itself.

And too, we have no real examples of disinterested, self-sacrifice outside the realm of individual action. We do see "beau gestes" each day, and look into the



*Rob Nilsson in Egypt*

eyes of people who aren't trying to impress or to harm. We see individual examples of modesty, kindness, and friendship. But no society has ever embodied those qualities as its primary brick and mortar. Societies are about interests, not values. And those who think differently delude themselves and help serve the harm we see in every revolution, every "just" war, each and every armed conflict which claims to base itself on virtue. It isn't done because it can't be done. And it's right here, in the vise grip of this conundrum, that the human experiment is bound to go awry. It always has, unless someone out there knows something I've missed.

This is not a matter of cynicism. I'm skeptical of do-gooders of every stripe because, curdling in the milk of human kindness, we always see something spoiling. Good must benefit the one who does good. Sure there's mutuality, but the singularity many liberals want to believe in is as rare as the power conservatives

assign to people to govern their own lives who don't have it and can't gain it. It's true that societies should be virtuous and it's true that disadvantaged people should be left alone so they can develop their own power and mastery. It's just that both points of view are unrealistic.

How virtuous is a country that had to destroy an indigenous culture in order to develop its ideals of democracy? And where are the values of a culture with an intolerant religion that has spawned the awful scourge of suicide bombing? To me, it's a draw. And yet I'll take American, Western European and other versions of dubious morality over models which promote a tyranny of the group over the individual. And why is that? Because I benefit from it. And so do most of you who spend the time to read this.

And once a culture becomes wealthy, accomplished and promotes freedom of choice for its people, but does so by taking economic advantage of Third World places which provide cheap labor and raw material, where is the virtue in that? And yet history doesn't provide examples where that doesn't happen. The spoils go to the winners. We are all, at some time in our national, family and personal lives, the victims of power we can't control. That's not just. It's just the way things are.

Yet I prefer the Western Enlightenment secular values to the Middle Eastern religious ones. I like the fact that I've been able to follow the path of Art without a government deciding I might have been better as a used car salesman or a politician. I think any American who thinks straight should carefully weigh his/her tendency to blame the world's woes on our political system. What they should be doing is reading more history which provides no examples of nations being formed out of good intentions, virtue, or fellow feeling. Self-interest, yes. Loyalty, yes. Ethnicity, yes. Family and clan, yes. Language, yes. But not disinterested morality. Many of today's liberals have a strange misinterpretation of the "liberté, égalité, and fraternité" developed in a revolution which proves my point. Terror is the result when rudimentary order and the rule of law is challenged. It might be argued that The Terror was the necessary evil inherent in ridding France of hereditary monarchy. But that doesn't mean disinterested virtue

had anything to do with the actual mechanisms of revolution.

A matter of degrees. As a race which prides itself on abstract notions of virtue, we are batting .134, adequate field, no hit wonders at best. Even though this is true, I'm not shocked by it nor are most people. We all realize that our only hope is the rule of law, distributed as fairly as possible. And I suppose that's a virtue. But to me, it's the virtue of the capacity to mediate, compromise, and communicate with opponents. And that's messy and exceedingly imperfect.

I hope none of us really believe in the tooth fairy, anymore than we believe in the perfectibility of a majority of humanity. Most of the time we're pretty clear about this unless we've had too virulent a dose of religion and its doppelgangers: radical politics of both right and left. Then we have all sorts of cuckoo clocks going off in our heads, wherein anything a book says, or a black clad ghoul purports, can be true because we're not really examining evidence to produce conclusions. We're supporting conclusions with whatever we can find, evidence, fairy stories, Uncle Albert's dreams or Madame Blavatsky's seances. And in this kind of a world, anything goes, and is too often supported by Inquisitors, Stalinists or goose stepping Black Shirts.

So what does all of this have to do with Filmmakers Alliance, cinema, and the price of kudzu in Peru? Probably nothing, because most of the cinema I see out there today has nothing to do with anything I value or learn from. I learn mostly from reading and recently I've taken on some Joyce, Proust, Dante, Melville, Balzac, Zola, and Cervantes. Why? Because I felt my ignorance would only get greater if I didn't try to continue to learn from great literary minds. I don't go to museums and galleries anymore because the inmates have not only taken over the asylum, they are getting rich selling the insanity with carefully chosen dilettantes called Art. And yet we still have important artists making work which honest, passionate people can respond to. I'd say Lucian Freud is a great artist. Jenny Saville. Some of Frank Stella. Kiki Smith sometimes. Maybe Frank Auerbach. Gerhard Richter. But I'll guess that the greatest of them all must wait out the puerile time of the Post Modernists, the Deconstructionists and

the race/class/gender crowd. It's happening but it's going to take time.

I am currently running a film series in my Berkeley screening room called Films About Love. There I present films by Cassavetes, Teshigahara, Bertolucci, Oshima, Gaspar Noe, Bergman, etc. and never once think of anything done in Hollywood, Indiewood or Sillywood. I see the entertainers currently given prizes and awarded with gold statues. The French Academy gave out prizes too and ridiculed certain rebellious souls as mere "impressionists."

I think that social questions are largely answered by personal actions. I don't expect governments to create anything other than compromised solutions to the problems of interests brought up by warring and dissident mankind. I vote for the best of a bad lot and mourn the days when I believed in the Kennedys and in Martin Luther King. I try to be (gasp) kind and aware of people's feelings. I try to be generous and like to be treated with the same spirit of collaboration. When that doesn't happen, my impulse is to leave the field to the grasping and overbearing. I take my self-interest elsewhere, where I hope to find like-minded people who have fun and feel they can profit from the same kind of activities I like to sponsor.

Or if my right hand offends me, I cut it off. I don't have time for thieves and people who excuse violent behavior by copping a plea to powerlessness. Very few people have any power in the final analysis, and absolute equality of misery is no more possible than equality of skill and resources. Some have one thing and others have others. Let's be careful that we don't destroy the benefits and opportunities we do have in mistaken crusades to give them to others who may or may not have either the intention, or the capacity, to use them well.

In short, my mantra comes from Mom and Dad and a family which taught me I was only so good, but no better, and that my skills could be used if I applied myself. Let's keep it simple and keep abstract virtue out of politics. Let's let the bozos make the trains run on time, make sure the homeless and helpless are fed, get criminals off the street and for the rest of it, let human energy and vision have its way. It's operational. If you keep your word and do what you say, I tend to trust

you. If someone wants to call me a stringy haired Peckerwood, I'd like to have the decency to laugh. For me personal honesty trumps all the volumes of Das Kapital. Loyalty is worth all the bleak admonitions of the Old Testament, and empathy trumps the queasy LOVE promoted by Christian zealots. About Pablo Neruda or Rumi I have no worries. That's love I can relate to. **FA**



**WWW.EXTREMPIZZA.COM**

**562-901-9700**

## Legal Advice

by Michael R. Blaha, Esq.

### *Are there legal restrictions around how I solicit investors for my film and how many I can solicit?*

It depends on whether you are proceeding in a manner which permits you to be exempt from state and federal securities laws requiring registration of the securities you are selling (typically, non-managerial equity interests in an LLC or limited partnership). It is important to get legal advice with respect to which restrictions may or may not apply, but some examples of restrictions that would typically be in place for exempt securities include: you can only solicit persons with whom you have a "pre-existing relationship," you can not advertise to the general public, you can only sell to California residents, and you can have no more than 35 "non-accredited" investors (i.e., persons who do not have to satisfy financial sophistication and personal net worth requirements).

### *What are the proper legal documents to present when soliciting investors for a film and how are they presented?*

You will need a "private placement memorandum," an investor questionnaire, and the limited partnership agreement or operating agreement (LLC). The documents should be presented directly to the investor or his/her authorized representative in a professional manner.

### *Are these documents different for each state?*

Each state has different securities laws, so there may be some differences in the necessary documentation. The federal requirements remain the same from state to state.

### *Is there some boilerplate available somewhere or must they always be created anew by a lawyer?*

The documents certainly do not need to be created anew each time, but reliance solely on boilerplate forms from other films or investments is not advised.

### *What are the legal issues to keep in mind when solidifying a business relationship with an investor?*

The main concern once you decide to proceed with selling investments as securities in an LLC or partnership is that you have complied with the various requirements of the applicable laws, particularly in connection with making sure your placement memorandum is accurate and discloses the risks inherent in investing in films. **FA**

LAW OFFICES OF  
MICHAEL R. BLAHA  
2530 Wilshire Boulevard, Third Floor  
Santa Monica, CA 90403  
tel: 310.828.4847  
fax: 310.828.4153  
e-mail: mikeyb@earthlink.net



**DALSA**  
Digital Cinema  
818-884-7000

**WE'RE  
MORE THAN  
JUST 4K**

DALSA Digital Cinema is more than just 4K. We offer a complete line of Standard Def to Hi-Def equipment and all of the support gear that goes with it for your production. And when you're ready to venture into that next realm of 4K cinematography, we'll support you there as well.

# FINE CUTS

## BOOK REVIEW

by David Kim

Okay. I admit it. I am a newbie filmmaker. I didn't go to film school. The only formal training I had was two classes at UCLA extension. At the time of writing this, I am completing post-production on my first short(ish) film, *LOSSED* and am still very glad to have done it. It's been an 18+ month journey full of steep learning curves. Along the way, I have relied on many experts (including FA members) for advice on every aspect from pre to post AND I have also been instructed and inspired by a number of texts on specific aspects of filmmaking. This article focuses on one of the editing books that I found particularly inspiring: **FINE CUTS, The Art of European Film Editing by Roger Crittenden (Focal Press)**. Before I discovered *FINE CUTS*, I worshipped at the fountain of American master editor (and philosopher) Walter Murch, who in fact wrote the forward to *FINE CUTS*. I would highly recommend all the books by and about Mr. Murch, as well.

**FINE CUTS** is a collection of interviews conducted by British editor and educator Roger Crittenden. This collection is comprised of interviews with European editors who have worked with such greats as Godard, Truffaut, Bergman, Bertolucci, Tarkovsky, Kubrick, Jordan, Welles, Roeg and many others. Throughout the editing of *LOSSED* (both with an editor and on my own), I found the wisdom imparted by these artists to be invaluable. I found myself jotting down inspiring or thought provoking quotes from **FINE CUTS** on yellow "post it" notes and then posting them on the wall just behind the monitor of my makeshift Murchian stand up home editing bay. Whenever I felt stuck or burnt out or lost, the quotes inspired and helped me to continue on. Below are a few of those quotes taken from my "post its" and, in brief, what they meant to me. I hope you enjoy them and more importantly, hope they inspire you to buy this wonderful book.

Now it is clear to me that one of the reasons that I was drawn to **FINE CUTS** is the nature of my film. *LOSSED* follows the lives of two estranged and heartbroken old friends over the course of two days culminating in one long lunch that they have together. A plot driven action flick it is not! From its inception, I had always imagined it with more of a "European" flavor and pacing. Greek editor, Takis Yannopoulos, sums that style up succinctly:

*By contrast, the European director leaves silences in the film and creates plausible and realistic situations, aiming at the involvement of the audience and not at the cascading choreography of things that work only as entertainment. To the European mentality, time and space are*



*Director David Johann Kim on set with actress Julia Prud'homme*

*of primary importance and this attitude affects editing as well. The silences that a European director leaves in a film allow the spectator to recognize things, which are not said or are not dramatized. However the need to have characters true to life, which give the full range of human feelings is definitely essential...*

I shot the film with this style of storytelling in mind but our first assembly had about twice as many "silences" than we ultimately used in the final cut. More on the first assembly to come. This quote also reminded me to go back to my raw footage to make sure that I had absolutely the best "true to life" takes for every instance that I dared to use those "silences."

Yann Didet (editor for Truffaut and many others) offers great insight for the new editor/director especially in approaching the first assembly:

*The difficulty in editing is not to be perfect. An editor must be half intelligent-half instinctive, half romantic-half logical, half imaginative-half terre a' terre (down to earth), half here-half dreaming...*

*...In fact, I am sure the film itself forces you to think for and with it. You are not the one who decides, and if you let yourself go in this esclavage (slavery) it is pure delice (delight) to be half-master, half-slave of the film.*

I consider myself fortunate to have had good workable footage of everything that we shot but that made me

face the fact that, in the first assembly, my story on screen was over told. This is where I began to understand the old saw "a film is made 3 times: once when the screenplay is written, once when it is shot and finally when it is edited." Didet's "half this-half that" points speak to the fact that in editing you are re-creating your film as opposed to putting together the pieces of a prescribed model. As a new writer and director, I needed to be reminded to allow the footage to speak to me and guide me as opposed to holding onto what I had thought each piece was there for. I found that it can take a long time to really see your footage and allow it to speak to you.

Of the many “post its” I had from Michal Leszczylowski’s (editor for Tarkovsky and many others) interview, the one below speaks eloquently to the overall emotional continuity of a film:

*I never understood the meaning of the word ‘pause’, in relation to film rhythm, because for me things are happening all the time, so hopefully I never violated this life nerve of the film. It is exactly what is in common between music and film. It is feelings developed over time.*

It seems to me that, that last sentence is essential. I sought to absorb that as I gauged the cumulative effect of our time spent with these two characters: the “life nerve of the film.” One of Agnes Guillemot’s (editor for both Truffaut and Godard) “post its” comes at this from another direction:

*(On Godard)... he knew that if you took a beat off, the whole thing may fall. I learnt this with him: equilibrium. What*

*I learnt with him is that genius is caring passionately.*

I learned again and again that taking a beat out of a scene could rob the scene of its value. Conversely, I also learned that removing a beat can concentrate a scene and hence the film. “Equilibrium” seems to be the key. In the many cuts of the film leading to the locked cut, I found that efficiency does not always lead to equilibrium. My intention was to allow the audience to “sit” in the worlds of these two unhappy women both to pick up details of their lives but also to gain a sort of affinity through association over time. Finally, I decided to go with my personal sense of the “feelings developed over time” rather than paring down the film for efficiency of narrative or running time. Now, I look forward to learning how my personal sense compares with that of the audiences to come. What I learned about “genius,” I don’t know, but I do know that “caring passionately” was the only way that I could guide this

whole project around many obstacles over the course of 18+ months. Boy, is it a long and often fascinating haul!

On a more general note, here’s one last Leszczylowski “post it” for all filmmakers –newbie or not- editor or not!

*My hope is that filmmakers will try to get nourished by other arts to make the films richer. Otherwise we are going to be- I don’t know the word in English, when you grow crops on one piece of land, the same crop. Then you drain the earth- you have to cultivate not only the crops but also the earth.*

Well, if any one of these “post its” sparked your interest, be assured there are many, many more in **FINE CUTS**. **FA**

David Johann Kim recently completed his first film, **LOSSED**. **LOSSED.com** will be up soon. Meanwhile, you can contact him at [Abcfilm@mac.com](mailto:Abcfilm@mac.com).



**“THE ART & SCIENCE OF NO BUDGET FILMMAKING”  
A TWO-DAY NO-BUDGET FILMMAKING IMMERSION  
AUGUST 25 & 26, 2007**

**AXIUM SCHEDULING AND AXIUM BUDGETING SOFTWARE  
ABSOLUTELY FREE! (A \$400 VALUE!)**

**GUEST SPEAKERS SCHEDULED TO APPEAR: PETER BRODERICK, PRESIDENT, PARADIGM CONSULTING;  
CRAIG ZOBEL, DIRECTOR, GREAT WORLD OF SOUND; TI WEST, DIRECTOR, THE ROOST, TRIGGER MAN; MATT RADECKI,  
DIRECTOR, TV JUNKIE; DANIEL CASEY, DIRECTOR, THE DEATH OF MICHAEL SMITH**

**FOR MORE INFORMATION & TO REGISTER, VISIT [WWW.NOBUDGETFILMSCHOOL.COM](http://WWW.NOBUDGETFILMSCHOOL.COM)**

# Trust In The Writing

by Shawn Nelson

Yours truly recently completed on-set work as a crewmember on a major, super-duper, expensive mega motion picture. Being head of your own department has a few perks, I'll tell you. It can also leave you without a whole lot of companionship at times. But it does leave you with an awful lot of time to observe the workings of a set on which a bevy of Academy Award winners are working, frequently all at the same time. Oh, yes, it's great to have headphones!

Naturally, the psychology on such a set is fraught with trepidation for any director, even a very fine one like I had the privilege of serving. With big stars, it isn't really an issue of egos, it turns out. It's really more like an issue of careers! Giant careers. Think big.

Imagine, if you will, a scenario in which very talented and highly creative actors get together, each in his or her own way gifted and artistically responsible - yet each skeptical and a little suspicious as to where he or she will fit into the picture as a whole. As time goes on, one or more of these talents becomes more and more dominant; the suspicion and skepticism increases, and despite a wealth of experience, wisdom and professionalism, doubt raises its ugly head - and little by little the script starts to change with last minute rewrites and outright on-set refusals.

Highly-paid writer/producers who entered the day confident in their story are now second-guessing themselves; rehearsals begin to take longer and longer; the actors begin to voice their doubts about the dialogue and the arc of characters and story; a brilliant director listens, weaves, parries, dodges, confronts, intrigues, encourages, dances like a circus bear, humors, entertains, delays and sometimes capitulates. And that's on the first day of shooting.

To add to the confusion, sometimes these talented people are right! And when they get it right, it only adds to the belief that the process should be - rehearse, discuss, change, discuss, rewrite, re-rehearse, make further

changes and then, hopefully, shoot. Then just to add to the pressure, the mega-mega-mega-muckity-mucks *Proculus Maximus* shows up, and tiny little nano-folk like the author of this article are precipitously and unceremoniously invited - with a furtive glance - to either disappear instantly or commit seppuku.

Over time, the strategy of the actors' on-set behavior changes, as well: actors start to know one another a little better, and while artistic trust increases, the professional trust between some of them begins to diminish. One or two of them withhold complaint until it's time to rehearse - instead of speaking up at least the night before - in an obvious bid for leverage (at the great cost of time and money) so as to get their way. Now the other actors begin to ask: "Why does he want that change?" "Does he want me to lose my speech?" "That used to be for my character to discover!" "I took this film because I got to do that!" And that's all on the second day of shooting. Things are moving fast, now. And the word 'compromise' has already been used by a shaking head-in-hand more than once. The product is going to be great - but it's going to be...well, tedious at times.

Everyone has an opinion about a script - hopefully, your script, or one that you love and in which you have a great deal of faith. What are you going to embrace as your artistic process? The brilliant, and I repeat brilliant, cast and crew with whom I worked found a zone in which all these dynamics could play out. I didn't say a comfort zone, merely a zone in which it could work. It may be years before you have to deal on a set with anything like the fantastic and dizzying dynamics that I witnessed, but on a smaller scale you may well have to confront psychological and professional circumstances that measure up in value and importance to anything that a major motion picture can present. In fact, with your careers on the rise, one could easily assert that the obstacles you confront

right now, in your next directing experience, are the most important you will confront in your professional life. After all, later on you will have the experience to deal with them!

I'd like to witness that while sometimes the actors were remarkably correct in critiquing points of logic in the script (frequently requiring a line change), as it related to dialogue in general they were, more often than not, just plain wrong. In fact, I frequently watched in horrified disbelief as beautifully constructed speeches were arbitrarily altered or just plain discarded in favor of far less interesting 'throw ins', ad-libs, add-ons, or worse, 'improvisations'. Here were wonderful actors



Shawn Nelson

inexplicably committing self-immolation on behalf of their own characters. At times they were in what can only be described as a line-changing competition with one another, while studio writers watching the monitors were removing their headsets, utterly perplexed.

Take my word for it: enjoy your artistic control while ye may!

Make no mistake, the film is still going to be great! It's going to be suspenseful, funny, charming, witty, dramatic and very successful. It's just a process, right? The actors are still going to be wonderful and winning and brilliant stars! But I had to shake my head as well when the script supervisor voiced too loudly one afternoon that the script was only a 'blueprint.' I wonder if Billy Wilder would agree with that assessment. And I think I caught a plausible note of irony in her voice.

What you need to know is that in this process there will have been lost many a better speech, many an intelligent turn of phrase, many a humorous and ironic tonic of character and circumstance – too much good work borne of the ego-killing word-hole of the film writers' life that will go unheard, unappreciated and unheralded as 'brilliantly delivered dialogue.'

If you don't understand why some people despise improvisation, it isn't that they disdain extempore — it's that they deplore what it's used for. Improvisation is best utilized to get to the real circumstances and dialogue of a scene, not to replace it! It is only a parallel communication, one meant to illuminate the authenticity that is required in the acting of the words on the page.

It is best filmed to be cut, not to be edited.

Dig deep in rehearsal and discover the artistic concerns of your lead actors long before you shoot. Seek out the confusions and conflicts and use all of your professional and people skills to intrigue the actors to your view. If you are wrong, capitulate instantly and rewrite it! Listen carefully to your actors when they talk to you about the dynamics and logic of a scene, but be suspicious when they don't like the dialogue. You have a right to know that before contracts are signed. Treasure what you have already created. Save what you can. Protect what you must. Engender an environment that invites creativity, but not at the ready cost of the artistic investments thus far made.

Then you will be directing. **FA**



We all have secret dreams and goals in life. But for those who plan, the dreams can become real.

The right guidance and support can help make a big difference

in many endeavors, including planning for your future.

A financial advisor can provide the assistance you need to set strategies and take action toward your specific goals and aspirations. Call your Waddell & Reed financial advisor today and ask about creating your personal financial plan.

Investing. With a plan.

Waddell & Reed, Inc. (05/06)

Member SIPC



Daralee and Bobbi Barbera  
695 Town Center Drive, Suite 200  
Costa Mesa, CA 92626  
Phone: 714.437.7510  
In Los Angeles: 310.261.0399  
www.waddell.com



## focal press books

for creatives, by creatives



**The Pocket Lawyer for Filmmakers**  
By Thomas A. Crowell, Esq.  
ISBN: 9780240808420  
\$32.95



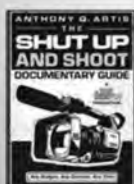
**The Insider's Guide to Independent Film Distribution**  
By Stacey Parks  
ISBN: 9780240809229  
\$24.95



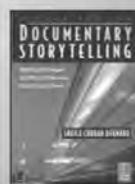
**The Filmmaker's Guide to Final Cut Pro Workflow**  
By Dale Angell  
ISBN: 9780240809861  
\$34.95



**Motion Picture and Video Lighting, 2e**  
By Blain Brown  
ISBN: 9780240807638  
\$44.95



**The Shut Up and Shoot Documentary Guide**  
By Anthony Artis  
ISBN: 9780240809359  
\$34.95



**Documentary Storytelling, 2e**  
By Sheila Bernard  
ISBN: 9780240808758  
\$29.95



Order Today! Go to [focalpress.com](http://focalpress.com) or call 800-545-2522

learn • master • create

# Affordable tools for Previsualization.

by Thomas Mathai

Previsualization (previz) has quickly become an important part of the preproduction process. There are a number of affordable tools available for the independent filmmaker.

Some are easy to use, while others require basic knowledge of 3D and animation software.

Many of following programs have similar features and functionality. What separates them is usually cost and/or ease of use. It's best to download trial versions and see which program meets your needs.

## **Machinima** **[www.machinima.com](http://www.machinima.com),** **[www.machinima.org/](http://www.machinima.org/)** **— Free or cheap Mac/PC**

Machinima is a technique of using realtime games to create movies. Games, such as Unreal Tournament, Half Life and Doom, have editors that allow players to create their own levels and characters. Some filmmakers have been using these game editors to create their own movies. The characters and cameras in these movies can be driven by keyboard commands or a joystick.

## **Blender** **[www.blender.org](http://www.blender.org)** **— Free Mac/PC**

Blender is a full-fledged 3D program with a strong following. It has been used on various independent animations. While it can be an intimidating program to use at first glance, it can be the ideal 3D program for beginners willing to take the plunge. Blender also includes a game engine that can be used for realtime animation, which would be great for previz work.

## **Sketchup** **[www.sketchup.com](http://www.sketchup.com)** **— Free Mac/PC**

## **Sketchup Pro** **— \$495**

Sketchup is another full-featured 3D program that is design-oriented. There are add-on packs for film/video, architecture, landscape, etc. It's owned by Google, so it can work with Google Earth and Maps. The pro version allows more features that appeal to design and CAD professionals.

## **DAZ|Studio** **[www.daz3d.com](http://www.daz3d.com)** **— Free Mac/PC**

DAZ|Studio is a free program that allows you to animate prebuilt 3D character models. These characters can be loaded into DAZ|Studio, textured, animated and rendered. 3D props can also be loaded, so it can easily be used to previz a scene. Daz Productions sells various 3D characters, some very photorealistic that can be used with DAZ|Studio.

## **Poser** **[www.e-frontier.com](http://www.e-frontier.com)** **— \$249 Mac/PC**

Poser is just like DAZ|Studio but has been around for much longer. You can bring on high quality 3D characters and animate them with sophisticated hair, clothes dynamics and props. Characters can also be lip-synced to an audio track. Photorealistic characters can be animated and rendered, and there are many 3D props and character models that are available on the web.

## **FrameForge 3D Studio 2** **[www.frameforge3d.com](http://www.frameforge3d.com)** **— \$399 Mac/PC**

FrameForge 3D is designed for previz. FrameForge lets you set up an optically correct camera, and gives you the camera data. This means you can accurately compose your shots. 3D characters and props are loaded and moved around. FrameForge comes with a library of 3D characters and props and more can be added.

## **Storyboard Artist** **[www.storyboardartist.com](http://www.storyboardartist.com)** **— \$799 Mac/PC**

## **Storyboard Artist Studio** **— \$1599**

## **Storyboard Quick** **— \$349**

Storyboard Quick and Storyboard Artist are programs designed for film/video storyboarding. Both programs use a library of characters and props that are placed in a frame and positioned. The Studio version of Storyboard Artist includes animation and audio capabilities.

## **StoryViz** **[www.realviz.com](http://www.realviz.com)** **— \$1299 PC Only**

## **Antics 3D** **[www.antics3d.com](http://www.antics3d.com)** **— \$595 PC Only (for now)**

Antics 3D and StoryViz are previz software that use a realtime 3D graphics engine. This means characters can be imported and animated in realtime for faster rendering and workflow.



IF DIRECTION IS A LOOK,  
MONTAGE IS A HEARTBEAT.  
TO FORESEE IS THE  
CHARACTERISTIC OF BOTH:  
BUT WHAT ONE SEEKS TO  
FORESEE IN SPACE,  
THE OTHER SEEKS IN TIME.  
— JEAN LUC GODARD

# ***Once may not be enough***

## **Film Review**

by E. Amato

I'm not sure what made me see this movie. Maybe it was the trailer. It was not the Sundance imprimatur, increasingly one that connotes self-involved slapdash cinema. The trailer made it seem as though I knew the whole story, which usually puts me off a movie, but I decided I needed to see this one.

I'm so very glad I did. *Once* is a beautiful, deceptively simple film. On the surface, it has the look of yet another indie movie about a struggling artist and unrequited love. That it is not merely this is a testament to the filmmakers and performers of this work. The story arc could neatly place it in *The Full Monty* genre of British films that seem to hit the theatres here annually (think *Billy Elliot*, *Calendar Girls*), yet this film owes as much to filmmakers like Mike Leigh and Ken Loach as it does to these glitzy feel-good underdog triumphs movies.

The lead, "Guy" played by Glen Hansard, was in an extremely good example of this genre, *The Commitments*. *The Commitments* had writing by Roddy Doyle and direction by Alan Parker which allowed it to soar above the usual pitfalls. If *The Commitments* was a story rife with details and characters and specifics, then *Once* is a Samuel Becket version of the same story. Sparse, lacking context, the story of *Once* is cinema at its simplest and boldest – examining human need and emotion by exposing us to behaviour, faces, and listening.

The musical part of *Once* isn't about songs; it's about listening. Music as the act of listening to each other's most beautiful expressions, and listening as the act of greatest intimacy. When the guy meets the girl, he is a street musician and she a passerby. Markéta Irglová's "Girl" is not one for small talk. Perhaps her English is not confident enough, or perhaps it is her displacement as a Czech immigrant, but she tends to cut to the chase in her conversations, often to the discomfort of Hansard's "Guy", whose

broken heart she is keen on dissecting. To his credit, he meets her on that level, and a bond is created that allows them to open to each other musically as the story progresses. What she exposes musically, she keeps under wraps personally, often answering him in cagey phrases, or even, at a crucial moment, in her native language which he does not speak. This girl is in no rush to reveal the details of her life, though she is tenacious with their collaboration.

The soundtrack is kick ass. It's hard not to like this music, and perhaps harder not to fall in love

with it in the context of the movie. Hansard's voice grinds longing and desire into every note. Irglová's wispy voice and authoritative accompaniment provide top and bottom notes to the arrangements. The poetic lyricism of the songs is put into motion by driving rhythms until they soar. Hansard's character seems to live in these songs; his story stripped bare for our witness.

The scene that cracks the movie wide open is set in a music store the girl frequents for opportunities to play piano. She takes the guy there and plays for him. He is awed. When they sit down to play together, the camera finds them as they find the music and each other. In the ever-present hand-held, doc-style, 360,

director/writer John Carney and cinematographer Tim Fleming manage to present something fresh – insight.

The camera, antithetical to the traditional reasoning behind this style of shooting – that the camera is a "fly on the wall" — actually becomes a character in the scene; an active observer, it searches out the burgeoning relationship being held by the music between them. What is amazing here is simply that while you are watching it, you get the sense that something is *actually happening* in front of the camera. That the thing we call "chemistry" is bubbling up and suspending time to create a completely new moment.

Perhaps it is partially due to the fact that neither Glen Hansard nor Markéta Irglová are primarily actors. Each is an accomplished musician, a choice Carney clearly made purposefully. Irglová's complete lack of an acting idiom to work within becomes an asset, deepening the sense of her as foreign, as rootless, and as invested in the world through her music. As a character in transition, she presents a woman with simple motivations caught in a complex framework, only fully able to express her shades through art. On the surface, she is another nameless, faceless immigrant to a country full of them. Another person who has come to make a better



life, or escape a bad situation, yet who functions mainly in a world of others just like her. Hansard's character opens up her life, as she does his.

There are a few scenes in movie history that can stand alone – with or without the movies that accompany them – and achieve greatness. Juliette Lewis and Robert DeNiro in *Cape Fear* (yes, the thumb-sucking scene) comes to mind, as does the wonderfully strange scene in the costume shop in *Eyes Wide Shut* – perhaps the most intriguing thing in that movie. This scene in *Once*, in the music shop, is one of those. A stand-out, a scene you could see isolated and still feel and know everything you needed to about these people in this place and time. That kind of simple brilliance is rare and seems to be increasingly so.

After that scene, all is known. The movie does not lack punch after that, certainly, but the scene between them when their music begins to take flight is the groundwork for the nuts and bolts of life-living. Either they live up to the promise held in that moment, or they don't. The true magic of life lies in such moments, and our day-to-day existence hinges on how we fulfill them.

Carney and his collaborators clearly did – pushing out this movie in a 17-day shoot with love and energy and a maturity lacking in so much of the work in theatres currently. No characters are given short shrift here; each blooms in some way, no matter how slight their screen time. Carney does not deal in stereotypes, though he does play with our expectation of them. Every place the movie could be trite, it detours into truth, keeping it refreshing to watch. It courts delight as its characters do, which may be its most important asset.

*Once* is a story that inspires and it does so by delving into the very mechanics of creativity, something artists are often loathe to parade in front of audiences. The relationship between Hansard and Irglová becomes the engine for revealing the inner workings of artistic collaboration and intimacy. The

romantic buzz surrounding the duo as they get to know each other is really the metaphor for the way they spark each other's gifts. Two artists languishing in isolation become a creative unit able to accomplish goals they had kept themselves from dreaming.

Success here is on a truthful, human scale, in keeping with the rest of the movie, yet is no less sweet for its modesty. In fact, it is bittersweet, as all successes are; we know we must give up something for each lesson we learn, each dream we make real, and Carney

knows it, too. As the movie closes, I couldn't help feeling as though I'd met real people who I was now going to lose to a brightening auditorium, their traces of humanity lingering. I didn't want to leave them there among the empty popcorn containers, so I took them with me as I left, a reminder of how we do it, how life costs and art costs more, and how our only true salvation comes from creating true connections with other beings, no matter how fleeting those moments.

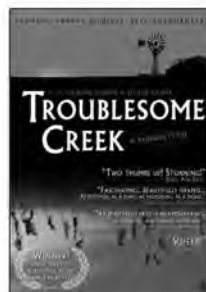
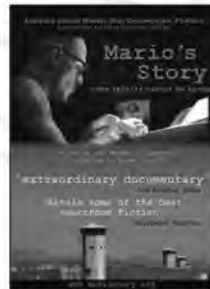


Independent Film Distribution

## PREMIER SELF-DISTRIBUTION

**-NEOFLIX-** The leading payment processing, fulfillment and customer service platform designed specifically for creatives invites you to easily sell your DVD on the Internet. We provide innovative do-it-yourself distribution tools to deliver your film to your audience - worldwide.

Empowering Self-Distribution for Independent Filmmakers



Filmmakers Alliance Members receive \$50 credit at sign-up using code "FA07" as referral.

Independent Film Distribution  
**NEOFLIX**

www.neoflix.com

626.388.7974

# NEED IT NOW?

Consistent quality and reliability • Serving the entertainment industry for 20 years • Professional and friendly staff • Free speedy delivery

## Promotional

Press Kits • Movie Posters • One Sheets  
Screening Post Cards • Business Cards • Lithos • Bio's



## Production Manuals

Color • Black & White  
Tabbed • Bound



## Digital

Digital Output  
Layout Design

## Scripts

2.9¢ Overnight Rate

## Printed Props

Posters • Printed Backdrops • Printed Scenery Elements

## Movie Posters



## Movie Poster Special

\$80.00

27x40 Poster (glossy or matte)  
& Mounted on Foam

**COPYMAT**  
Hollywood

6464 Sunset Blvd • Hollywood, CA 90028  
323.461.1222 • fax 323.461.7391  
www.copymathollywood.com  
print@copymathollywood.com

# **OUT OF AFRICA**

by Jacquie Jones

What does it mean when White Americans pronounce evil on Africans? And why is it happening so much these days? A couple of months ago, I attended the tenth installment of the Full Frame Documentary Film Festival in Durham, North Carolina. I was excited to be going finally since, for years, I'd heard about it from filmmakers who say it is absolutely the best venue to have their films seen by serious consumers of non-fiction fare and television programmers as well as critics who might actually write about their earnest, often political works. When I arrived to find out that this year's festival had a special sidebar of "African stories," I couldn't believe my luck as contemporary African life and culture is an area of particular interest to me and one that I feel needs a lot more exploration in American venues.

So, you can imagine how disappointed I was to discover that not a single one of these films was what I would consider an "African film" – not a single one was producer or directed by an African film-

maker or had very many Africans if any on their production teams, for that matter. And when the whole group of these producers at Full Frame were questioned about this issue of authorship, they began to talk spontaneously in one voice, it seemed to me, about the "giving" campaigns they had each set up to help the communities that their films exposed.

What?

I would certainly never suggest that documentary filmmakers shouldn't get paid. As one myself, I know the often thankless work that's involved in wrestling stories out of unwilling interview subjects and of sacrificing your own security, on many levels, in service to a story that you believe passionately ought to be told. But the people in your film give too, almost always in more profound ways than you ever will as a director. And, I don't care what the film is about, if you're getting paid and they aren't, then you aren't doing them any favor. Don't kid yourself.

In fact, with the exception of one of these films, they were all films by white filmmakers that explored one African problem or another: diseases, the various civil wars and their attendant fallout, the excesses of an African monarch. One film

was about genital mutilation; another was about black AIDS orphans adopted by white South Africans. This pathetic list goes on and on ... unfortunately.

So, why now?

Take the issue of African refugee-ism about which there has been a veritable onslaught of films in recent years, including *Rain in a Dry Land* and Sierra Leone's *Refugee All Stars* (two out of only 14 titles on PBS's P.O.V. series this summer), the award-winning *Lost Boys of Sudan*, Roger Weisberg and Tod Lending's *Roosevelt's America*, and several others. Yet, during the same period of time, "the global refugee population has fallen by one third and now stands at the lowest level since 1980," according to the United Nations High Commissioner for Refugees (UNHCR). And the areas of most concern for the UNHCR, after Afghanistan, are the former Soviet states, not Africa.

I have to admit that some of these refugee films are pretty good. I particularly liked *Refugee All Stars*. But where are the films about primitive looking people in Eastern Europe displaced to a neighboring, hostile land or awaiting salvation by some well-meaning American church group? That's what I want to



**WAMCLIPS.com**

Over 10,000 Short and Student films are being made each year with less than 100 getting any kind of distribution... What do you think your chances are?

Would you believe, "100%" ?

**WAMCLIPS.com**

"Distribution for the little guy" ?

Digital Download Distribution for Independent Films, Short Films, and Student Films is now available to Film Makers for FREE.

Sign-up today at, [www.WAMclips.com](http://www.WAMclips.com).

Click on the "ARE YOU AN ARTIST" section to get started.

You've got nothing to lose.

know. But, OK, that was one film festival. I moved on.

But then came the Cannes Film Festival, which, for the past ten years, has failed to admit a single film from the African continent directed by a black filmmaker to its prestigious, juried competition. Nothing good enough in a decade? Films about Africa are a different story, it seems. In Hollywood, the Constant Gardner, Tsotsi and this year's Blood Diamond, two Oscar winners and a nominee, all fiction by white directors that give us more emotional grist for the mill, feature poor, underdeveloped Africans caught in complicated mazes of global intrigue and greed, far beyond their simple ability to comprehend it all.

So despite all of the evidence I'd seen to the contrary on my couple of dozen trips to Africa, I was starting to think that maybe all of these well-intentioned, human rights-loving white filmmakers were just more willing than I am to see the twisted and harsh realities that abound in Africa these days. But then I read about this year's Festival of Pan African Cinema in Ouagadougou, Burkina Faso. Somehow, they managed to find nearly 200 films good enough to show to audiences of international film buyers and

ordinary movie lovers. At FESPACO, "virtually all the films come from directors holding African passports," according to an article in the Toronto Star.

The top prize at FESPACO went to a film about child soldiers in Sierra Leone. So, it's not as if the African directors are just turning a blind eye to what's really going on. But African life does not equal African pain. In just the past ten years, the Nigerian film industry has become the third largest movie economy in the world, generating close to \$300 million dollars a year in revenue, telling African stories to African people. Some of them, to be sure, are about war and torture and rape and disease. But more of them are about families and careers that seem to be going off track in one way or another. They are about dreams people had as children and how they did or did not come true. They are about failed romances. Sin and salvation. They are about life. But you will not find these films in any mainstream film festival in the United States. What you will find, however, are not one but two films about these films made by white American filmmakers, both of whom live in New England.

Now, when an area of the world so far off the ordinary white American's radar

screen suddenly starts to dominate the most rarified and self-professed "liberal" enclaves of popular culture – the film festival – we've got to wonder what's really going on here. I was sitting next to a very highly regarded black filmmaker at the "African panel" at Full Frame and just as the questions from the audience started to heat up, he leaned over and said, "You just wait, any minute now, somebody's going to say, 'Africans are people, too,' as though that explains everything."

It didn't even take a minute.

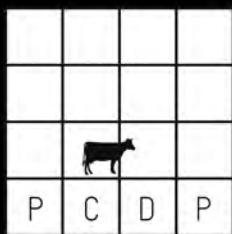
Do we really still need to be told that? **FA**

*Jacquie Jones is a filmmaker and Executive Director of the National Black Programming Consortium. Taken from [www.ebonyjet.com](http://www.ebonyjet.com) by Chamba Notes: Bourne's Blog*

*Check out CHAMBA NOTES/Bourne's Blog ([www.chambanotes.com](http://www.chambanotes.com)) for information about media production and distribution with a special focus on - but not exclusively about - the African Diaspora. Published by filmmaker St. Clair Bourne.*

## PlasterCITY Digital Post

High Definition Post Services  
Digital Intermediate  
Data Laboratory  
Digital Dailies  
HD Offline Editorial  
Cinema Color Correction  
(4:4:4 10-bit uncompressed)



6500 Sunset Blvd.  
Hollywood, CA 90028  
323.469.9800  
[www.plastercitypost.com](http://www.plastercitypost.com)



# PICTURE START

YOUR SCRIPT IS WHERE IT BEGINS. NOW MAKE THE RIGHT DEAL.  
THE WRITERS GUILD LOW BUDGET AGREEMENT.

## WRITERS GUILD INDEPENDENT FILM

For information contact WGA, West 323. 782. 4731

For WGA East: 212. 767. 7800

Secure your screenplay with the WGA, West Registry.

[www.wga.org](http://www.wga.org)

# Cinema Charlatans

by Cain DeVore

Thoughts on football and filmmaking:

Okay... don't stop reading just yet. Especially if you are not a football fan. And it's part football I'm talking about, rather unorganized and certainly having nothing to do with flags or referees or a stadium of any kind. It's also part filmmaking I'm talking about. And by that I mean the kind of independent film that transcends the traditional boundaries of the studio system, because it has to. It finds a way to be made, starting in the backyard of a filmmaker's imagination.

A pick-up game. That's the kind of independent film I wanna make. A bunch of scrappy players or filmmakers who come together to film for the true LOVE OF THE GAME. Amateurism at its finest. And "for the love of" does not mean unskilled, or uninspired, or undisciplined or without craft. On the contrary, it can mean quite the opposite. It can mean that you got some serious game and that the establishment had better take notice. Or at least the Frisbee Golfers on the other side of the park.

Such was the case with the Polish brothers, who catapulted onto the artistic landscape of high art hyperbole with their shockingly beautiful and thought provoking TWIN FALLS IDAHO. It was a film that launched them and a thousand immediate imitators, a film that would stun even Sundance with the clarity of its most singular voice, born out of two visions.

Mark and Michael Polish are not the kind of filmmakers who follow up their breakthrough by selling out. Rather, they dig deeper into their independence, by creating one of the first feature films shot entirely on digital, and by screening it digitally way before that was even a recognized option for most filmmakers.

That film was JACKPOT, and it starred Jon Gries, who had played the low-life promoter/pimp and idea man in TWIN FALLS. This character reminded us that we must first hold on to our voice and our integrity inside our own down and out world of never-enough-money-to-make-our-independent-films filmmaking.

Forget about the Hollywood machine. Don't worry about selling your film soul to that devil, because it probably has no interest in your soul yet anyway. We should all be worried about selling ourselves out and short within our own community. Within ourselves. First.

And if we can successfully avoid that, then we have a much better chance of defending ourselves against the other later. That's what Mark and Michael Polish did so well, so unflinchingly, so stunningly, and so emotionally unsparingly.

Their films, including the third in their trilogy, NORTHFORK, were poetic landscapes grounded by characters damaged in ways that reminded us of our shared humanity, and yet strangely resembled the dreams that each of us sleep with alone.



*Founding FA Member, Cain DeVore.*

And I specifically note Jon Gries, because were it not for Jon, Jacques Thelemaque (yes the co-founder and president of this fine organization) and I would have probably never met the Polish brothers, and certainly not on... the football field.

That's right, just when you were wondering where the football analogy had run off to, it reveals itself as all too practical history, interdependent with this night of our 10th Anniversary VisionFest.

And no... we did not choose Michael and Mark as our Vision Award winners because they play a fine game of touch football at the Lake Hollywood dog park. Their films are far too transcendent as visual, intellectual and emotional experiences to fall prey to that histor-

ical side-note. But, the fact that they play ball and the fact that Jon plays ball, and the fact that Jacques and I play ball is I think very important to who we all are as filmmakers.

In the pick-up game of independent filmmaking, you have to rely on your team, you have to call and draft great plays, you have to be willing to dive for the ball and get dirty (sometimes really muddy) and hurt, and you have to know how to play fair with the others equally invested in your game, while being true to your own competitive spirit. Because if you don't at least try to win the game, try to make the best movie in you, then there's no point in playing it.

Back then, so many years ago and well before they shot TWIN FALLS IDAHO, Jon Gries said to Jacques and I that "you won't believe how talented these brothers are. I'm trying to help them find funding...for just an amazing script." And he aided them in ways that recognize and help liberate a voice, or in this case, a pair of voices. And visions. And they in turn gave back to Jon, and to us as a hungry, defiant audience, desperately needing to be well fed.

So Jon is the wild card example of community, of FA, of the magic of filmmakers and actors and all the creative souls who cross paths and then come together, choosing to make movies. And it is a choice, this game, sometimes a very difficult one. But the rewards of it, of even trying to play, are so sustaining.

So... here's to all the ball players... filmmakers... whatever their game of choice may be. And here's to Mark and Michael Polish, for the tenaciousness with which they challenge even the form of the game itself. Watch their films and you will be inspired. Watch their films, and you will want to play. And if you don't... find something else to do other than filmmaking.

But note to anyone who might find themselves in a pick-up football game with the Polish brothers: SEPARATE THEM! Like their conjoined identical twins in TWIN FALLS, they have an uncanny short hand or short wave communication on the football field. Some great quarterbacks can change the play at the line of scrimmage. The Polish brothers can change the play when one of them is already 20 yards downfield.





The Independent Filmmakers Resource for Post Production  
3100 West Burbank Blvd.  
Burbank, CA 91505  
818.973.1210

ANNOUNCING

# SAGINDIE

## Signatory Workshops

2nd Thursday of every month from 6 to 8 p.m. at

**SAG LA Branch**  
5757 Wilshire Blvd., 1st Floor

**SAG NY Branch**  
360 Madison Ave., 12th Floor

SAG Theatrical representatives will walk you through the signatory process of SAG Low Budget Agreements from start to finish.

### LEARN WHICH AGREEMENT IS RIGHT FOR YOUR FILM

Don't miss this opportunity to have all your questions answered.

Space is limited and workshops fill up quickly so

RSVP NOW:  
online at:  
[www.sagindie.org](http://www.sagindie.org)

or  
LA: 323.549.6064 • NY: 212.827.1481

How  
can  
we  
help  
you  
make  
your  
movie?

# The Loss of Art



## A EULOGY FOR ALTMAN, BERGMAN AND ANTONIONI

We at Filmmakers Alliance are notoriously anti-celebrity. Against hero-worshipping. Against making artists more than their art. Reams of paper, gallons of ink and billions of gigabytes are spent charting the actions, motives, methods and habits of the rich, famous, talented, successful or otherwise extraordinary — as if their achievements alone couldn't speak for themselves.

And even though we are strong proponents of distinctive and/or personal creative vision, we've even railed against the auteur theory, which often seems to minimize the collaborative nature of filmmaking in deference to singular genius. But no matter how much you do or do not embrace the auteur theory, there can be no doubt that there were (and are) filmmakers whose incredible mastery of film's artistic possibilities, along with their unfaltering guiding vision, has stamped their films indelibly and inimitably.

So, it is with deep sadness that we acknowledge the passing this year of Robert Altman, Ingmar Bergman and Michaelangelo Antonioni — astonishingly, the latter two passing on the very same day. There's nothing I can say in these pages about them that hasn't been said more eloquently elsewhere. All we are doing here is lamenting the fact that the

list of filmmakers who have truly mastered both the art and craft of filmmaking grows shorter every day. Yet, we are also celebrating the fact that these filmmakers existed to make the films they did, and leave behind a breath-taking legacy that will live on long after the dramas of their personal lives have faded away.

These are filmmakers who emerged from a time when exploring the artistic power of filmmaking was encouraged and celebrated. They took seriously cinema's visual, aural, storytelling, thematic, political, social, psychological and visceral possibilities — often creating films that worked on all of these levels simultaneously. As the culture of filmmaking becomes over-run with the slick, shallow, formulaic pulp of studios or the raggedy, occasionally clever, but always desperate navel-gazing of "independent" films, we turn ever more frequently to those handful of masters and masterpieces to experience the full joy of cinema. And luckily, that work will never leave us, even if less and less is being added to it. So, we at Filmmakers Alliance collectively mourn their passing, but celebrate the work they left for us to appreciate... and the work they left us to do.





It's amazing what can happen when your artistic vision meets our technical one.



At Canon, we know you expect nothing less than the best possible performance from an HD camcorder. Our XL H1, XH A1 and XH G1 models are built with the most advanced technology and legendary Canon optics.



Thanks to 70-plus years of optical experience, our camcorders give you unsurpassed detail resolution, contrast and color using a 3CCD system with separate native 16:9 sensors for each primary color. With 1.67 million pixels

[1440 x 1080] per sensor, the system delivers outstanding, highly accurate color with a wide dynamic range and virtually no color noise—resulting in 1080 HD resolution.



Another exclusive feature is our DIGIC DV II HD Image Processor. Engineered and developed by Canon, DIGIC DV II processes the HD signal at 1440 x 1080 with 4:2:2 color sampling. Designed specifically for processing the immense volume of information in 1080 HD signals, DIGIC DV II ensures optimal image quality for HD video.

Then there's Canon's Super-Range Optical Image Stabilizer (OIS) that uses a gyro sensor to detect camera movement and activate an optical system that compensates for shake and jitter.

The 20x HD Video Zoom lens incorporates Canon's Super-Range Optical IS technology to further improve low-frequency vibration control. The result is extraordinary camera shake correction at long focal lengths—without any additional image degradation.



And with our XH A1 and XH G1 models, you get Instant AF: an external sensor that works together with Canon's high-performance autofocus system. Focusing time gets reduced and accuracy is increased, even in any low-light situation.

Image, display and the functionality of the camera can be customized to suit your preference or application. You get total image control with color correction, fine parameter adjustments and selectable frame rates that let you capture and output video in 60i, 30F or 24F.

Not to mention the 50i/60i optional upgrade that is available to use for worldwide shooting.



Which is why our HD camcorders never fail to do their job. Which means you can always do yours.

To learn more about Canon HD camcorders, call 1-800-OK-CANON or visit [www.usa.canon.com/HD](http://www.usa.canon.com/HD)



**Canon**  
image*ANYWARE*

© 2007 Canon U.S.A., Inc. All rights reserved. "HDV" and the "HDV" logo are trademarks of Sony Corporation and Victor Company of Japan, Limited (JVC). Canon and DIGIC are registered trademarks of Canon Inc. in the United States. IMAGEANYWARE is a trademark of Canon. Other names and products may be registered trademarks or trademarks of their respective companies.