



I AMSTERDAM

Written by Matt Christensen

As our charter bus from Bonn rolled into Amsterdam, our group had a general sense of interest mixed with a tangible feeling of excitement for the upcoming day. The International Broadcasting Convention, for which we had made the trip, offered an almost limitless amount of information on the latest developments in entertainment technology.



Upon hitting the trade show floor, we were immediately overwhelmed. Where should we head first? The Post-Production Village? Isn't Arri showcasing the new Alexa camera in the main theatre? Wait, what about the stunning Sony and Panasonic displays in

Hall 8 right by the new steadicams, helicopter mounts, and Ziess lens displays? Simply put, we had only two options: Find a few specific vendors and see what they had to offer or just wander through the halls and displays, stumbling on the latest that the Entertainment world had to offer.

We saw as much as we could. I personally headed straight to the Post-Production Village to sit in on a session about the new Media Composer 5 editing software from Avid. After having a few questions answered and signing up for a chance to win a free copy of the software, I wandered the rest of the area looking at the latest offerings in green screen technology, Adobe software, and high-end tapeless post-production workflows.

After a quick lunch of an „American“ cheeseburger, I made it to the Production halls where Sony was showing off their latest 3D cameras and TVs. One TV in particular had a 4k (4096 x 3112 pixels) resolution, which is about 4 times larger than HD! After that, our group met up with Jens, our Cinematography professor, who spoke with us about some of the exciting things to see at IBC. He directed us to the main show theatre where an Arri presentation was about to begin on cutting edge lighting and cameras. While waiting for the doors to open on the presentation, two high-level people from RED cameras walked out of the theatre with a working prototype of the highly anticipated RED EPIC camera! After some features were explained to the impromptu crowd, a few of us got the chance to hold the beast and try a few shots.

After that excitement, plus the informative and exciting presentation from Arri, we had enough time to hit a few more booths before leaving. Even though our whole group was exhausted from the gigantic trade show, we all would have easily liked a whole week to take in all that the IBC had to offer.

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BRÖTCHEN

Written by Emily Daniel

Directing *Brötchen* was not only an incredible experience but also the hardest thing I have had to do thus far in Germany. It all started with the script, which the team decided to translate from English to German. We hadn't originally planned to use German in the film but decided it would evoke better performances from the actors and give an overall more natural feel to *Brötchen*.

But regardless of the translation, the actors were incredible. Ralph, our supporting actor was the first to be cast. We knew instantly that he was right for the part. We actually auditioned him the same day we chose the script and were so thankful that we found him! With the wonderful support of the AIB and especially Lena Schnabel, we found an equally talented woman perfectly fit for the lead. Cornelia was added on to our project only a few days after Ralph, but due to our tight schedule we did not get to rehearse with the two leads together until the first day of filming. This was definitely nerve-wracking but miraculously, everything pulled through.



I will never forget Cornelia's method acting on the second day of set. I asked Cornelia to run down various streets in a busy market asking for directions to an art museum. Cornelia went above and beyond that. Because we needed a range of reaction shots from strangers on the street, Cornelia said all types of things to random people on the street and used her wonderful range as an actress to get diverse reactions. Needless to say, we lucked out with our amazin-

gly daring cast. They worked hard and were very willing to listen to both Matt and I for direction.

The crew was also fantastic. Thanks to our executive producer Olaf Brodersen and our Producer Abbey Nelson, we got all of the locations we wanted. But as Murphy's Law goes, everything that can go wrong will go wrong. We coped as well as we could. Some tourists stopped to take pictures of our set while we were shooting and they are clearly in the background of some shots, oh well! A lawnmower running in the Hofgarten the entire day of the shoot? No problem. Weather changing with tricky wind and cloud continuity? Dirt off your shoulder. Our cast and crew handled it all with ease.



I have never been so proud of something I've worked on, especially because I was lucky enough to write the script and make it a reality. I cannot thank enough Art Nomura, Mike Beegle, Lyndon Leunes, and everyone else who came to set for staying with the project and having faith in it. This film was a team effort and could never have been made without the dedication and love everyone put into it. I thank everyone for this, and cannot wait for *Brötchen* to be completed and enjoyed!



TRUTH AND GOOD ENERGY

An Interview with Cornelia Schönwald, the Lead Actress of Brötchen



Image source: www.cornelia-schoenwald.de

What motivates you to continue a career as an actor?

For me, it is a great thing to be able to work with my imagination, body, voice, and soul in a way that tells stories and reaches out to people.

What moments do you experience as an actor that inspire you?

Moments of truth and good energy while playing with a good partner remind me of how grateful I am for my career.

What kinds of acting do you do and which do you prefer (Theater, Commercials, TV, Movies, Abstract, etc.)?

Mostly I do acting in theatre, I do performances with Chanson-Solo-programs, and sometimes I do acting in TV-movies and short films. But honestly, I like every kind of acting because each genre is different and has its own special challenges.

What methods do you use to be able to emotionally portray each new character that you play?

First, I have to be in good spirits, good health, and good concentration. Second, I study the play, the scene, and the dialogue, trying to find out what the character wants, what he needs, and what his action in the scene is. Then I listen to my partner and let my character react.

What did you like about the character you played in Brötchen?

I love that she is a woman in an everyday situation, which was suddenly changes into an unusual experience of something deep which could potentially be life-changing for her.

How was your experience on the set with the crew and the directors?

For me, they were wonderfully professional with good ideas and great teamwork.

Would you like to work with AIB film students again in the future?

Yes, I would appreciate that!



KÖLN: A GREAT CITY TO LOSE ONESELF IN

Written by Sean Krimmel

Köln is a beautiful city, I've been to Köln a lot at night to experience the nightlife it has to offer but this was my first time there during the day.

Our adventures started at the Köln television studios where we had the chance to walk through all of the sets and get a glimpse of how German television works behind the scenes. Probably the most recognizable set was that of the German "Who wants to be a Millionaire." I remember gathering on the couch and watching Regis question the contestant when I was little. Now, sitting in the host's chair in another country was never something I imagined I'd be doing.



Another cool site the group ventured to was the Ludwig Museum. This museum was something special. Besides the exhibits of all the moving art there were more modern pieces scattered throughout the museum. It was refreshing to finally see something other than Spanish and Italian renaissance paintings with Mary and Jesus painted whiter than paper – which obviously they weren't. In the Ludwig Museum, there was a painting of Mary spanking Jesus on the third floor, right next to a piece from Pablo Picasso.

Probably the most recognizable sight of Köln is the Köln Cathedral. It's hard to miss when it is 157.4 meters (516 feet, for all you Americans) tall. The Köln Cathedral houses the bodies of the "three kings." They rest in a golden casket by the altar. We went up to the roof of the Cathedral for a breathtaking privately guided tour.



The Catholic Church in Germany is one of the richest churches in the world because members of the church in Germany must pay taxes to be members. It's sad though seeing all this money getting poured into the Cathedral. The Cathedral is constantly being retouched due to the nature of the material from which it is built.

The church is spending so much money for upkeep of the cathedral while the poor wander around asking for money just on it's steps.

We then went out to dinner and I had my first German schnitzel. It was basically like a thin lightly breaded pork chop. I didn't really know what to expect when I ordered it but it was really good. It was definitely far from a Chinese chicken salad (light dressing), which is the frequent cuisine of many Los Angelinos.

Overall, Köln is a great city to go lose oneself in and I imagine myself doing it again very soon.



FLICKER

Written by Shan Liljestrand

As a film student, it has always been a goal of mine to shoot a project on film, to work with the medium that launched the art of filmmaking. Recently, the final project for cinematography provided my fellow film students and I with this chance. With the assistance of our great cinematography teacher Jens Koppelman, I was able to fulfill my longtime goal and shoot a short film on Kodak film stock.



In groups of eight students we shot two short films comprised of seven individual shots. The short story that my group chose to film was about our fellow film student, Abbey Nelson, who gets trapped in a dark room with nothing but a piano. In order for her to escape she has to play the piano faster and faster. The other group also shot in a dimly lit room but had a vastly different story. Their film was about a competitive ping-pong player who pretends to be a monster in order to scare away his opponents and remain undefeated.

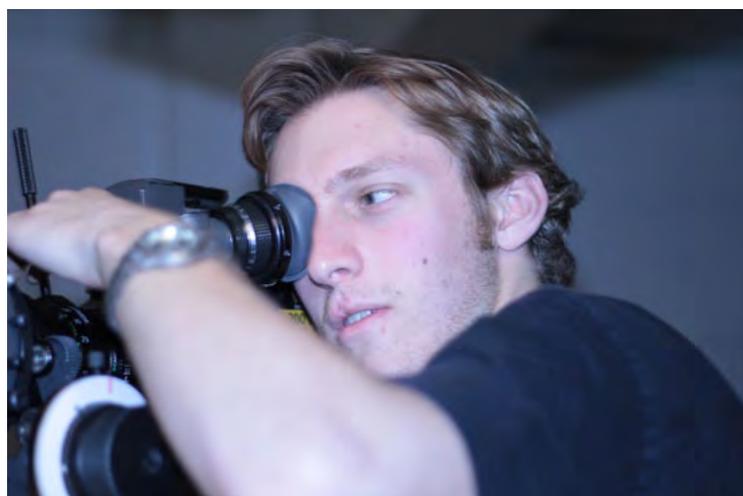
Lighting our scenes, especially for film, was an educational experience. We lit them dimly with only a few lights shining harshly down on Abbey and the piano. This dim lighting setup isolated her from the rest of the scene and gave the film a dark quality. With our professor Jens pushing us on, filming in this dark environment also gave us the chance to test the limits of the film stock and see how much detail we could still get from the walls and floor even though we were underexposing. By doing this test, we would see how

much underexposure film could handle and really learn the boundaries of the medium.

Working with the film camera was another great experience. As I held it on my shoulder, I could hear the film advancing through the camera and, as Jens says, watch the “flicker” of the film through the viewfinder. But instead of operating the camera during the entire shoot, all of us students tried our hands at the various roles on set. For at least one shot, we each tried the position of Director, Director of Photography, Gaffer, Grip, and Assistant Camera.

Two days after our shoot, all seventeen film students visited our post production house in Köln and were lucky enough to watch our short films as they were going through color correction and the transfer from film to digital. After seeing the final product, I saw the effect of our dim lighting and learned that three stops of underexposure means a near complete loss of detail. But overall I am very proud of our shorts and thoroughly enjoyed working with my classmates.

Tschüssi!





WE BE CRUISIN'

Written by Sam Queen

After misreading the meeting time for a trip to Köln on Thursday and arriving late for my Cinematography final on Friday, I had to make absolutely sure that I was on time for the AIB Rhein Cruise on Saturday. Instead of setting a bunch of alarms that I knew I would sleepily run around and turn off only to dive back into bed, I spent Friday night at a friend's house so I would have someone to physically drag me out of bed the next morning. Needless to say, we both got drunk, overslept, and missed the boat. The End.

Okay, so unfortunately I actually was late for the Köln trip and my Cinematography final, but the third time's the charm and Saturday morning my friend and I dug each other out of our beds and made it onto the buses at the Old AIB right

on time for a day full of adventure in the Rheinland. We were on time, but we were far from peppy and joined the rest of the film and engineering students for a two-hour nap on the way to our boat.

Now a little more rested, the entire group unloaded off the bus and quickly explored a tiny, romantic, town called



Bacharach (whose name no one can pronounce correctly) full of old, sagging architecture before running down to the dock for our cruise. We discovered the haste was unnecessary as our ship scooted into the dock over half an hour late. Oh well, it gave me a chance to chat with a colorful old couple from Modesto, California who "had no reason to be in Germany" but were vacationing there just for the fun of it.

Once on the cruise ship, the entire cast and crew of study abroad students and coordinators literally chilled out on

the top deck. It was a very cold day so instead of relying on the bursts of sun every now and then, we kept ourselves warm by dancing to the music of a German marching band that boarded the ship with gold shoes, kilts, tubas, drums, a mini keg, and much much more.

Two hours of breathtaking German riverside scenery later, we enjoyed a lunch of schnitzel in a cozy old Braubach restaurant. Next on the agenda was a tour of the regal Marksburg castle but due to the lateness of the boat we didn't make the tour. In order to soothe our disappointment, our program director, Olaf, bought us all ice cream for the hike back to the buses.



A short bus ride later, we stopped at the oldest Cheese maker in Germany for a tour and a finger-licking-good meal of meats and cheeses. It was a perfect ending to a perfect Saturday in Germany. A happy group of fresh-faced students were dropped off outside of the Old AIB that night all looking forward to the next excursion.



TRIPPING ON TOOTHPASTE: REFLECTIONS ON DIRECTING THE SHORT NARRATIVE „ORACLE“

Written by Brennan Barsell

“Interior or exterior. One female, one male. Create a dramatic moment where A wants something from B and B doesn’t want to give it to A. Character A should fail at least once, regroup and try again.”

This is my mantra as I pound my host sister’s desk, trying to come up with an idea for the narrative project. The Eifel excursion inches near, slowly creeping over the horizon. I turn around to look at my bed, but the blank Celtx on my laptop screen produces a mental Vertigo-dolly-zoom; the bed gets further away and the bedroom walls rise and bend towards me.

for a day and a half. We turned a tube of toothpaste into an ancient mystic. We wrapped our actor in toilet paper and dunked him in water. We filmed an “underneath-a-toilet” shot by building a fake toilet. We made butterscotch on a stove and filmed the mixture as it caramelized.

Looking back on this project, I’m reminded of some hectic moments that challenged my leadership abilities. Thank G-d that I plan to be a cinematographer, not a director. It’s a calming thought. But as I step towards my future I hear a quiet voice coming from the bathroom counter, bating me to relive the trip once more.



My assistant director Sam is burdened with the task of fitting over seventy shots into two days of shooting. One moment on the morning of day two he and I realize that we were going to fall far behind schedule. Get the best lighting setup for the next shot or finish your film today, Sam tells me. The bathroom walls close in on me.

I begin to hear a voice in my head other than my own. It’s professor Andrew Hood, telling me how to find my film. “What’s the hardest moment in the narrative for your protagonist? This is the biggest moment in your film”, “Remember that the camera tells the story” and finally, “If you like the way your actor is performing, push him/her one notch further”.

I listen to his advice and a peculiar shoot follows. Seven other students and I crammed ourselves into a bathroom



DO WHAT YOU LOVE

An Interview with Michael Jassin, Lead Actor of „Oracle“



Image source: www.michaeljassin.de

When did you decide that you wanted to be an actor?

When I was young, I spent more time watching movies than doing my homework. Movies fascinated me and I wanted to become a part of that world.

But the older you get the more reality catches up with you. I decided to study Economics at the University of Essen. If there is one thing I learned from studying Economics, it is that happiness should be the most important thing in my life.

So, I made the decision that I could only be happy if I followed my dreams. That is when I transferred to a film acting school and graduated with outstanding achievement.

What are the most rewarding aspects of acting?

You can play all aspects of life, have a lot of fun, and get paid for it ;) And that is really awesome!

What kinds of acting do you do and which do you prefer (Theater, Commercials, TV, Movies, Abstract, etc.)

On the one hand, I like theater because of feeling the audience's direct response. On the other hand, my passion is acting for film because it is more realistic and I like the atmosphere on set. So I prefer acting for movies.

What methods do you use to be able to emotionally portray each new character that you play?

That remains a carefully guarded secret between me and my acting coach!

What did you like about the character you played in Oracle?

I like playing crazy but also smart characters. Nick crosses the line between crazy and smart by disgracing himself which makes him even crazier and crazier. My favorite parts in this film were dunking my head into the water of a toilette bowl and squeezing toothpaste onto a mirror. My whole life I have wanted to do both of those and never dreamed of doing them in a professional setting.

Q: How was your experience on the set with the crew and the directors?

I would say: Awesome and... Awesome!

Would you like to work with AIB film students again in the future?

Yes, of course!

INTERVIEW BY SAM QUEEN



