

A magazine for the modern student filmmaker

shots.



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Volume 2 Issue 4 December 1, 2018



An Internship for Women in Film in Video

By Ally Nalibotsky

We talked with Tryka member Ally Nalibotsky about her experiences interning for Women in Film and Video, a nonprofit organization dedicated to supporting the work of women in all aspects of film and related fields. Read about her experiences below!

TRYKA: How did you get this internship?

ALLY: Last year, the former president and the current executive director of my internship, Women in Film and Video, came to Tryka to speak. They mentioned they were looking for interns and they gave me an email to reach out to. I sent my resume and had a phone interview with them. A couple weeks later, they called me telling me I got the job, and we picked out dates for me! I worked all throughout the summer and will continue next year.

What do you do?

My job is the social media coordinator, however, I do much more than that. Besides the general answering the phone, organizing papers/emails, and helping around the office, I also have lots of responsibility to take on jobs and make executive decisions. I helped design and create the film registry for the Library of Congress by watching different films and choosing the WIFV nominations, and then I designed the cover for the website and submitted the registry. I also attend the seminars and events that WIFV holds, such as Script DC and the lighting seminar in DuPont.

Better Filmmakers | Better Films

Workshops and Classes This Winter:

Start with: *The High School Filmmaking Intensive Workshop*

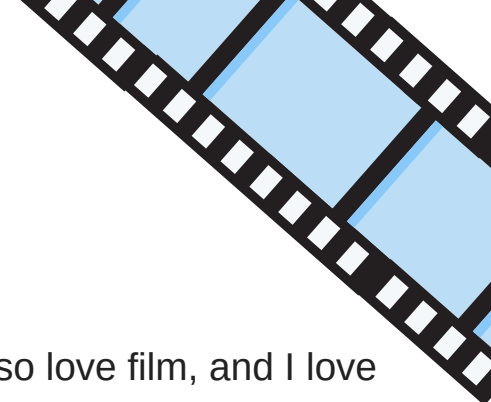
Then take: *The Conservatory Film Workshops*

Followed by: *The Independent Film Study Program*

For more information: www.imaginationstage.org/film

An Internship

(Continued)



What is your favorite part about interning for WIFV?

I love being able to meet a ton of people through WIFV who also love film, and I love being able to have work all centered around films and filmmakers. I also love the freedom and independence I have to make decisions. It makes me feel very important!

What is your favorite thing you have done?

Attending ScriptDC. I met so many people and networked a ton. I learned so much and it was a blast.

What experiences have you gotten from your internship?

Lots! I have been more exposed to the adult film world rather than just working with other teens. I have been able to work closely with adults and I've learned a lot about how nonprofits run.

Since starting your internship, do you have different or more strong perspectives of the role and importance of women in the film industry?

Yes definitely. The community of women in the film industry may seem small compared to men, but all the female filmmakers I've met through WIFV have been such an inspiration to me. This organization is such a great way for women to get into the industry without the stereotypical gender qualifiers.

Is there anything else you'd like to say?

Working here has been such a great part of my life!

Want to submit an article to Shots?

Email: shotszine@gmail.com

2019 Meetings

January 19

February 9

March 9

April 6

May 4

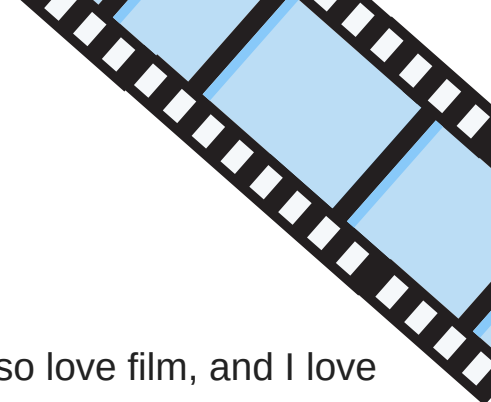
Opportunity with DC Independent Film Festival

The DCIFF is looking for student reviewers for their High School Competition! Films are 5-15 minutes long and volunteers will be thanked and given access to many of the festival's activities. Contact trykafilm@gmail.com or sign up with your name, email and how many films you would like to review on the signup sheet to receive film assignments. The DCIFF will send a link and instructions for the review process

Want to submit a script to Tryka?
Email it to scripts.tryka@gmail.com
and fill out the forms at trykafilm.com

An Internship

(Continued)



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The Making of "The Forgiving"

Part IV

By David Stern

Packed into our latest production days (November 17 and 18) were a variety of locations, a huge amount of coverage in six scenes, some new day player actors, and newly acquired equipment.

We kept company moves to a minimum on Saturday. Two office locations were shot in the same building, and the four parking lot exterior scenes were a block away. We started outside: a cold, crisp, and very sunny morning. We were setting up by 7:30am, but had a hard out (11:00am), and had four separate scenes to do. Fighting the schedule was made doubly difficult with a couple of unexpected challenges: a group of crows that wouldn't shut up, reflections on the car windows (the scenes revolved around the main character mostly in his car), and just general loud ambience (the main character, sitting in the car, talking, with all the equipment - camera, c-stands, flags - packed around, made it very difficult to hear and therefore direct).

Once we moved to our interiors, things were more controllable (warmer) and much easier to focus on the performances. The office spaces themselves were very small. Ross (our DP) used the bright daylight from the sun pounding through windows and supplemented with Arri 650's (although we wished we had some 300's in those tight spaces).



Getting the shot just right!

The Forgiving Part IV

(continued)

The next day comprised about 1/3 of the movie, with 16 scenes. Even though it all takes place in one small apartment, there were over 50-shots with a dozen or so setups. Here, the plan was to cover the windows with diffusion and blast lights outside to give a soft, over-exposed look. Then, inside, we moved around a soft-light on a stand to create highlights, backlight, or some fill as needed. With all that coverage, this was a way to move quickly without spending too much time relighting for every setup. We also used a hazer to spread the light out and create a wonderful “atmosphere” in the rooms. (The hazer will also be used in the Home location, being shot in December.) Because we needed the windows bright enough to get the throw we needed, it required more than one unit. At times, we had two 650’s and a 1K hitting one window. Our gaffer had to find power from a variety of outlets around the building so we wouldn’t blow breakers.

Challenging was to keep track of what wardrobe was connected to what shot. All those scenes take place over four story days, and, for efficiency sake, we shot according to setup, not scene. Our actor had to quickly make changes per the Script Supervisor notes. The fear is always that we have an actor in the wrong shirt.

From a directing standpoint, the challenge is to help the actors know where they are in the emotional arc of the character. Get that wrong, and the whole performance will be out of whack. While we did some rehearsing (never enough), most of what occurs in this location is non-verbal. Hard to rehearse. In the end, crew call was 7:00am and we wrapped at 2:00am. You do the math.

At this point, we have 35% of the film shot. Our next production period, December 26 through 31, is the main location where 50% of the film takes place. There’s a lot of non-verbal material here as well, but mostly full scenes between the three main characters. Planned are three full rehearsals (12-hours). The production team has been planning this week for months. But will have another production meeting to create lighting plots and make sure our schedule is solid. Should be fun!

For more information about The Forgiving,
please visit www.theforgivingmovie.com

Today's Meeting:
December 1st

Speaker:
Stephen Sharer

Stephen Sharer is one of the fastest growing social media personalities with a loyal fan base of over 4.5 million YouTube subscribers, a top 100 channel in America and a growing Instagram following.



Next Month:
January 19

Coming up:
Tryka Holiday Party

Come to the Tryka Holiday!
Refreshments and food will be provided.

December 15
6 PM – 9 PM
8 Webb Rd Cabin John, MD
20818

This Month's Script
is By:

Ally Nalibotsky
"The Sorrow of Tomorrow"

FOR CONTACT INFORMATION VISIT TTRYKAFILM.COM

Tryka Mission Statement

To make better filmmakers and better films by providing networking opportunities, resources, and education.

Visit us online at www.trykafilm.com



@trykafilm



Designed and compiled
by Gwen Arbetman