

# HD PROGUIDE

From the Publisher of HDProGuide.com, the Professional Production Resource

2014, Vol. 2, No. 5 US\$5.95

## 30 HOLIDAY GIFT IDEAS



PAGE 31



PAGE 32



PAGE 33

**ACTION SPORTS MOVIE MAKING**

PAGE 12

**LIVE PRODUCTION**

**PRODUCED USING BLACKMAGIC DESIGN**

PAGE 17



On the Cover of this issue of HD Pro Guide Magazine are the **Blackmagic URSA** (Page 31), **Panasonic AK-HC3800** (Page 32), and **Phantom Flex4K** (Page 33). Take a look at HD Pro Guide Magazine's 30 Holiday Gift Ideas for Filmmakers, Videographers, and Crew. Gift buying for someone in the Broadcast/Cinema/Television, Photography, or Digital Media industries (or, for yourself!) should be an inspiring and eye-opening experience. Giving a gift that is practical, useful and necessary for one's career is the way to go. This also serves as an informational reference for those of you who make purchasing decisions for your motion picture studios and television networks, post facilities, corporate production studios, universities, houses of worship and government.

You'll find great articles in the Departments: Color Grading / Post Production, Documentary, Television, Live Production, Audio, and Education. The Television Department features "Blackmagic Pocket Cinema Cameras and DaVinci Resolve Used

on Esquire Network's 'Brew Dogs'" (Page 16). In the Live Production Department: "Chinese Rocker Wang Feng's Concert at Beijing's Bird Nest: *Produced Using Blackmagic Design*" (Page 17). In the Audio Department, we take a look at "Shotgun Microphones: *VP89 and VP82*", which includes an exclusive interview with Shure (Page 18). Great articles in this issue also include: "How to Build a Home Projection Color Suite" (Page 4), "4K DSLR Revolution is Here, Part 2" (Page 8), and "'Builder' Documentary: *Action-Sports Movie-Making*" (Page 12).

HD Pro Guide Magazine has launched a new Education Department both in the magazine and online at [www.hdproguide.com](http://www.hdproguide.com). The Education Department highlights technology-driven articles specifically for professionals in education. You may be required to research, recommend, and/or purchase technologies and equipment for your University or School. This issue of HD Pro Guide Magazine includes technical articles and tech bytes that will assist you in your planning and research. Additionally, we provide informational articles and interviews for working professionals seeking Continuing Education and Training. HD Pro Guide Magazine talks with Stephen Lighthill, ASC and Tal Lazar about AFI Conservatory's Cinematography discipline (Page 21).

All the Best,  
*Jody Michelle Solis*  
Editor-in-Chief

[www.hdproguide.com/network/JodyMichelleSolis](http://www.hdproguide.com/network/JodyMichelleSolis)

**Visit us online at**  
[www.hdproguide.com](http://www.hdproguide.com)

**Publisher**  
Kim Edward Welch

**Editor-in-Chief**  
Jody Michelle Solis

**Contributing Writers**  
Al Caudullo, Bill Zarchy, Camille Haimet, Charles Haine, David Kaminski, David Lent, Eliana Alvarez Martinez, Erica McKenzie, Jennifer Grisanti, John Klein, Kelcie Des Jardins, Ken White, Manuel Valladares, Nancy Yachnes, Patrick Reis, Peter John Ross, Peter Stein, ASC, Ryan Pickett, Scott Essman, Stacey Parks, Theresa Pickett, William Donaruma, Wynona Luz

**Designer**  
Tincuta Moscaliuc

**Advertising Director**  
Edmund Olszewski

**Advertising & Sponsorship Opportunities:**  
Kim E. Welch, 917.743.8381

**Contact HDProguide.com**  
[www.hdproguide.com/about](http://www.hdproguide.com/about)  
917.743.8381 (US and International)

**Subscriptions, bulk orders, and collections:** [www.hdproguide.com](http://www.hdproguide.com)  
1 Year Subscription: US\$45.00. 2 Year Subscription: US\$90.00.  
3 Year Subscription: US\$135.00. For subscription, mailing address change and distribution inquiries, go to [www.hdproguide.com/about](http://www.hdproguide.com/about)

HD Pro Guide Magazine ([www.hdproguide.com](http://www.hdproguide.com)), established in 2013, is published in Dallas, TX by Welch Media, Inc. Opinions are solely those of the authors. Letters, article queries, photos, movie stills, film submissions, and unsolicited manuscripts welcome, but returned only with SASE. Submissions are subject to editing for style, content, and to exclusive rights provisions in this publication. Advertising: Rate card upon request.

Copyright 2014 HDProGuide.com (All rights reserved.) Printed in the USA.

Postmaster  
Send address: HDProGuide Magazine  
400 N. Saint Paul St., Suite # 750, Dallas, TX 75201

AFI Conservatory	<a href="http://www.afi.edu">www.afi.edu</a>	P15	Lowel	<a href="http://lowel.tiffen.com">lowel.tiffen.com</a>	P9
ASC	<a href="http://www.theasc.com">www.theasc.com</a>	P29	NAB2015	<a href="http://www.nabshow.com">www.nabshow.com</a>	P27
Beachtek	<a href="http://www.beachtek.com">www.beachtek.com</a>	P11	VideoGuys.com	<a href="http://www.videoguys.com">www.videoguys.com</a>	P11
Blackmagic Design	<a href="http://www.blackmagicdesign.com">www.blackmagicdesign.com</a>	P5	Visio Light	<a href="http://www.visiolight.com">www.visiolight.com</a>	P13
CSI Rentals	<a href="http://www.csirentals.com">www.csirentals.com</a>	P36	Vision Research	<a href="http://www.visionresearch.com">www.visionresearch.com</a>	P7
GV Expo	<a href="http://www.gvexpo.com">www.gvexpo.com</a>	P25			

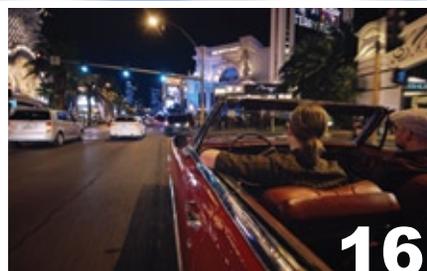
COLOR GRADING / POST PRODUCTION	<b>4</b>	<b>How to Build a Home Projection Color Suite</b>
DOCUMENTARY	<b>8</b>	<b>4K DSLR Revolution is Here, Part 2</b>
	<b>12</b>	<b>"Builder", Documentary</b> <i>Action-Sports Movie-Making</i>
TELEVISION	<b>16</b>	<b>Blackmagic Pocket Cinema Cameras and DaVinci Resolve</b> <i>Used on Esquire Network's "Brew Dogs"</i>
LIVE PRODUCTION	<b>17</b>	<b>Chinese Rocker Wang Feng's Concert at Beijing's Bird's Nest</b> <i>Produced Using Blackmagic Design</i>
AUDIO	<b>18</b>	<b>Shotgun Microphones</b> <i>Shure VP89 and VP82</i>
EDUCATION	<b>20</b>	<b>Vision Research Updates V-Series of 1 Megapixel Ultrahigh-Speed Digital Cameras</b> <i>Phantom v2011, v1611, v1211</i>
	<b>21</b>	<b>AFI Conservatory's Cinematography Discipline</b> <i>A Conversation with Stephen Lighthill, ASC and Tal Lazar</i>
HOLIDAY GIFT IDEAS	<b>24</b>	<b>30 Holiday Gift Ideas</b> <i>For Filmmakers, Videographers and Crew</i>
CONTRIBUTORS	<b>35</b>	



**12**



**4**



**16**



**18**

# HOW TO BUILD A HOME PROJECTION COLOR SUITE

*"A system capable of viewing images that can be calibrated to Rec. 709."*

By Charles Haine

Building out a quality client level color suite seems expensive, and it often is, with pro-quality monitors such as the Dolby PRM-4220 running as much as \$50,000. However, for many applications, it's possible to build a perfectly functional home color grading suite that is appropriate for a lot of projects for under \$5,000 including the computer. With the following set up I have graded two feature films (including a film that went to SXSW), several shorts, and countless music videos and commercials in 2014 alone, all in my living room.

First off, it's important to understand the concept of "reference monitor." Have you ever slaved for weeks on a project, only to upload it to YouTube or make a DVD for festival submission, and when you review it, it looks wildly different than it did on your computer screen? This is because the two different imaging systems (your editing platform and the internet) aren't using the same set of standards for creating images. This solution to this project is called a "reference standard," which means that if you are working on a well calibrated

monitor on your home system, it should look the same on any other reference monitor anywhere in the world.

The reference standard we use for HD video is called Rec. 709 and spells out a very specific set of color and brightness guidelines for what HD video is and how a monitor should be set up.

Most consumer manufacturers, unfortunately, don't worry too much about the Rec. 709 spec, since setting up their television to "reference" wouldn't make it stand out on the show floor. If you go to a TV retailer, and you notice that all the TV's on the floor look different even when showing the same footage, this is why: they are all designed to stand out from the pack with one feature or another, not to look precisely the same as each other. However, if you want a home system for film work, you want to be set up with a viewing system that gets as close to Rec. 709 as possible, so that you can be sure that the way you view the image is as close as possible to what you are going to see at

other post houses, or when you deliver to broadcast.

There is another format out there, known as DCI-P3, which is a different color space and is used for digital cinema packages for theatrical release. You need a much more expensive system in order to master in P3, and for many indies it's simply not affordable. However, the DCP specification allows for the creation of a Rec. 709 DCP, so many independent films simply master in Rec. 709 for cinema release and I've done this many times, including on my own film, "Angel's Perch", with great results.

So, now we understand what we want (a system capable of viewing images that can be calibrated to Rec. 709), how do we do it?

The first thing you need is a computer capable of giving you a video output. Most computers are set-up to deliver graphics, which can be output through DVI, Thunderbolt, or even HDMI. However, it's important to know that that graphics signal isn't actually a "video" signal in the

ULTRA HD 5G SDI

Blackmagicdesign



\*Lenses and accessories shown are not included.

## Introducing the world's smallest and toughest PL mount Super 35 digital film camera!

Now you can shoot Ultra HD TV or 4K feature films virtually anywhere with the Blackmagic Production Camera 4K! You get a large Super 35 size imaging sensor with global shutter, professional PL or EF lens mount, high quality visually lossless Cinema DNG RAW and ProRes recording with the built in SSD recorder, and an easy to use touchscreen for entering metadata, setting camera options, and checking focus. Imagine shooting cinematic, feature film quality video with the world's most portable 4K digital film camera!



### Super 35 Sensor

The large Super 35 size sensor gives you 12 stops of dynamic range for beautiful, film like images. The camera's PL or EF compatible mount combined with the sensor's minimal crop factor means you get familiar framing, great depth of field, and beautiful wide angle shots from the lenses you already own! And because the sensor features a global shutter, you'll get perfectly smooth pans and camera moves every time!



### Ultra HD 4K

The future of broadcast television and Digital Cinema is 4K! With its massive 3840 x 2160 pixel image, Ultra HD is 4 times the size of 1080HD and matches the resolution of traditional 35mm film. The Blackmagic Production Camera 4K lets you shoot the most amazing high resolution music videos, episodic television programs, commercials, documentaries, and more!



### Portable Rugged Design

Precision engineered for quality and durability in an incredible size! You get a beautifully crafted design featuring a machined aluminum chassis, professional broadcast connections, internal battery and high resolution LCD display. Now you can shoot native 4K video with a professional digital film camera that's small enough to hold in your hand!



### Workflow/Compatibility

The Blackmagic Production Camera 4K includes a built in SSD recorder that saves industry standard ProRes and compressed CinemaDNG RAW files. That means you don't have to convert files to start working on your video. Simply connect the SSD to your computer and edit or color correct your shots in applications like Final Cut Pro X and DaVinci Resolve 11 straight from the disk!



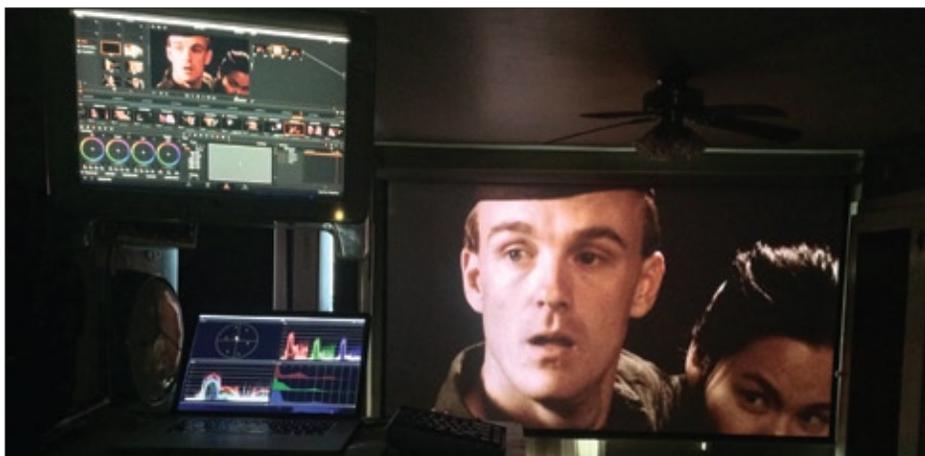
Blackmagic Production Camera 4K PL  
**\$2,995**

Includes DaVinci Resolve Software

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

Blackmagicdesign





broadcast sense. In order to get a "video" signal out that will then plug into a display and show you your true image, most computers need a converter.

I personally use a Retina Macbook Pro and a Blackmagic UltraStudioMiniMonitor. The Retina MBP was around \$2000, and the Mini Monitor was \$150 and plugs into the MacBook Pro via Thunderbolt, giving me bolt HDMI and SDI video outputs for popular programs such as Final Cut, Premiere, and Da Vinci Resolve.

While it's common to think of SDI as the "professional" connection and HDMI as the "consumer" connection, HDMI is actually capable of a very robust image path and professional quality monitoring. However, it has a short run: after 30 feet or so you need signal boosters to keep it going. SDI is designed for longer cable runs and a lot more cable flexibility (as in, actually bending it around curves) without signal loss.

Once you have a video signal, you need a monitor capable of meeting the Rec. 709 spec. The best option for flexibility (take it with you to set, work from home, etc.) would be something like the Flanders Scientific line of monitors, but they are often not big enough for client work where you can both comfortably see the image and be sure you are seeing the same thing, without the color cast you sometimes get from off-axis viewing.





# Phantom Flex4K

Digital Cinema Camera



**4K at up-to 1000 fps**  
**Low Noise, High Dynamic Range**  
**Expanded Workflow Options**  
**Full-Featured On-Camera Controls**

View footage shot with the Phantom Flex4K  
<http://vimeo.com/63490371>

Follow the camera on **twitter @PhantomFlex4K**  
 and on **Facebook /Flex4K**

Visit our web site today [www.visionresearch.com](http://www.visionresearch.com)



When it's too fast to see,  
 and too important not to.

Twitter: @phantomhispeed  
 Facebook: VisionResearch  
 LinkedIn: vision-research

100 Dey Road, Wayne, NJ 07470, USA  
 P: 1.973.696.4500  
 TF: 1.866.450.PHANTOM  
 E: [phantom@visionresearch.com](mailto:phantom@visionresearch.com)

VISION  
 RESEARCH

AMETEK®  
 MATERIALS ANALYSIS DIVISION

Many LCD screens have this off-axis viewing problem, which is something you don't get with projection: everybody viewing an image projected on a screen is seeing the same colors, whether they are standing to the far left or far right of the image.

I opted instead for the Panasonic AE-4000 projector, which is no longer made but easily found used. The Panasonic AE-7000 also makes an excellent choice, and is still in production, though will set you back another \$1000.

Panasonic designed these projectors with a variety of picture modes, including a mode called "Color1" that gets very, very close to pure Rec. 709 balance straight out of the box. It's impressive.

I opted for projection for a few reasons. First off, I like seeing things on the big screen personally. This projector fills the 10-foot screen in my living room well, which makes for an enjoyable experience for working during the week with clients, and also while watching "The Godfather" on BluRay over the weekend.

Additionally, in my experience most of my clients want to see their images big. Most of us got into the industry because of movies we saw in the theater, and we want to make movies that end up playing in a theater. After editing for weeks or months on a tiny screen within a screen on a laptop, projection is a chance to see your movie new again.

Finally, if you do get to project your film for a festival or a theatrical run, you don't want that to be the first time you've seen it that large. Aside from simple technical issues like focus (I can't tell you the number of times people have noticed out of focus shots while working on their project that they couldn't see were soft on their small editing screens), there are also aesthetic choices you make differently when the image is massive. You don't need to make a certain sunset as dramatic and saturated, for instance, because it's already big and filling your field of view.

Projection does come with a few drawbacks. The first is that projection requires a very, very dark room. To do that, I went to Ikea and got black-out shades for every window (around \$40/each) so that I could make the room pitch black even in the middle of the day. I also keep a roll of black paper tape on standby if any light leaks into the room.

The other problem with projection is that your eye uses a wider part of the retina to process "big" images than it does small ones, so colors look differently. To deal with this, I often do a render-out of a project and upload it to video for the client to watch at home at night between sessions. This gives us both a preview of what the project will look like on the internet and smaller screens, and as we keep working on the bigger screen we can tweak our grade to match it.

Finally, you need some system for checking the calibration on the projector, and if it drifts bringing it back to reference 709. In my experience the AE4000 doesn't drift much at all, but I like to know that by checking on the regular.

My favorite current solution and the one I use at home is CalMAN for Resolve. It's \$300 and works with a probe you can buy for \$200, or you can buy it bundled with a probe they make for \$700. It takes a few hours to thoroughly read your projector, but then it generates a LUT that can be plugged right back into Resolve so that you can be confident the images you see projected are up there on the screen in complete accuracy. They make a special instruction sheet just walking you through how to set it up with Resolve, and their customer service has been phenomenal.

Once you patch it all together, you're ready to start finishing your projects on the big screen. I've gotten so attached to it that when I'm working on a directing project, I move over to the client couch and have a freelance editor stand at the work station editing, so I can see how the cut previews on the big screen. It seems like overkill for a web bound project, but on the flip side it creates an immersive experience that I find to be a great way to work.

# 4K DSLR REVOLUTION IS HERE | PART 2

## Essential Tools for Production and Post Production

By Al Caudullo



The only thing that matches the extreme beauty of Angkor, is the extreme heat. Nuon Chansurak, our guide and fixer made sure my wife and co-producer, Sompao "Bee" Caudullo stayed hydrated. I think we could've created our own recycling plant with the number of plastic bottles of water that we went through.

Even having lived in Bangkok for 12 years, the heat at Angkor was unrelenting. Our grip, Siem Sokha, was unfazed by the heat and carted the equipment throughout the 8 day shoot with ease.

The CAME 7500 gimbal was put to test several times and was key to some very important shots. The helicopter shots in particular benefited from the smooth accurate handling.

Our boat shots were smooth as glass as were our walking shots thru the small waterside village. The carbon fiber made the weight of the unit optimal, along with the addition of the 3D printed quick release mount which weighed in at a mere 15 grams.

The joystick was responsive and gave us shots that would not have been possible otherwise.

I really can't say enough about our Edelkrone Slider Pro. It added so much to our shots and was so amazingly easy to use. Push ins, pull outs, dolly left and right. I even tilted the tripod to elevated crawl shots. The award winning design allows you to extend the slider to twice its length.

With ours, we were able to get 2.3 feet of slide distance with the simplicity of being tripod mounted. The only thing I could have wished for was to have the Action and Target module. This would have made our timelapse and hyperlapse shots much easier.

By the end of every day, our multiple Panasonic XDXC-I 64 gig, class 10 cards were full and ready to be downloaded as soon as we returned to our hotel. Downloading in the field can be an unsettling and nerve-racking process. Just the thought of files being corrupted during download can start waves of panic over the most stalwart producer.

For these reasons, I chose Red Giant Shooter Suite and BulletProof. The newest version has proven its reliability with me. I loaded up my Toshiba Qosmio i7 laptop with the full suite of BulletProof, Denoiser II, Frames, Instant 4K, LUT Buddy and Plural Eyes. But, honestly, BulletProof was the only thing that I found myself using on the road.

Version 1.2.1 has come quite far since the original 1.0 version, which I found to have good intentions but short on practical usage. Not so with this version. While there is still limited use of 4K, you can only export copies of original files or lower res proxy, it handles the GH4 files with ease. I look forward to seeing edit friendly formats added to the export section as well as Waveform Vectorscope & RGB Parade in the "Refine" section. I've been told by Red Giant that this is on the way.

The "Import" process is smooth and easy. First, create a catalog. From there, you decide where you want the files to reside. Finally, you tell it where you want a backup copy made. In my case, separate data drive in the laptop was home for the originals. An additional USB external drive was the home for the backup. Once you decide on these locations, you click "Start Import" and go relax, BulletProof does the rest. While it's not perfect yet, this is the best media management program I have seen on the market. It performs a checksum on each file to make sure that it is exactly copied, and then, exactly backed up with no errors. There can be no worse a fate than to lose an irreplaceable shot. By the time I finished showering, the downloads were complete.

Next came the task of reviewing. This is essential when you are on location and not close to home. By reviewing you could always check to see if there was something that you missed or something that you wanted to shoot a little differently the next day.

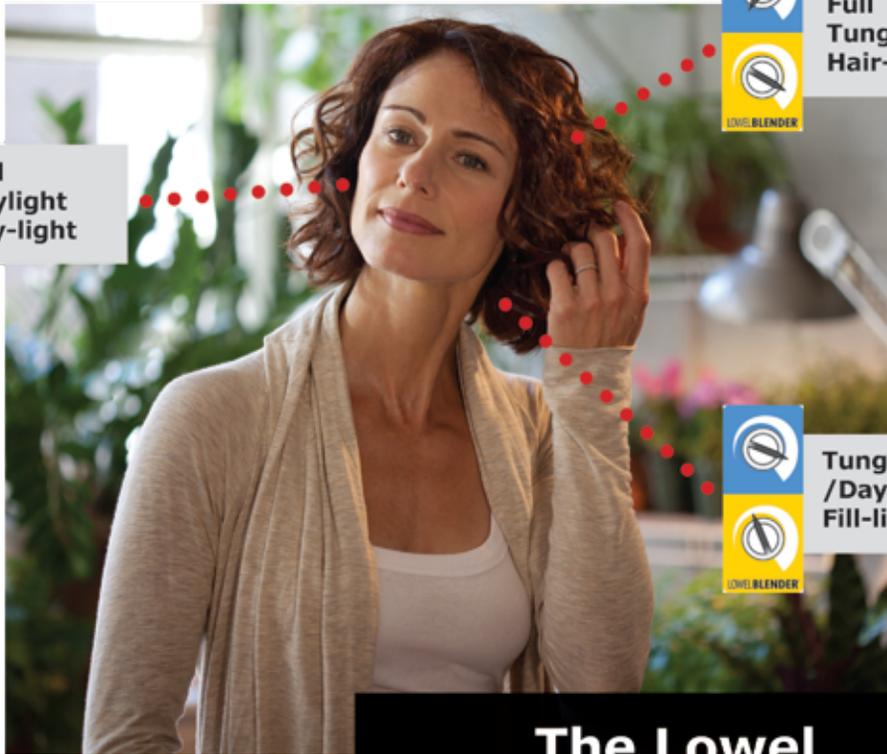
BulletProof allowed me to mark in and out points and shot notes keywords and made a data for later use. I can also rate my favorite shots and color code, mark with a five star rating system and/or mark "keep" or "reject". I set up several presets for basic slate, camera and even copyright information that I applied with a single click to each of the clips. Not wanting to stay up all night to go through all of this in all of the clips I will admit that I shot gunned through to make sure I had good taste. But when I returned to my studio, I transferred the files to my RAID



Full Daylight Key-light



Full Tungsten Hair-light



Tungsten /Day Mix Fill-light

# The Lowel Blender® 3 Light LED Kit



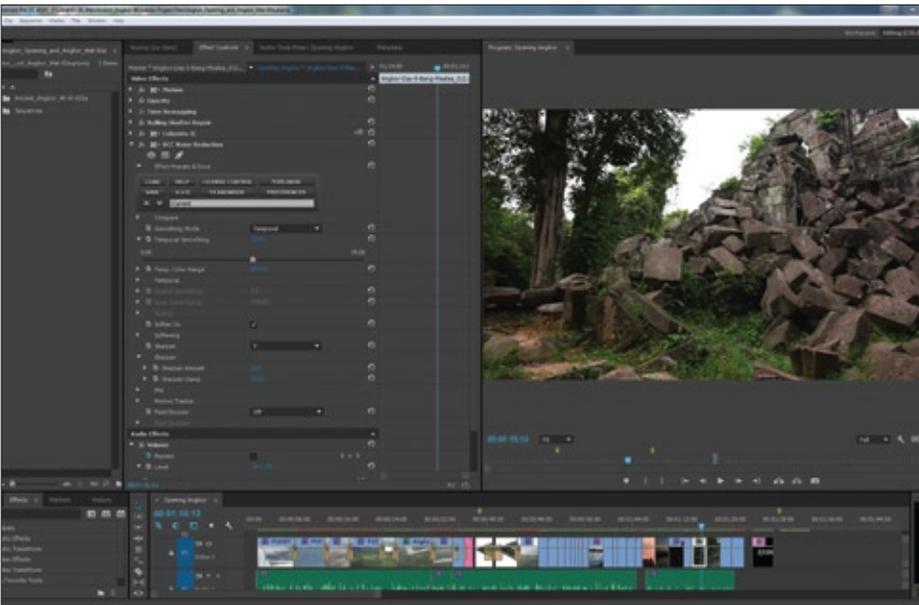
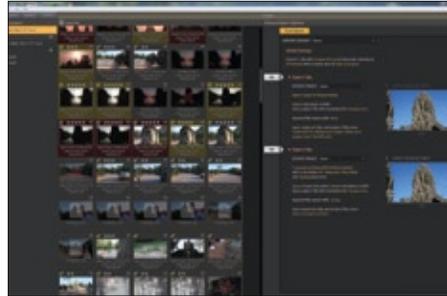
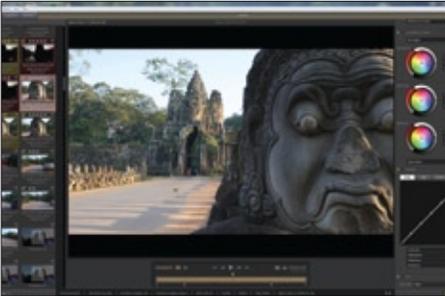
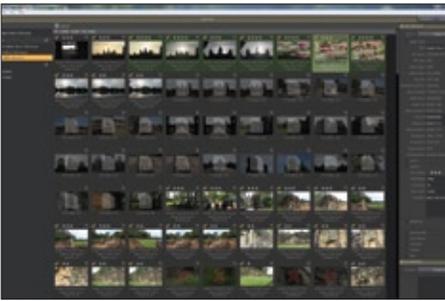
## Powerful Color-Mix Interview Lighting

- Classic 3-point lighting with daylight/tungsten color mixing
- Quickly match or contrast your location's lighting
- Sleek, compact, lightweight
- AC powered w/numerous DC options

 Technology From Tiffen



Learn to Light Better: Lowel EDU at [Lowel.com](http://Lowel.com)



and backup drives. One stone I "reconnected the folders" and continued the process of rating and selecting my clips.

I admit I was initially skeptical about this workflow. In testing beforehand, I found that straight downloading using a USB 3.0 reader was definitely faster, but the peace of mind of knowing that the clips were 100%, far outweighed the very small time difference. I am now definitely hooked on this process.

If you really want to get into it, the "refine" section allows you to preview your clip with color correction using lots of color wheels and quite a bit more. These are all done as nondestructive edits that can either be eliminated at export or kept and exported as changes to the exported file. Honestly, until I get Waveform Vectorscope & RGB parade, I don't feel comfortable keeping the changes, but it is a nice feature to be able to apply a LUT or a Curve to see what the finished color graded version might look like.

Thanks to the streamlined process, within two days of returning to the studio, I was able to crank out a two-minute teaser much faster than I have been able to in the past without BulletProof.

Much has been said about the Panasonic GH4 giving results like a \$50k camera. I am here to tell you, it's all true, and then some. Till now, I was a DSLR snob. I always believed that you needed a big camera to get big results. But this camera has changed my mind. That really was the task I set for myself, and the GH4 has altered my views forever. I am totally hooked on this beauty of a small camera that gives big camera results.

The edit process is in full swing now. I can say in all sincerity that my chosen systems all worked perfectly. The story has yet to be completed but the process of collecting the content needed to tell that tale has been simplified in ways that I could have never imagined. There is no doubt in my mind that the Panasonic GH4 is a revolutionary camera. 3D printing is a godsend and will increase in its uses. This device is still a toddler and has quite a healthy future ahead of it. Software like Red Giant Shooter Suite will continue to streamline our 4K and eventually 8K workflow. And Chinese alternatives like the CAME 7500 gimbal show us that quality is rising while cost are coming down. It is always healthy to have this kind of competition in the marketplace. It benefits the filmmaker and the film watchers.

As you might already know, for 3D I am a strict Edius user. Unfortunately, for 4K, Edius does not yet have GPU support. That fact, plus the very tight integration with After Effects, prompted me to revisit Premiere Pro CC. I am very impressed with the new features and workflow. I love the "pancake" ability of the timelines. The new "search bin" as well.

The biggest plus is the way BulletProof

# GREAT VIDEO DESERVES GREAT AUDIO

IDEAL AUDIO ADAPTER FOR THE PANASONIC GH4 CAMERA



## DXA-SLR ULTRA

The Essential HD/SLR Audio Adapter with Rod Support For Cameras Rigs

Get connected today and hear what the DXA-SLR ULTRA can do for you. Visit our website or contact us for more details.

[beachtek.com](http://beachtek.com)

(416) 690-9457

**beachtek**  
the quiet connection

integrates so well. In the final stage of BulletProof, all the metadata information that you register for each clip is embedded in the XMP data. It is specifically designed for use in Premiere Pro CC.

This is a fantastic help during the edit process. My system is to label with specific information in groups. For instance, "D1\_AW\_Temple-01" would represent Day 1, Angkor Wat, temple shots, and the numbers would then go sequentially. In general, we would visit several different places in one day. Eight days of shooting yielded about 1TB of footage. Much less than other 4K cameras but still a tremendous number of clips.

Red Giant's other product integrates very well in Premiere Pro. Colorista II primary and secondary color controls are a fantastic plus. Matching that up with the new masks and built in tracking enable me to stay in Premiere to do things that I used to externally.

The new enhanced workflow between Premiere and After Effects makes life as an editor much easier and almost stress-free.

At least when it comes to adding After Effects components to a shot. Plus being able to go back and make

changes with the same clip is an absolute joy.

The new transitions with Boris Continuum Complete 9 are great. Fast Film Dissolve and Lens Flare Dissolve are two new transitions I find essential for this project. I have been using BCC's 3D Extruded Text for titles. And the Optical Flow filter does a fantastic job for slowing down or speeding up shots without losing required 4K image resolution crispness.

An editor's toolbox must always be filled with a variety of tools. Every project has different needs. I am always looking for new plug-ins to make my job easier while enhancing creativity. The Angkor project has been a unique challenge.

Wildly varying locations, extreme temperatures, constraints of working in a foreign environment, all of these factors and more. The edit is where you make it or break it. Finding the story within the story in a documentary is a tremendous challenge to the independent filmmaker. All of my tools, both production and post production are vital to making a visually compelling story that people want to watch.

Watch the New Teaser:  
<https://vimeo.com/110225861>

**BUY NOW GET DOUBLE THE STORAGE FOR FREE!**



G-Technology™

Buy G-DOCK ev with Thunderbolt by 11/29/14 and get two Additional 1TB G-DRIVE ev FREE



Now you can seamlessly transfer and store all your digital content with one system. The portable standalone G-DRIVE ev hard drives are your go-to devices in the field, with plug-and-play USB 3.0 connectivity and transfer speeds up to 136MB/s. Back at your workstation, insert drives into the G-DOCK ev and transfer your content with the ultra fast, high-performance Thunderbolt interface.

The G-DOCK ev with Thunderbolt storage system comes fully loaded with 2 stand-alone USB 3.0 G-DRIVE ev portable drives. And for a limited time you can get 2 additional G-DRIVE ev drives FREE. That's right. Double your G-DRIVE ev investment at NO EXTRA COST - at your time of your purchase.

**HURRY!** This offer expires 11/29/14 - retail value reg. \$1,149

**VIDEOGUYS**

800-323-2325



# "BUILDER", DOCUMENTARY



## Action-Sports Movie-Making

Written by Scott Secco. Photos taken by Hoshi Yoshida.

I'm currently directing a mountain bike movie called, "Builder".

It's my first feature documentary, and it tells the story of why trail builders matter to mountain biking (they're integral, they literally shape the ride).



On "Builder", I'm the director, writer, cinematographer, editor, colorist, location scout, and stunt coordinator, among other things. Working on an action sports film is nothing like working on a traditional commercial or feature film set. You have to be willing

to juggle a number of jobs in tough environments, far from the comforts of power outlets, Starbucks, and free Wi-Fi. In the mountains, you can't control the lighting, or the set dec, it's up to nature to decide what you have to work with. The best solution is a good

weather app.

It's doubtful you'll see an action sport movie winning an Oscar, but I don't see any reason why the production value of Hollywood shouldn't be the benchmark for sports films. Many of the tools of



**VISIO**

1 9 8 4 TAIWAN

# Why HMI ?

100W/ 200W/ 350W Fresnel LED

Approx. to HMI 200W/ 575W/ 1.2K

Super high CRI 95%



ZOOM 100  
ZOOM 200  
ZOOM 350 Fresnel LED Lighting



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



big budget blockbusters can be brought into the woods with enough planning and effort. I think it's strange when you see people from outside of the sports world try and shoot action - suddenly they forget all the basics! The rule of thirds is still relevant when composing a shot with an athlete riding through it.

With the exception of time-lapses, and a few POV clips, I've shot the entire film on my Sony FS700. The FS700 is one of the most popular cameras amongst action sport filmmakers, mainly because of its slow motion capabilities. It can shoot 240 frames per second at 1920x1080 resolution, plus it has built in ND filters, XLR audio, and great low light sensitivity. I use all manner of grip gear including two Syrp Genies, a Syrp Magic Carpet, a Kessler KC-Lite 8 crane, a Glidecam HD-4000, and a custom-made cable cam. The cable cam is one of my favourite tools as it allows for 250-foot tracking shots that really show how beautiful riding a bike can be.

I'm lucky to have a strong partnership with Pinkbike.com. They're the largest

action sport website in the world and the definitive hub for mountain bikers online; they're also working to produce and sponsor my film. Since mountain biking is a relatively niche sport it's easy to reach my core audience through Pinkbike (although I hope the movie also resonates with those who have never ridden a bike off road). I'll be premiering "Builder" free on Pinkbike for 24 hours and then it will be available to purchase on iTunes and on DVD and Blu-ray in May, 2015.

My goal for "Builder" is to pay tribute to all the hours put in by mountain bike trail builders and hopefully to inspire viewers to pick up a shovel, or their bike, and go get lost in the woods.



## "BUILDER", DOCUMENTARY

### Camera Setup

I currently shoot on a Sony FS700. It's extremely popular with action sport shooters like myself as it's capable of filming 240 frames per second at 1920x1080 resolution. The super slow mo is a really great feature to highlight moments that would otherwise be too fast to see with the naked eye. The slow mo, built in ND filters, and great low light, are the main reasons I like the camera. You can set it up to shoot a super flat picture profile too, this maximizes dynamic range, and makes colour grading and shot matching between cameras much easier.

### GEAR LIST:

- Sony FS700
- Canon 7D
- Tokina 11-16
- Zeiss 21
- Zeiss 50
- Sigma 70-200
  
- Manfrotto tripod
- Manfrotto Magic Arm
- 2 x Syrp Genie
- Syrp Magic Carpet
- Glidecam HD4000
- and a homemade cable cam

~ Scott Secco, [www.scottsecco.com](http://www.scottsecco.com)



# NOW SEEKING THE NEXT GENERATION OF STORYTELLERS

 **AFI** CONSERVATORY  
MASTER OF FINE ARTS

*Where Artists Make Movies*

**APPLY AT [AFI.EDU](https://www.afi.edu)**

CINEMATOGRAPHY | DIRECTING | EDITING | PRODUCING | PRODUCTION DESIGN | SCREENWRITING



Three Blackmagic Pocket Cinema Cameras are being used to shoot footage for Esquire Network's hit television show "Brew Dogs," including driving scenes, food and beer photography and character hero shots. DaVinci Resolve is being used to color grade the series by Kelly Reese of Deluxe, a global leader in media and entertainment services.

"Brew Dogs" follows James Watt and Martin Dickie, owners of the UK's fastest growing brewery, as they travel across America visiting different beer towns, celebrating distinctive craft beers and creating their own locally inspired drafts. Director and Executive Producer Jared Cotton, of "Brew Dogs" production company Custom Redtail Partners, works closely with DP Todd Bell to create a documentary style show with a cinematic look to it.

"There is very little time to produce an insane amount of content, all while ensuring it has a cinematic aesthetic," said Jared. "Since the aesthetic is so important, and driving scenes are such a big part of each episode, we wanted to do more than suction cup cameras to the dash, while not fully rigging a car with large cameras. Once we saw what the Pocket Cinema Cameras were capable of in terms of small footprint and image quality, we were hooked. We use them in almost every single scene because we want the entire series to feel cinematic."

"One of my favorite driving scenes was shot at night on the Las Vegas strip using the actual car from 'Fear and Loathing in Las Vegas.' We couldn't damage a piece of film history, but we still wanted to get a great scene," said Todd. "We mounted the cross shooting Pocket Cinema Cameras inside the car, which was much safer and would have been impossible with our main unit cameras because of their size. It was one of our most visually stunning scenes of the season. The detail, dynamic range and skin tones from the Pocket Cinema Camera are really impressive."

In addition to driving scenes, the Pocket Cinema Cameras are used to capture multiple angles and wide shots and are often mounted on main unit cameras to capture different shot sizes from the same perspective.

"The show is about the process of making artisan, hand crafted beers, and the images should have that same love and attention to detail put into them," said Todd. "I am blown away by the Pocket Cinema Camera's dynamic range. The amount of detail we are able to hold in the highlights outside of car shots, while holding detail in the shadows within the car, is amazing. The sharpness is even better than I had imagined, and rigging with the cameras is really fun and rewarding."

"Previously, rigging a vehicle could take three hours and multiple crew members, but now we are ready to go in under 30 minutes," said Jared. "The cameras also have a huge impact on product shots. We can leave our second unit DP, Jessica Fisher, at a location with a small lighting package and a Pocket Cinema Camera, not only saving time, but utilizing the camera's amazing sensor to properly showcase the real star of the show, the beer."

Shot in ProRes in Log to utilize the sensor's entire dynamic range, colorist Kelly Reese benefits from having room to play with different looks during color grading with DaVinci Resolve.

"Jared and Todd are passionate about color correction and don't want the typical over saturated reality show look. It needs to be more natural, more filmic," said Kelly. "To help achieve this, they shoot in Log mode, which I'm very excited about as it allows me more range to work with and helps retain more highlight detail.

"Because nearly all the footage is shot in Log, but from different cameras and under varying lighting conditions, I use color corrections before and after LUTs for maximum quality. I love that DaVinci Resolve allows LUTs to be applied on a node," he continued. "For additional control of the gamma curve, I adjust the custom curves to get just the right amount of detail in the lower gamma and the upper gamma. In video color correction, it's easy to fall into the trap of just adjusting the Lift, Gamma and Gain and to forget about the in between areas. Custom curves are a good way to address that.

"The bottom line is to apply organic looks, but with around 1,600 events per show, it has to be done quickly and efficiently. I use preset memories set for different looks and cameras, and I still have to modify the corrections for each shot, but they serve as great starting points," Kelly concluded. "Our online editor works in his bay while I'm color correcting in my bay, which also makes for an incredibly efficient workflow. When there are new or revised shots for the show, he passes them to me, and I drop them onto a new track in my timeline. Having multiple tracks in Resolve really helps me stay organized."

For more information, visit [WWW.BLACKMAGICDESIGN.COM](http://WWW.BLACKMAGICDESIGN.COM) and [WWW.BYDELUXE.COM](http://WWW.BYDELUXE.COM).

*Photos courtesy of Esquire Network.*



# CHINESE ROCKER WANG FENG'S CONCERT AT BEIJING'S BIRD'S NEST

*Produced Using Blackmagic Design*



China's online video service provider, LeTV, live streamed Chinese rock star Wang Feng's concert at Beijing National Stadium, also known as the Bird's Nest, using a large number of Blackmagic Design products.

LeTV produced the event using Blackmagic Design's ATEM 1 M/E Production Studio 4K switchers, ATEM 1 M/E Broadcast Panels, ATEM Studio Converters and ATEM Camera Converters. Also used during the production were Blackmagic Design's SmartView monitors, HyperDeck Studio Pro, HDLink Pro and DaVinci Resolve.

Ten digital film cameras with PL lenses were deployed for the concert, with each camera equipped with an ATEM Camera Converter, which converted the SDI output of the camera to optical fiber. All camera feeds were transferred via optical fiber to an array of ATEM Studio Converters, which converted the optical fiber to SDI feeds again and sent them to an ATEM 1 M/E Production Studio 4K switcher controlled by an ATEM 1 M/E Broadcast Panel.

"Blackmagic Design's optical fiber based live production solution doesn't need cumbersome hybrid cables, because one optical fiber cable is enough to transfer video, talkback and Tally between a camera and the switcher and it can reach locations which are too far for a coaxial cable. Plus, more and more modern stadiums have built in optical fiber networks, which makes optical fiber cabling very convenient," said Li Mingyue, engineer of Oxygentec, who took care of the live production system design and technical support for this concert.

Unlike traditional live productions, the production team also incorporated on set grading to their workflow according to the unique characteristics of shooting concerts. "The diverse light sources and colors on the stage and high contrast shots go far beyond the Rec. 709 space that is used by traditional television productions. The digital film cameras for Wang Feng's concert chose S-Log 3 profile for the widest possible color space and latitude, which required on set color management during the live production," said Hua Cheng, CEO of Homeboy Cine Studio, who was tasked with on set color management for the concert.

"We built our Homeboy Color On Set live color management solution around Blackmagic Design's HDLink Pro LUT box and Pomfort's LiveGrade software tool," explained Hua. "During the live production, the PGM feed went to the HDLink Pro box and we selected and loaded the film print emulation LUT from LiveGrade on a laptop computer into HDLink Pro, which we had previously built in DaVinci Resolve and made adjustments

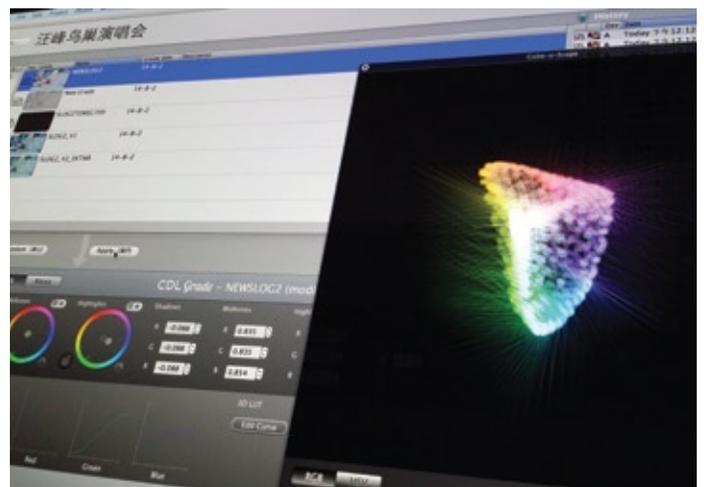


when needed. The graded PGM with a film look would go out through the loop through output of HDLink Pro."

"With this on set color management solution, not only were we able to correct the colors of the image, but also add any creative look the director wanted in real time. For example, when the singer sang a song about memory, we made the color fade away gradually. This enriches the techniques of live production and brings more possibilities, ideal for art performances like music concerts."

The graded PGM was sent to another ATEM 1 M/E Production Studio 4K, which was used to insert logo and song titles using the included free software control panel and control the audio from the external mixer using the free software audio mixer. From there the PGM feed with the logo, song titles and live audio was sent to LeTV's live streaming system, which handled live streams to the Internet audience via its website. All monitoring were handled by two SmartView HD monitors and a SmartView Duo monitor. An HD master was also recorded using Blackmagic Design's HyperDeck Studio Pro SSD recorder.

LeTV set the "ticket" price at 30 yuan (\$4.9) and collected more than 75,000 paid accesses to the concert's live webcast and full length replay.



For more information, visit [WWW.BLACKMAGICDESIGN.COM](http://WWW.BLACKMAGICDESIGN.COM).

# SHOTGUN MICROPHONES



## Shure VP89 and VP82



Shure Incorporated has responded to the needs of the broadcast/media production industry and has four professional shotgun microphones in its broadcast and media production portfolio. The VP89 (available in three interchangeable lengths: long, medium, and short) and VP82 provide the exceptional audio quality Shure is known for as well as flexibility for use in a wide range of professional media production applications.

The VP89 models (VP89/L, VP89/M, and VP89/S) are professional shotgun microphones for use in critical sound capture media production applications. Featuring superior Shure design and rugged, roadworthy construction, the versatile and lightweight VP89 models suit a variety of production needs.

"The VP89 was designed with interchangeable long, medium, and short barrel lengths," says Chad Wiggins, Category Manager for Wired Products at Shure. "We knew industry pros wanted different size options for shotgun microphones, and that's what we've created with the VP89. But it's not just about the modularity - all three models provide incredible audio quality with low coloration of off-axis sound for very natural ambient audio."

The VP89/L is ideal for use during sporting events or field recording, as it targets sources of high volume over long distances. The VP89/M, offering a wider target aperture for higher ambience, is well suited for audience response, talk shows, and

live concerts. The VP89/S is perfect for camera mounting and features a wide pickup angle for the highest ambience.

The compact and lightweight VP82 provides excellent off-axis rejection for use in sound capture and reinforcement in camera-mounted A/V media production applications. With an integrated preamplifier design, the VP82 offers extraordinary performance and exceptional value.

"All of our shotgun microphones are lightweight, can withstand the elements, and they just sound amazing," adds Wiggins. "They're perfect for the user looking for rugged, reliable utility tools that provide the exceptional sound quality only Shure can offer. When you're on location, you want microphones you can depend on, even when there are environmental challenges. These get the job done."

The VP89 and VP82 continue the 25-year legacy of the SM89, Shure's well-known and respected long shotgun microphone.

Unique features of the VP89 (L, M, and S) Shotgun Microphone include:

- **Updated technology, including state-of-the-art preamplifier redesign with RF immunity**
- **Modularity: interchangeable long, medium, and short capsules available**
- **Smaller footprint: significantly shorter and more lightweight**
- **Durable carrying case and foam windscreen (included)**
- **Full range of optional complementary accessories, including a unique A89U space-saving "double-barrel" adapter**

Unique features of the VP82 Shotgun Microphone include:

- **Integrated preamplifier design (not modular)**
- **Wide aperture for near-field sound sources**
- **Provides natural off-axis rejection**
- **Zipper pouch and foam windscreens (included)**

“Our microphones are a really compelling solution for this space because of their durable build quality, low self-noise, and fantastic audio quality. What’s really critical in developing a shotgun microphone and what you learn after trying a couple of them out is that they vary widely in the control of their off-axis pattern. A well designed shotgun does not exhibit the artifacts due to comb filtering of the off-axis information. All shotguns can sound good on axis. What separates a good shotgun from a bad shotgun is how the off-axis information sounds. It’s the stuff you’re not primarily listening to but the stuff you’re trying to reject and you can pretty quickly hear the difference between a quality shotgun and not-so-quality shotgun when you try them against one another, side by side. There are a lot of shotguns out there in the market and ours are tuned to have a very natural response in the off-axis space.”

~Shure

TELL US ABOUT THE VP89 AND VP82 SHOTGUN MICS.

**SHURE:** These are highly directional microphones suitable for ENG, film, documentary, sports, voiceover, and sound reinforcement applications. They are extremely rugged, reliable, field-tested tools that not only offer fantastic on-axis audio, but also very natural off-axis rejection.

WHAT ADVANTAGES DO THE VP89 AND VP82 HAVE OVER OTHER SHOTGUN MICS THAT ARE IN A SIMILAR MARKET?

**SHURE:** These shotgun mics offer Shure audio quality and rugged reliability people have come to expect from all of our products. They can operate at extremely low phantom power levels; down to 11 volts direct current. The 89 series are hand-tuned by the operators during the manufacturing process; this means that each mic is extremely natural sounding. They also have extremely low self-noise.

IF YOU CAN SHARE A FEW TIPS FOR CAPTURING AUDIO WITH THE VP89 AND VP82, WHAT WOULD THEY BE?

**SHURE:** Shotgun microphones are extremely sensitive condenser microphones therefore they are very susceptible to handling noise. Any real world professional use of a shotgun mic should always include a suspension/isolation solution to avoid unwanted handling noise. Also, you have to be prepared for the environment. If you are outdoors you need to “kit these mics up”, as they say, with a zeppelin, blimpie, or windjammer solution, of which we offer a complete series that we developed in conjunction with Rycote: the world’s premiere manufacturer of wind isolation and mounting solutions.

WHAT ARE SOME SHOTGUN MIC DO’S AND DON’TS?

**SHURE:** Do choose the right shotgun for the application: they come in different lengths that correspond to their directivity. Make sure you’re using the appropriate directivity for the application. For instance, if your subject is distant, it may make more sense to use a longer shotgun; not because its pickup is farther but because it’s better at rejecting the sound to the sides between you and the source. If you use the same type of long shotgun in a very close proximity setting, not only will you be susceptible to the reflections due to the increased rear lobe that longer shotguns tend to exhibit, but their narrow pickup pattern means that even the slightest move off axis by the boom operator can result in a very dramatic drop in the audio. Do always be “kitted up”. Do have balanced XLR connectors.

HOW MUCH DOES THE VP89 AND VP82 COST, AND WHERE ARE THEY AVAILABLE FOR PURCHASE?

**SHURE:** The VP82 has an MSRP of \$374 (\$299 street price) and the VP89 has an MSRP ranging from \$874-1249 depending on the length (\$699-999 street price).

WILL YOU BE EXHIBITING THE VP89 AND VP82 AT ANY OF THE UPCOMING TRADESHOWS?

**SHURE:** The next tradeshow that we will be exhibiting the VP89 and VP82 will be NAB.

## SPECS

### VP89

Type: Electret Condenser  
 Frequency Response, VP89L: 40-20,000 Hz;  
 VP89M: 50-20,000 Hz; VP89S: 65-20,000 Hz  
 Polar Pattern, Hypercardioid / Lobar  
 Impedance, 115 Ohms  
 Sensitivity, 21.1 mV/Pa

### VP82

Type: Electret Condenser  
 Frequency Response, 90 to 20,000 Hz  
 Polar Pattern, Supercardioid / lobar  
 Impedance, 144 Ω

For more information, visit: [www.shure.com](http://www.shure.com).



# VISION RESEARCH UPDATES V-SERIES OF 1 MEGAPIXEL ULTRAHIGH-SPEED DIGITAL CAMERAS

*Phantom® v2011, v1611, v1211 Offer Improved Flexibility and Light Sensitivity*



The v1211 is the ideal solution for applications that require capturing high-resolution images at ultra-high speeds, serving as an excellent tool for scientists, researchers, and engineers.

Vision Research is enhancing its popular v-Series line of 1 megapixel (1Mpx) ultrahigh-speed cameras. New Phantom v2011, v1611, and v1211 cameras now have almost 30% more light sensitivity, provide better image quality, and more lighting flexibility than the predecessor versions of the Phantom® v2010, v1610, and v1210.

"After announcing the world's fastest camera, the Phantom v2511, in July, many of our customers requested the same increased lighting sensitivity and flexibility on the entire v-Series line. Always open to customer requests, Vision Research has taken numerous customer requests over the years and turned them into new camera features," comments Rick Robinson, Director of Marketing for Vision Research.

"The v2511's increased sensitivity was immediately popular, and we realized by implementing this enhancement across our entire ultrahigh-speed camera line, it would have a dramatic impact on our customers' user experience. Having the increased sensitivity, better picture quality and extra flexibility on the ultrahigh-speed 1

Mpx line make shooting in low-light and difficult-to-light scenarios less difficult."

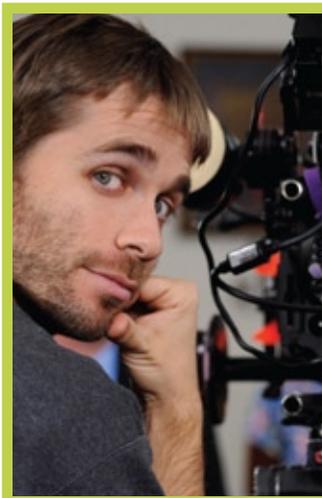
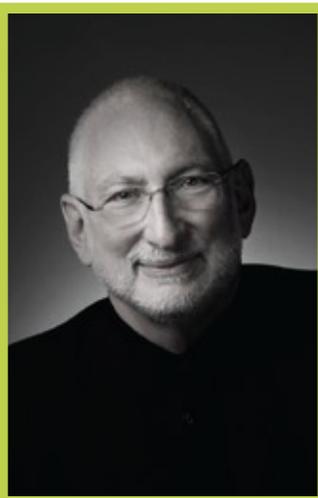
As with the newly released v2511, all ultrahigh-speed Phantom cameras now have sensitivity as high as ISO 6400 (daylight illumination) for color images and ISO 32,000 for monochrome images. In addition to lessening the challenges created by low-light scenarios, the improved ISO gives consumers the option to use a faster shutter speed, which can reduce motion blur and result in clearer images. Users also may find that they can now use lenses with smaller apertures, which typically are less expensive and easier to acquire.

Since the Phantom v2011, v1611, and v1211 are built on the same proven platform as the previous generation of Phantom ultrahigh-speed 1Mpx cameras, they are fully compatible with all current accessories and software options. This eliminates the additional expense of purchasing new accessories as well as additional training time, both of which are often synonymous with upgrades.

For more information, visit [WWW.VISIONRESEARCH.COM](http://WWW.VISIONRESEARCH.COM).

# AFI CONSERVATORY'S CINEMATOGRAPHY DISCIPLINE

*A Conversation with Stephen Lighthill, ASC and Tal Lazar*



HD Pro Guide Magazine talks with Stephen Lighthill, ASC, Senior Filmmaker-In-Residence and Tal Lazar, Lecturer and Alumnus (AFI Class of 2009) about AFI Conservatory's Cinematography discipline. Cinematography applications are open for Fall 2015. Apply at [AFI.edu](http://AFI.edu).

## WHAT IS YOUR TEACHING PHILOSOPHY?

**AFI CONSERVATORY:** In general, Cinematography at AFI uses discovery based instruction. We seek a dialogue in the classroom. Of course, the program is grounded in the philosophy of learning while doing and so Fellows spend time with curriculum and film production. The 'Art & Craft of Cinematography' course for example, taught by Tal Lazar covers a wide array of subjects, ranging from digital imaging technology, film exposure and optics to breaking down a script and deciding where a camera should be placed. There are other courses in the Cinematography discipline at the AFI Conservatory which address these subjects. There are two principal guidelines which help us decide how such a broad range of information should be addressed. The first is a 'practicality test,' which directs us in deciding what subject should be taught and how far deep into technology we actually go. For every lecture and slide we present, we ask how practical and useful this will be to the emerging cinematographer. At the same time we believe that a good artist needs to base his or her inspiration and technique on things that may not necessarily be immediately useful.

## ARE THERE DIFFERENCES IN NEW TECHNOLOGIES AND NEW WORKFLOWS

## WHAT ARE IMPORTANT AT THIS TIME?

**AFI CONSERVATORY:** The incredible speed at which imaging technology is changing is something with which film schools, as well as industry professionals, never had to deal. It is becoming increasingly difficult to stay at the cutting edge of technology, and this needed ability is something that we address at the AFI Conservatory. While we use and teach the latest technologies available, we try to 'future proof' our Fellows by instilling abilities that will allow them to test and assess any new imaging technology out there. The bottom line is that images are still a common 'language' that we use, regardless of the technology. This allows us to build from the bottom up and view new technologies as tools that can be used in many different and exciting ways to tell stories in a common and familiar way.

## WHAT TYPES OF TECHNOLOGIES AND CHANGES DO YOU SEE DOWN THE ROAD OR IN THE FUTURE?

**AFI CONSERVATORY:** Cameras may soon reach a point where technology will surpass the desired aesthetics. For example, higher resolution doesn't necessarily mean a better looking image. Higher dynamic range doesn't sit so well with the aesthetics of a nice contrast-filled image. These things have their value, of course, in a world where much of the image processing occurs in post-production. We may see ourselves using certain characteristics of the image in a creative way like we haven't been able to before. For example, a wide establishing shot of a city may benefit higher resolution - where the viewer can see every small detail. However a simple close-up of an actor or actress may seem unpleasing in higher resolution and may benefit from reducing the amount of visible detail. Looking ahead, we see potential in the ever closing gap between computer generated images and live action.

## DOES AFI CONSERVATORY USE DIGITAL? IS DIGITAL A BIG PART OF AFI

**CONSERVATORY'S TEACHING INSTRUCTION?**

**AFI CONSERVATORY:** Digital imaging technology takes a large portion of the curriculum at the Cinematography discipline in the AFI Conservatory. We prepare our Fellows for 'the day after AFI' and the types of cameras and screening technologies they will encounter. In today's industry, the Cinematographer must be able to be involved in every aspect of digital production such as previsualization, on-set management of data, communication with editors and colorists, visual effects and other advanced image processing. Being involved sometimes only means participating in a conversation - and even then the proper vocabulary needs to be understood and used. For example, rec709, LUTs, DCI-P3, 4K, RGB, and RAW are among the many other terms commonly used by Cinematographers. The consistent feedback we get from industry professionals is that the level of conversation they are able to have with our Fellows is above and beyond other Cinematography students.

**WHAT SEPARATES AFI CONSERVATORY'S CINEMATOGRAPHY DISCIPLINE FROM OTHER SCHOOLS?**

**AFI CONSERVATORY:** Film schools all have a duty to stay current with technology and trends. AFI Conservatory has accepted an additional role which goes beyond following current trends, and that is leading in both technology and creative aspects. We aim for what we think a Cinematographer working in this industry should know and be able to do. This vision is ever evolving and discussed with industry leaders who visit the Conservatory and participate in teaching. The result speaks for itself as countless working Cinematographers lead this industry into a promising future. This is not something that eludes camera manufacturers and other companies which are usually eager to donate time and equipment to support our Fellows. By doing this, relationships are formed which help our Fellows as they make their first steps after graduating. More information on the specifics of the AFI Conservatory program can be found at: [www.AFI.edu](http://www.AFI.edu)

**WHAT KINDS OF PROJECTS DO THE FELLOWS WORK ON? HOW MANY HOURS OF WORK ARE REQUIRED?**

**AFI CONSERVATORY:** The first year at the AFI Conservatory in the Cinematography discipline is often compared to Cinematography 'boot camp.' The Fellows shoot and crew on many short films in a span of one year, while also learning about the creative aspect of Cinematography: lighting, movement, color, camera placement and technology. Fellows shoot on film and digital, and actively participate in designing the visual style of a film. They also work with directors and do color correction with the latest tools available. The Conservatory is the right place for those passionate about their craft because Fellows in this program eat, breath and sleep Cinematography.

**WHAT KIND OF MENTORSHIP OPPORTUNITIES DOES THE SCHOOL OFFER WITH FACULTY AND FELLOWS?**

**AFI CONSERVATORY:** The AFI Conservatory offers many opportunities to connect working alumnus with current Fellows for the purpose of mentorship and internship. Each Fellow is assigned a "second" from the second year of their discipline as a mentor. Each graduate is assigned alumni as mentors. Studying Fellows are encouraged to discuss and present their work to as many Faculty members as their time allows, outside of a regular framework in which they have three opportunities

to receive critique in a classroom environment. Individual meetings prior to shooting as well as set visits are occurring on a weekly basis. All instructors in Cinematography are working Cinematographers and find great pleasure in hiring AFI graduates. AFI alumni speak a common language through their hours of crewing and production together and share a very specific dedication and attitude. It is truly a family.

**WHAT ARE THE BENEFITS OF MENTORING FOR FELLOWS AND FACULTY?**

**AFI CONSERVATORY:** At the AFI Conservatory's Cinematography discipline all Faculty members are working professionals. Therefore mentoring, or the connection between Fellows and their working instructors is invaluable. Fellows quickly learn that the difficulties they have on set are not that different than the challenges their mentors are dealing with on a daily basis. That realization elevates the conversation to a discussion about solutions and approaches. Faculty learn from students. It is a mutually beneficial process.

**IF YOU COULD SOME OF YOUR INSIGHTS OR A QUICK TIP WITH FILMMAKERS AND STORYTELLERS AROUND THE WORLD, WHAT WOULD IT BE?**

**AFI CONSERVATORY:** Now, more than ever, it is about the story. We encourage filmmakers to forget about the technology for a while and concentrate on what's important. It is about character, or small intimate moments as much as it is about monumental and breathtaking scenes. Find the story first, then find ways to tell it. Come without an agenda towards a specific camera or tool, and you'll be able to pick the best one for a specific task. And finally, be the type of filmmaker that you would like to see yourself as in years to come. It will be the single most determining factor in affecting the environment around you.

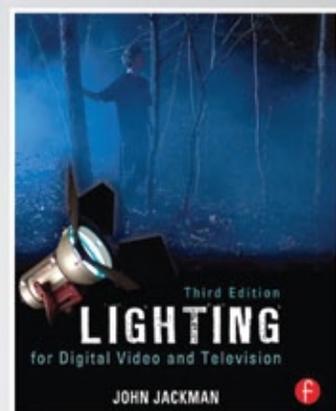
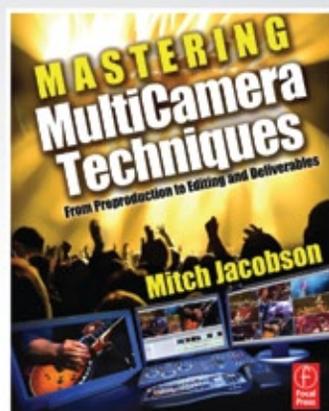
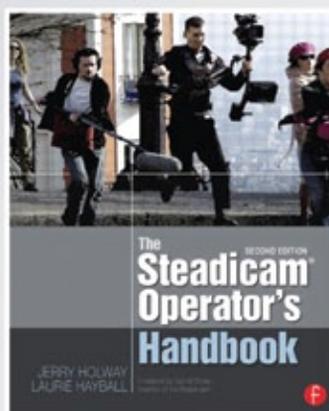
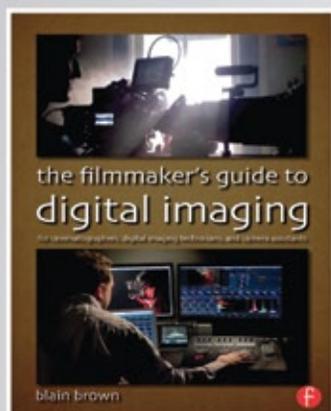
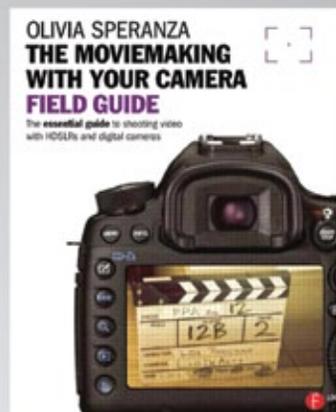
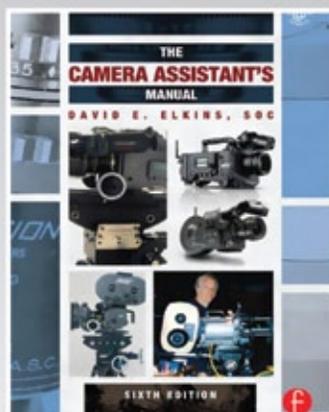
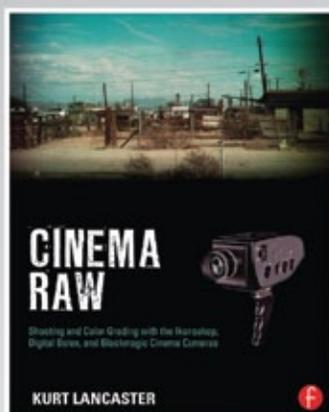
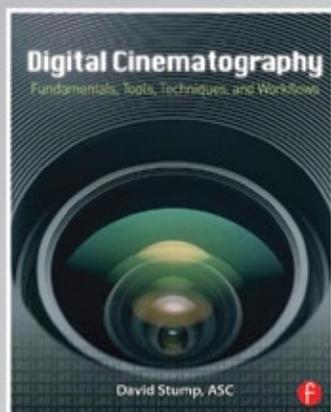
*Among the many documentaries Stephen Lighthill, ASC has filmed are "Gimme Shelter" and "Berkeley in the '60s". His cinematography credits for independent features include "Over-Under Sideways-Down", "Hot Summer Winds", and "Shimmer", all for PBS' American Playhouse. Lighthill served as Director of Photography on the TV series "Vietnam War Story" for HBO, "Earth 2", and "Nash Bridges". In 2005 he returned to documentaries with HBO's "Boffo! Tinseltown's Bombs and Blockbusters" and HBO's The Alzheimer's Project: "Caregivers". He is on the Board of Governors of the American Society of Cinematographers and the National Executive Board of the International Cinematographers Guild. In 2010, he received the Deluxe Bud Stone award for Outstanding Educational Contributions to the Art and Craft of Cinematography from the ICG and was awarded the 2010 SMPTE Kodak Education Award for Outstanding Contributions in Film Production Education. He served as President of the American Society of Cinematographers, 2012-2013.*

*Tal Lazar is a professional director of photography and has worked on a wide range of projects in genres spanning drama, horror and comedy. He holds an MFA degree from the American Film Institute Conservatory. Before relocating to Los Angeles in 2007, Lazar worked as a director of photography on television shows and music videos in Israel. He previously gained professional experience as a union assistant cameraman working on internationally recognized films. Lazar began his film studies at Tel Aviv University. While pursuing his education, Lazar received the Sharet foundation prize for cinematography and participated in the 2005 Budapest Cinematography Masterclass, instructed by Vilmos Zsmond, ASC, and John Schwartzman, ASC. He participated and produced the 2004 Tel Aviv Cinematography Masterclass, instructed by Adam Greenberg, ASC, and Ricardo Aronovich, AFC. During his final year at AFI he received the FotoKem Cinematography Grant and Panavision's New Filmmakers Grant for his thesis film "Shadow Man". Prior to his film career, Lazar served the Israeli Defense Forces as a staff sergeant. He finished his services with a sign of excellence bestowed upon him by Israeli president Eizer Weizman.*



# DON'T MISS OUT ON OUR SPECIAL DISCOUNTS, AND CHECK OUT MORE NEW PRODUCTS AT

## WWW.STUDENTFILMMAKERS.COM/STORE



**FREE 2-YEAR SUBSCRIPTIONS TO STUDENTFILMMAKERS MAGAZINE AND HD PRO GUIDE MAGAZINE WITH ORDERS YOU PLACE ONLINE AT [WWW.STUDENTFILMMAKERS.COM](http://WWW.STUDENTFILMMAKERS.COM)**

# 30 HOLIDAY GIFT IDEAS

*For Filmmakers, Videographers and Crew*

Gift buying for someone in the Broadcast/Cinema/Television, Photography, or Digital Media industries (or, for yourself!) should be an inspiring and eye-opening experience. Giving a gift that is practical, useful and necessary for one's career is the way to go. Here's HD Pro Guide Magazine's 30 Holiday Gift Ideas. This also serves as an informational reference for those of you who make purchasing decisions for your motion picture studios and television networks, post facilities, corporate production studios, universities, houses of worship and government.



## THE LOWEL BLENDER 3 LIGHT LED KIT

*Powerful Color-Mix Interview Lighting*

Today's run and gun video shooter can easily find themselves in a variety of lighting sources during the course of their day. Tungsten incandescent, office fluorescent, daylight, or the dreaded office setting that contains a mix of all three. Now you can work quickly in any of these settings with full creative flexibility, using the Lowel Blender 3 Light Kit. Each Blender has 2 sets of LED's, in Tungsten and Daylight color, which are quickly and easily blended to your desired color output. Diffusers vary the character of the light. Light to match the color temperature of your location, or contrast it to create a sense of depth and drama. You have creative control, light it the way you see it. Room inside for accessory Camcorder Battery Sled 3 Packs or industry standard battery cables. Total Kit Wattage is 48 Watts. The kit contains 3 Lowel Blenders complete, 3 Lowel Uni-stands, and 1 Slim Litebag

(LB-24). Size: 23 x 9 x 6 (58 x 23 x 15 cm). Weight: 17 lbs (7.7 kg).

For more information, visit [lowel.tiffen.com](http://lowel.tiffen.com).



## BEACHTEK DXA-POCKET

*Capture Professional Audio on DSLR Cameras and Camcorders. Ideal for the Blackmagic Pocket Cinema Camera.*

Pictured here, the Beachtek DXA-POCKET is mounted underneath the camera. The compact audio adapter is for capturing professional audio on DSLR cameras and camcorders. Ideal for the Blackmagic Pocket Cinema Camera. The two-channel device is designed to easily attach wireless mics and small, self-powered, camera mounted microphones such as the popular Rode VideoMics that have unbalanced mini-plug connectors. The innovative design gives it several mounting options making it a very useful and practical accessory. Extremely easy to set up and use, the DXA-POCKET's exceptionally low noise preamplifiers provide very clean, wide bandwidth audio for full rich sound. Dual trim controls allow you to adjust the signal levels independently while the VU meters make it easy to set



# Government VIDEO EXPO 2014

JOIN US AT THE EXPO WHERE  
**VIDEO, PRODUCTION, STREAMING AND**  
**AV BROADCAST TECHNOLOGY INTERSECT**

## REGISTER TODAY & SAVE!

Join us at the region's premier event for professionals involved with video, audio, display, multimedia, and delivery technologies, Government Video Expo draws a range of attendees from the Mid-Atlantic video community. Attendees include federal, state and local government, education, law enforcement, local media, production, broadcast, education technology, and corporate media professionals.

This show offers two conference options to suit your needs- DC POST| PRODUCTION CONFERENCE and Next|VIDEO Conference @ GV Expo. Both options include access to the exhibit hall, networking opportunities, and sessions at the expo presentation theater. Make sure to check out this year's keynote speaker, **Loren Hudziak, Solutions Architect for Google Federal!** In this session, Hudziak will explore opportunities to deploy cloud computing solutions and how Google addresses security, privacy and other risk factors.

Plus, **REGISTER** with code **GVESF2** and save \$50 off all conference rates, today!

**FREE EXHIBIT HALL PASSES ARE AVAILABLE FOR A LIMITED TIME.**

*TO LEARN MORE VISIT:*

**[www.gvexpo.com](http://www.gvexpo.com)**

Conference: **December 2-4, 2014** | Exhibits: **December 3-4, 2014**

Walter E Washington Convention Center, Hall D | Washington DC

Produced by:

**AVTECHNOLOGY**

**digital  
VIDEO**

**Government  
VIDEO**

**NewBay  
Media**

**VIDEOEDGE**

**scn**

**SOUND & VIDEO  
CONTRACTOR**

the precise recording levels for optimum results. The rugged extruded aluminum chassis has an integrated mounting shoe which can be used to either attach a wireless receiver or as a comfortable hand grip with the supplied rubber insert. Its compact size fits neatly under or over the camera for plenty of flexibility. Beachtek is the original and most popular producer of XLR adapters for DV camcorders and DSLR cameras. The company specializes in unique audio accessories for the demanding videographer.

For more information, visit [www.beachtek.com](http://www.beachtek.com).



## IKAN ILED312-V2

*Bi-Color Flood Light*

The iLED312-v2 Bi-Color Flood Light is designed and built for professional photographers, videographers and cinematographers who want high quality and versatile LED lights at an affordable price. The Bi-Color 7 3/4" x 4 1/2" LED light delivers field-tested reliability, solid construction, and all the features required for professional performance. The iLED312-v2's features include bi-color capability and a wide 60-degree angle that delivers reliable, consistent performance. The iLED312-v2 Bi-Color LED Light features energy efficient LED lights that allow you to easily adjust and control the color temperature on the digital readout between 3200K Tungsten and 5600K Daylight using the rotary knobs. The compact design with integrated horizontal and vertical interlock makes the iLED312-v2 portable and easy to set up. A removable diffusion gel filter is included and the slide-on barn doors can be folded flat for transportation. iLED312-v2 lights are also available in different kit combinations

that provide added value that may include stands, bags and other accessories.

For more information, visit [www.ikancorp.com](http://www.ikancorp.com).



## NIKON D810 CAMERA

*The Power to Create the Compelling*

The Nikon D810 is for professional photographers and cinematographers. The D810 features a 36.3-megapixel, full-frame FX-format sensor without an optical low pass filter (OLPF) for extreme resolution and staggering dynamic range. Bolstered by Nikon's EXPEED 4 image processing engine, the D810 delivers enhanced response and performance for a wide variety of photographic, cinematic and broadcast disciplines. Whether photographing weddings, fashion or landscapes, shooting documentary-style cinema or video for broadcast, the D810 provides the ultimate in versatility and capability.

For more information, visit [www.nikonusa.com](http://www.nikonusa.com).



## LITEPANELS ASTRA 1X1 BI-COLOR

*Continuing to Lead the LED Revolution in Form and Function*

The ASTRA 1x1 Bi-Color panel builds on the legacy of the original 1x1 fixture, which revolutionized the lighting industry. This innovative daylight to tungsten tunable color model was years in the making, with every design element of this next generation panel being meticulously crafted. Following the Litepanels tradition of a one square foot form factor, the ASTRA series is designed with select premium quality, high CRI, surface mount LEDs and paired with custom designed TIR optics. These tightly binned LEDs and fine-tuned optics provide the ASTRA 1x1 with superior color reproduction and a light output that is up to four times brighter than traditional LED panels. This higher intensity results in a longer throw and illuminates a wider area, allowing the panel to compete with strong exterior light sources or illuminate a large area effectively with just a single fixture.

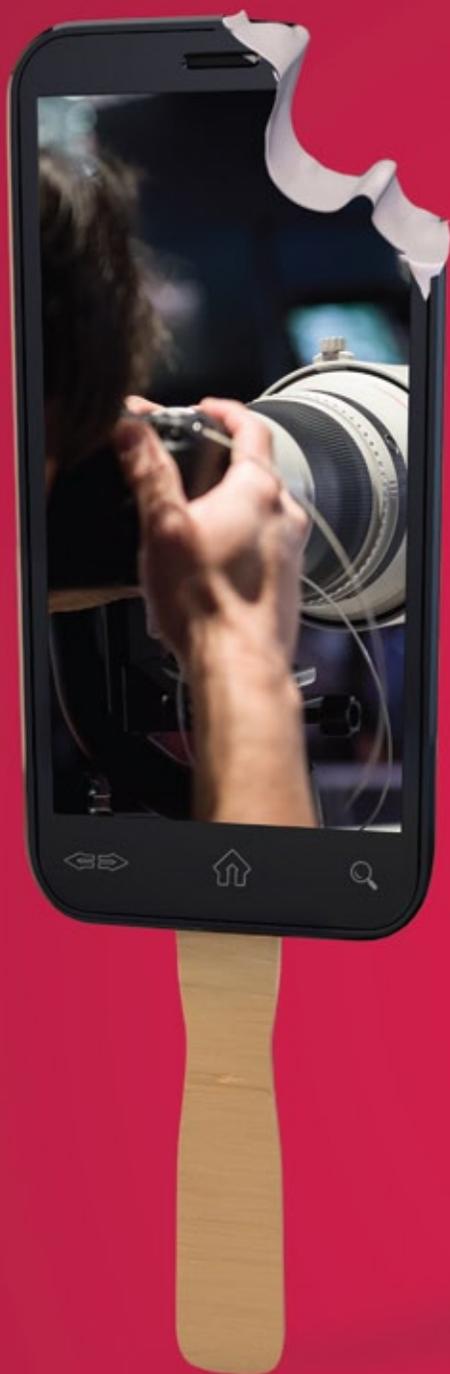
For more information, visit [www.litepanels.com](http://www.litepanels.com).



## CARL ZEISS COMPACT ZOOM CZ.2 LENSES

*Interchangeable Mount System (PL, EF, F, MFT, E)*

The Carl Zeiss Compact Zoom CZ.2 lenses are as versatile as they are powerful and incorporate features never seen before on lenses of this kind. The Zoom lenses are ideal for top-quality movies, feature films productions and documentaries. They are handy, compact, ready for 4k and even offer full-frame coverage. With their zoom lengths of 28-80 and 70-200 mm,



**FREE** EXHIBITS-ONLY  
PASS CODE  
DZ05

# you live, breathe and eat this stuff

When you have a real passion for making movies, you feel an insatiable craving to find the tools to make your storytelling more impactful. NAB Show® is the only place in the world to fuel your desire.

Get more of what you crave.

**NABSHOW**<sup>®</sup>  
*Where Content Comes to Life*

**Conferences:** April 11-16, 2015 • **Exhibits:** April 13-16  
Las Vegas Convention Center, Las Vegas, Nevada USA

[NABShow.com](http://NABShow.com)

**CRAVE  
MORE**

Join Us! #NABShow



they give you a wide range of creative options. Their compact size and light weight make them the ideal companions for even the most ambitious applications, including handheld, Steadicam and projects in confined spaces. And thanks to their robust, cine-style housing (which also allows for the use of a follow-focus system), their full-frame coverage and interchangeable mounts, they will be reliable partners for years to come. Features include interchangeable mount; full-frame coverage (36 x 24 mm); no focus shift over the zoom range; robust cine-style housing; circular shape of iris; great flare suppression; calibrated focus scale; 4K capability. With their outstanding color matching, they make an optimal addition to the Master Prime, Ultra Prime and Compact Prime.

For more information, visit [www.zeiss.com/cine](http://www.zeiss.com/cine).



### SHURE VP89 AND VP82 Shotgun Microphones

The VP89 models (VP89/L, VP89/M, and VP89/S) are professional shotgun microphones for use in critical sound capture media production applications. Featuring superior Shure design and rugged, roadworthy construction, the versatile and lightweight VP89 models suit a variety of production needs. The VP89/L is ideal for use during sporting events or field recording, as it targets sources of high volume over long distances. The VP89/M, offering a wider target aperture for higher ambience, is well suited for audience response, talk shows, and live concerts. The VP89/S is perfect for camera mounting and features a wide pickup angle for the highest ambience. The compact and lightweight VP82 provides

excellent off-axis rejection for use in sound capture and reinforcement in camera-mounted A/V media production applications. With an integrated preamplifier design, the VP82 offers extraordinary performance and exceptional value. The VP89 and VP82 continue the 25-year legacy of the SM89, Shure's well-known and respected long shotgun microphone.

For more information, visit [www.shure.com](http://www.shure.com).



### ALFA CASE MICTUBE

*"It's worth knowing your shotgun mic will get to the job working and ready to go."*

The MicTube by Alfa Case is designed to carry a single shotgun microphone in a padded weatherproof case. Its unique O-ringed-sealed lid is designed to keep out moisture dust and grit. Available in six sizes for short, medium and long, hyper-long shotgun microphones plus Neumann Studio mics. Every MicTube comes with a lockable draw-latch top. Each MicTube comes with a two-year warranty that includes parts and labor. MicTube cases for shotgun mics come in yellow and black. Ask Alfa Case about other colors, sizes, and their great cases for boom poles.

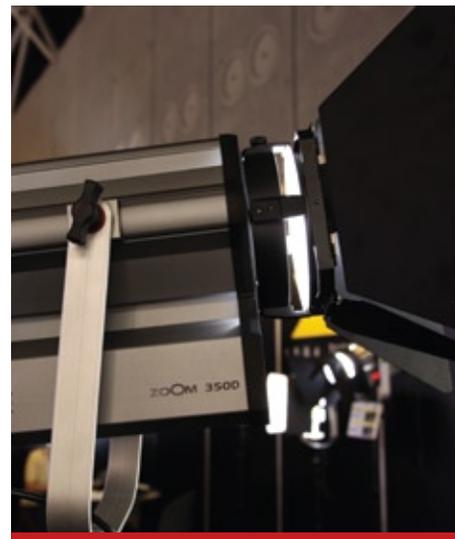
For more information, visit [www.alfacase.com](http://www.alfacase.com).



### VISIO LIGHT ZOOM 350

*Fresnel LED Lighting*

Visio Light's Zoom 350 features include: Perfect spectrum and super high CRI. Continuous spectrum, with high CRI 95% above, provide the truest color. Focusable: Adjustable light beam angle, focus from 15 degree to 60 degree. DMX Control: DMX control available for adjusting lighting intensity. Low Consumption: High output equivalent to tungsten 1k/ 2k, save air condition and expansive electricity. For more information, visit [www.visiolight.com](http://www.visiolight.com).



### SHAPE'S HANDHELD GIMBAL ISEEI WITH CASE

*Handheld Gimbal Brushless Stabilizer for GoPro Hero3, Hero3+, Hero4, iPhone 6-6+ and Smartphone*

The ISEEI is a 2 Axis gimbal stabilized on the tilt controller axis and on the roll axis using brushless motors. The gimbal is equipped with a joystick to manually control the camera movement and is powered by 2 LP6 rechargeable batteries. Specs and features include: 2 Axis gimbal HandHeld, Tilt up and Tilt down control button. Ready to use with preset calibration included, no need to recalibrate or download calibration software.

Adjustable clamp and easy camera balance adjustments. 1/4-20 Threaded Mounting Hole. Control the Gimbal ISEEI with our worldly know patented push button. Included standard batteries LP E6. The ISEEI is built and design for all your extreme shots for amazing results. Comes with a black case Nanuk 910, die-cut foam included. \*GoPro not included with Gimbal.

# ASC MASTER CLASS

LEARN FROM THE BEST



Photo by Alex Lopez

ASC Master Class with Caleb Deschanel, ASC

***REGISTER NOW FOR 2015 SESSIONS***

**March 16-20**

**May 11-15**

**[www.theasc.com](http://www.theasc.com)**

For more information,  
[www.shapewlb.com](http://www.shapewlb.com).



### AVID MEDIA COMPOSER

*Annual, monthly, and other great subscription options available.*

Media Composer is proven and trusted by professional editors in every segment of movie making, television, broadcast, and streaming media. Designed to handle high volumes of disparate file-based media, Media Composer delivers accelerated high-res-to-HD workflows, real-time collaboration, and powerful media management, eliminating time-consuming tasks so you can focus on telling a great story. And now the choice is yours - edit on premises, remotely through the cloud, on demand, through a low-cost subscription, or purchase a license outright - making Media Composer the most versatile and accessible tool for professional creative editorial.

For more information, visit [www.avid.com](http://www.avid.com).



### HITFILM 3 PRO

*The all-in-one editing, 3D & VFX software*

FXHOME's newest version of its cutting edge video editing and visual effects software, HitFilm 3 Pro, is a post-production revolution, combining high quality editing tools, 3D compositing, 3D object rendering, an industry leading particle simulator and an expansive toolkit for advanced colour correction and grading, all in a single product. Over 180 fully customizable visual effects are included plus 130 plugins for use in Sony Vegas, After Effects, Premiere Pro, Final Cut Pro X and Motion. From films to documentaries, commercials to music videos - HitFilm 3 Pro has features for beginners and experts alike, combining depth and complexity with an intuitive simplicity. Modern filmmaking requires you to be an editor, VFX artist and colorist at the same time; HitFilm 3 Pro gives you everything you need.

For more information,  
 visit [www.hitfilm.com](http://www.hitfilm.com).



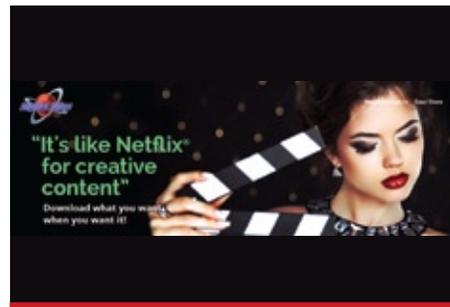
### DIGITALJUICE.COM PILOT MEMBERSHIP

*Become a Pilot Member, and Get the Deal of a Lifetime*

Do you consider yourself an early adopter and maybe a bit of a visionary? Do you see the value in new technologies and business paradigms ahead of other people? If so, then you will see the vision for the new Digital Juice before anyone else, and you will be one of only 5000 Pilot Members that get content FREE FOR LIFE. Yes life. No monthly payments, no yearly fees, just a flat one-time payment that gets you free lifetime access to the new Digital Juice

where you can download our professional royalty-free content - not just our giant library of existing content, but also all the fresh new content that we come out with every day. You won't find an offer like this anywhere else at any price.

For more information,  
 visit [www.digitaljuice.com](http://www.digitaljuice.com).



### CSI RENTALS

*Pro Photo Digital & Video Equipment Rentals & Expendables*

Need the latest professional photo and video equipment rentals and expendables? The top choice is CSI Rentals with locations in Manhattan and Brooklyn. The CSI Rental staff is backed by a positive reputation of over 25 years of rental experience in NYC featuring Pro Digital, Video and Cinema Cameras, Digital Backs, Lenses, DSLR HD Video and Cinema Rigs, Strobe Lighting, HMI, Tungsten, Kino Flo, LED, Grip and Production Equipment, Location Truck Packages, Photo and Video Expendables sales, Seamless Paper, Gaffers Tape, Foam Board, Gels, Hard Drives, and more. Geared towards a user friendly atmosphere understanding your needs and will help you choose the right equipment within your budget for a successful photo video shoot. Rent with confidence for best rates and service.

For more information,  
 visit [www.csirentals.com](http://www.csirentals.com).



## EDELKRONE SLIDERPLUS PRO

*Heavy Duty & Adjustable*

The unique design offsets the rail system, doubling the sliding distance. The new camera mount/carrier adds more durability and further adjustments to the system, making it ideal for professional setups. New, stronger structure carries more weight and is able to carry heavier cameras with pro-equipment. With SliderPLUS Pro both trays are adjustable so you have maximum control over the minimal play on the rails. SliderPLUS Pro is 100% CNC machined and most of its parts are made out of mono-blocks to ensure durability. The elegantly designed new chrome style rail system on the SliderPLUS Pro will complete your professional look. SliderPLUS Pro's rail system retreats back during slider operation. This way, during dolly in/out shots, SliderPLUS Pro remains out of your picture. You get to keep the advantage of having the perfect slider with an amazing dolly feature. The new pop-up camera mount screw appears and disappears with a simple tap. Great when you decide to pack your SliderPLUS Pro. With the new durable design, comes 3 different rail sizes. SliderPLUS Pro has Medium, Large and XLarge versions with respective camera travel of 50cm (1.6ft), 70cm (2.3ft) and 90cm (2.9ft).

For more information, visit [www.edelkrone.com](http://www.edelkrone.com).



## BLACKMAGIC DESIGN URSA

*Digital Film Camera*

The Blackmagic URSA is a new high-end digital film camera designed to revolutionize workflow on set. Built to handle the ergonomics of large film crews as well

as single person use, URSA has multiple accessories built in, including a massive 10 inch fold out on set monitor, large user upgradable Super 35 global shutter 4K image sensor and internal dual RAW and Apple ProRes recorders. Because the sensor and lens mount assembly can be changed, customers can choose EF or PL lens mounts, or even a broadcast video sensor with B4 mount, then upgrade the camera in the future. Blackmagic URSA is designed to be used on high-end feature films, commercials, episodic television production, documentaries, electronic news gathering, music videos and more. When used on jobs with a large crew, customers can easily dress the camera with high quality cinema lenses, rails, follow focus, matte boxes and more. With built in scopes for exposure, focus and audio levels, built in dual recorders and the large 10 inch fold out on set monitor, customers can dramatically reduce on set equipment because it's all built into the camera.

For more information, visit [www.blackmagicdesign.com](http://www.blackmagicdesign.com).



## CAMERA MOTION RESEARCH (CMR) RADIAN

*Wireless HD Video Sets and Camlink Accessories*

Camera Motion Research (CMR) Radian wireless HD transmitters and receivers are manufactured with Amimon WHDI professional quality chip sets for best uncompressed resolutions and frame rates up to full 1080P(60), near zero latency, and line-of-sight range over 300 feet. CMR BackBones provide compact USB battery powered solutions for a wide range of wireless applications on cameras from DSLR's to professional video cameras. Radian sets operate on the unlicensed 5 GHz band, and transmitters and receivers require 5 volt power. They have simple plug in and play operation, and the best channel

is selected automatically on power up, and seamlessly switched if necessary during operation if conditions change. Director's Monitor Bundles available. Educational Discounts available.

For more information, visit [www.camotionllc.com](http://www.camotionllc.com).



## ATOMOS SHOGUN

*4K HDMI Monitor/Recorder*

The Atomos Shogun is the world's first 12G SDI & 4K HDMI I/O monitor recorder and deck and features a stunning 1920x1080 SuperAtom IPS 7" touchscreen 325 PPI 179-degree viewing. 400nit brightness and multi-frequency (48/50/60Hz) operation, depending on video input, giving super-smooth monitoring and playback. The Shogun utilizes both 4K and HD clean output from HDMI cameras such as the latest Sony A7S, Panasonic GH4, 4K SDI C500, and can record 24, 25 or 30p from the camera and up to 120fps HD if the camera is capable. It also has genlock in for synced payout and features optional Wifi for remote control from iOS or Android devices. Improved audio handling with the included Lemo breakout cable for XLR Audio gives balanced audio, mic and Phantom power.

For more information, visit [www.atomos.com](http://www.atomos.com).



## PANASONIC AK-HC3800 STUDIO CAMERA

*HD Studio Camera System*

With the Panasonic AK-HC3800 HD studio camera system, you're assured of the most advanced image quality features in a studio camera, from high-sensitivity 2/3-type 2.2-megapixel 3-CCDs to high-precision 16 bit A/D image processing circuit to 38-bit Digital Signal Processor (DSP). At only eight pounds, it is compact and lightweight and can be used as a shoulder-mount camera or in the studio. The HC3800 offers exclusive features, including chromatic aberration compensation (CAC) and dynamic range stretch (DRS). The HC3800's DRS function simultaneously reduces blocked detail in shadow areas and blown highlights in scenes where extremely bright and dark objects coexist, and its CAC function can compensate for chromatic aberration at the lens periphery. The low profile head and low main body design are ergonomically designed for comfortable operation and to provide an unobstructed view of the camera operator's right-hand side.

For more information, visit [www.panasonic.com/broadcast](http://www.panasonic.com/broadcast).



## AKITIO THUNDER2 QUAD

*Manage 4K workloads in ways previously unimaginable.*

The AKiTiO Thunder2 Quad is a 4-bay Thunderbolt 2 product that is large enough and fast enough for professional 4K video editing and can be used in various other occupations where larger storage capacity and high-speed data transfer speeds are required. The AKiTiO Thunder2 Quad holds up to four drives and can handle 3.5", 2.5" or solid state drives. Capacity can reach up to 20 Terabytes when using 3.5" drives and reaches transfer speeds of up to 1.4 Gigabytes per second when four SSD's are installed. This extremely fast, large capacity storage device is sold both as an empty

enclosure and with pre-installed drives (either hard drives or SSD's). As with all AKiTiO Thunderbolt products, the AKiTiO Thunder2 Quad comes with a Thunderbolt cable. The AKiTiO Thunder2 Quad joins an already impressive line-up of Thunderbolt products from AKiTiO which now includes one bay, two bay and four bay storage products such as the AKiTiO Palm RAID that recently won Best of Show at Macworld 2014, as well as PCI expansion and Thunderbolt docking solutions.



## PD-1 PORTABLE CAMERA DOLLY

*From Premier Studio Equipment*

With the PD-1 camera dolly, there's no hydraulic system, no electrical system, no pumping required and no counterweights to lug around, and it still gives smooth up and down camera movement. Eliminating all those complex systems also eliminates all the maintenance that goes along with them. In addition to the simplicity of the boom system, the PD-1 camera dolly folds up into a very compact size so it can easily be put into almost any type of vehicle, making this the perfect choice for small productions. The PD-1 has a unitized welded body giving it maximum strength and durability for decades of use, and is finished with a black texture powdercoat that is sun and chemical resistant.

For more information, visit [www.premierstudioequipment.com](http://www.premierstudioequipment.com).



## CINEMECANIX C1A PRO-RIG ALEXA

*Adjustable Shoulder Support for Alexa Cameras*

The Cinemecanix C1A Pro-Rig is a camera support system for Alexa cameras. Super comfortable adjustable shoulder support. The C1A Pro-Rig can handle the Alexa in different configurations and remains balanced and steady. Cinemecanix rigs are custom rigs out of the box for the demanding cameraman. Features include light-weight frames built of aerospace aluminum, adjustable radius shoulder pads covered in leather and suede, and unmatched balanced and stability due to very low center of gravity. Key benefits also include adjustable counter-weight for adjusting the center of balance, and the rigs are hand-built by master craftsmen. For more information, visit [www.cinemecanix.com](http://www.cinemecanix.com).



## RED EPIC DRAGON

*Still Camera? Motion Camera? Both.*

With the 6K RED DRAGON® sensor, you can capture over 9x more pixels than HD. Unrivalled detail and impressive native exposure eclipse 35mm film in both latitude and image density. Industry leading specs distinguish the EPIC DRAGON as a model for image innovation, helping the evolution of digital cinema technology. Resolution is more than just attention to detail. From large objects to granule textures, 6K images cultivate the nuance of every image, leaving nothing behind. Improvements to micro-contrast and MTF produce a cleaner image, drastically reducing moiré and aliasing artifacts. When outputting 6K files to 4K or HD, your image will appear more refined and detailed compared to those captured at lower resolutions. The choice is simple;

Bigger is better. 6K resolution translates to over 19 MP, packing the same detail you expect from your DSLR into a cinema camera. When you can capture up to 100 frames per second at full resolution, you get 100 chances per second to capture the perfect picture. Every still is raw and Adobe Photoshop compatible, which means your workflow doesn't need to change - even if technology does. The RED DRAGON sensor blurs the line between motion and still cameras, giving you the best of both worlds.

For more information, visit [www.red.com](http://www.red.com).



## GLIDECAM HD-SERIES

*HD-1000, HD-2000 and HD-4000*

The lightweight and state-of-the-art Glidecam HD-1000, HD-2000 and HD-4000 hand-held Camera Stabilizers will transform your hard to watch, shaky camera footage into hypnotically smooth, professional footage. The Glidecam HD-Series offers advanced features and a degree of sophistication never before seen in a line of Hand-held Camera Stabilizers. With the Glidecam HD-Series hand-held Stabilizers your camcorder seems to float, always balanced, isolated from your hands undesirable motions. Now you are free to move with your camera - panning, tilting, booming or running without any camera instability or shake. The Glidecam HD-Series works so well that it allows you to shoot incredibly smooth and graceful shots even while going to extremes like running up and down stairs or traveling over rugged terrain. And when it comes to normal shooting, like walking or moving the camera slowly around someone, the results are equally magical. Shot after shot, move after move, the Glidecam HD-Series Stabilizers deliver beautifully smooth and professional results. With the Glidecam HD-Series you no longer

need a tripod or a dolly. All you need is your imagination!

For more information, visit [www.glidecam.com](http://www.glidecam.com).



## IO INDUSTRIES 4KSDI CAMERA

*4K Global Shutter Camera*

The 4KSDI is the perfect small camera for shooting in tight spaces where professional quality is a must. The camera can output in both DCI 4K, and UHDTV formats, making it an ideal tool for both live broadcast and production environments. Applications include: 4K production; UHDTV live broadcast; multiple camera VFX sequencing; and drone and vehicle mounted cam applications. The 4KSDI camera can be controlled by handheld remote, or over RS485 connection. Though it can be used with RCP controllers, the 4KSDI ships with included PC control software.

For more information, visit [www.ioindustries.com/provideo](http://www.ioindustries.com/provideo).



## VISION RESEARCH PHANTOM FLEX4K

*Digital Cinema Camera*

Designed for the cinematographer, the Phantom Flex4K is a high-speed camera providing exceptional flexibility through its frame rate capabilities and by adapting to different shooting styles. The super-35mm 4K sensor provides sharp, detailed images with extremely low noise and high dynamic range. The Flex4K is capable of shooting from 15 frames-per-second (fps) up to 1,000 fps at 4K, and up to 2,000 fps at 2K/1080p.

The camera lets you customize the workflow that makes sense for your production. The Cine raw format ensures the fastest high-speed capture on set and maximum quality and versatility for post-production. Files are saved to the hot-swappable Phantom CineMag® IV (up to 2TB). The three main 3G HD-SDI video outputs support dual-link 4K video and advanced scaling when set to 1080p. The full-featured on-camera control interface eliminates the need to connect to a computer on set. All camera parameters can be set from the built in menu on the right side of the camera body, and controls for capture, playback, saving and monitoring can be found on both sides. Shortcuts are available for popular functions and multiple user presets exist to allow for a quick setup.

For more information, visit [www.visionresearch.com](http://www.visionresearch.com).



## AQUATECH ELITE D810 / D800 SPORT HOUSING

*Sport Housing designed for the Nikon D800, D800e & D810.*

*Depth Rating: 33ft / 10meters.*

AquaTech Sports Housings are used in numerous professional fields including action sports, fishing, fashion, Olympic water sports, sailing, and commercial advertising. The Elite D810 / D800 Sport Housing is built with a Polyurethane construction. The controls are tactile using

stainless steel, aluminum, and high strength plastics. All of the aluminum parts have been anodized for maximum protection and product longevity. The Elite D810 / D800 also features an interchangeable port system for the Canon lens series, Quick Release clips with a safety latch, and 2 standard tripod mounting points.

The Elite 800 is also able to be used with other accessories like flash, pocket wizards, pistol, and pole shutter releases. What's in the box: Elite D810 / D800 Sport Housing, camera plate, instructions, and tool kit. By the way, AquaTech offers other great Sport Housing models to choose from; compatible with Nikon, Panasonic, and Canon DSLRs.

For more information, visit [www.aquatech.net](http://www.aquatech.net).



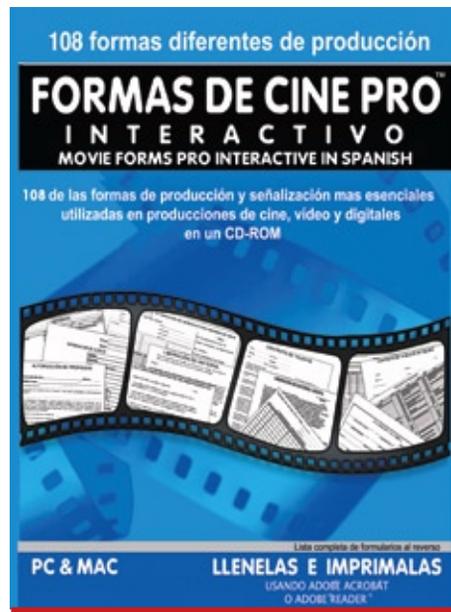
## FORMAS DE CINE PRO INTERACTIVO

*Movie Forms Pro Interactive - Now in Spanish!*

Formas De Cine Pro Interactivo is a package of 108 forms and signage on Adobe Acrobat PDF files. Use Adobe Reader or Adobe Acrobat to fill in and then print forms out using any type of printer. Formas De Cine Pro Interactivo contains many new and redesigned forms, releases, agreements and storyboards with lots of new production signage supporting all phases of production, from pre-production through post-production. It's completely user friendly. Only minimal computer experience is needed, and it will work on any computer or smart device that can read .pdf files. Formas De Cine Pro Interactivo is the most convenient, cost-efficient way for producers, filmmakers and students to buy professional production forms. The forms can also be customized. Add your company logo, graphics or letterhead to a Formas

De Cine Pro .pdf form. Just turn your logo, graphics or letterhead into an Adobe Acrobat .pdf file. Then, simply use the "Cut" and "Paste" commands to add the pdf file to Formas De Cine Pro form. Will support any size production. Includes: Releases, Agreements, Storyboards, Production Signage, Deal Memos, and Forms For Every Production Department.

For more information, visit [www.movieforms.com](http://www.movieforms.com).



## CAMERACOATS.COM CAMERA BAGS

*For DSLR Cameras*

Tired of a bulky camera bag? Camera Coats are perfect camera protection whether it's around your neck, hiking the Tetons, or stuffed into your carry-on bag. They come in different designs for men and women. Water proof and water resistant camera bags available. Get 35% off your purchase now! Use Code Smart35 at CameraCoats.com. Pictured here: Camera Bags for Traveling | Allie Chevron (Water Resistant).

For more information, visit [www.cameracoats.com](http://www.cameracoats.com).

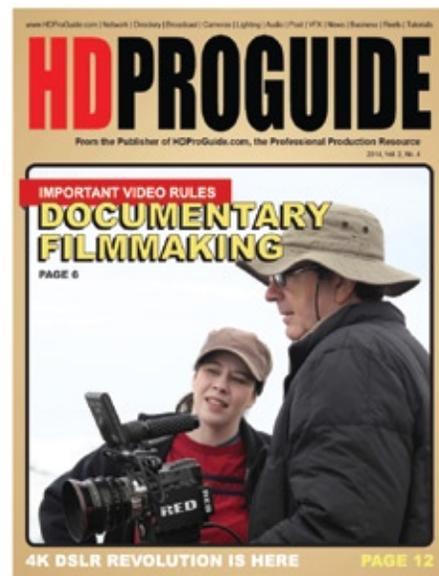


## HD PRO GUIDE MAGAZINE SUBSCRIPTION

*The Professional Production Resource*

We know you're busy at work. HD Pro Guide Magazine serves as the best one-stop resource for working professionals in the Broadcast/Cinema/Television, Photography, and Digital Media industries. HD Pro Guide Magazine covers the latest and greatest HD technologies, techniques, and industry news. HD Pro Guide Magazine is the perfect gift for you and for the filmmaker, videographer, or photographer in your family, crew, or office. Subscribe today!

For more information, visit [www.hdproguide.com](http://www.hdproguide.com).



# Contributors



**KIM EDWARD WELCH**

Kim Edward Welch is the Publisher of television/broadcast/cinema trade publications, HD Pro Guide Magazine, for HD professionals and StudentFilmmakers Magazine, the # 1 Educational Resource for Film and Video Makers of all levels.  
[www.hdproguide.com](http://www.hdproguide.com)  
[www.studentfilmmakers.com](http://www.studentfilmmakers.com)



**CHARLES HAINE**

Charles Haine is a filmmaker and entrepreneur working in the motion picture industry since 1999. Since completing his MFA at USC in 2005, he has worked as a freelance director, cinematographer and colorist, and founded the Academy Awarded nominated production company, Dirty Robber. Haine recently wrapped production on his first feature film: Angel's Perch, starring Joyce Van Patten, Ellen Crawford, Ashley Jones and Ally Walker.  
[www.CharlesHaine.com](http://www.CharlesHaine.com)



**AL CAUDULLO**

As a passionate Filmmaker &

3D advocate, Al Caudullo has dedicated his 30 plus years of experience to explore the horizons of technology for media creation. Al has impacted the professional community with his achievements in the fields of Education, Filmmaking, Broadcast TV, Documentaries and the Web. Clients include Panasonic, Samsung, Sony, Hitachi, LG, Grass Valley, NVidia, 3DOo and many others.  
[www.3dguy.tv](http://www.3dguy.tv)



**SCOTT SECCO**

Scott Secco is an action sport filmmaker from Victoria, British Columbia, Canada. He's currently directing his first feature film, a mountain bike movie called, "Builder". You can find him chasing golden light and pristine singletrack, wherever the trails may take him.  
[www.ScottSecco.com](http://www.ScottSecco.com)



**SCOTT ESSMAN**

Scott Essman established Visionary Cinema in New York in 1989, moving to Los Angeles in 1995. In 2008, he won a Rondo Award for Best Feature Film Commentary for work on the Legacy Set of Universal's The Mummy (1932 version). His filmography includes more than 28 productions including Jack Pierce: The Man Behind the Monsters, Ten Men on the Field, and Trane and Miles. Essman has published over 500 articles about people who work

behind-the-scenes in movies. He teaches mass media, filmmaking, and digital video editing at the University of La Verne, The Art Institute of California, and California Polytechnic State University, Pomona.



**TINCUTA MOSCALIUC**

Tincuta Moscaliuc is the very beautiful and talented designer of Welch Media, Inc.'s HD Pro Guide Magazine and StudentFilmmakers Magazine.



**ANGELITA DE GUZMAN**

Angelita handles tradeshow marketing and has managed the HD Pro Guide Magazine and StudentFilmmakers Magazine exhibit booths at NAB, Cine Gear Expo, ProFusion, CCW Expo, Photo Plus Expo, GV Expo, WPPI and other industry tradeshows from New York City to Los Angeles. "Don't forget to stop by the HD Pro Guide Magazine and StudentFilmmakers Magazine booths at the next upcoming tradeshows."



**JULIET DE GUZMAN**

You may have met Juliet at the HD Pro Guide Magazine and

StudentFilmmakers Magazine exhibit booths at NAB, Photo Plus, CCW, WPPI, GV Expo, and other industry tradeshows. "Sign up for your free profile at [HDProGuide.com!](http://HDProGuide.com)"



**EDMUND OLSZEWSKI**

Edmund Olszewski serves as Advertising Director for HD Pro Guide Magazine and HDProGuide.com. Prior to working with Welch Media, Inc., he has worked for more than 10 years as a cameraman and editor for a faith-centered cable TV network based in New York. He has also worked as a videographer and cameraman for different independent productions. For more than three years, he has assisted Peter Stein, ASC in lighting and cinematography workshops with [StudentFilmmakers.com](http://StudentFilmmakers.com).



**MANUEL VALLADARES**

Manuel Valladares is an aspiring screenwriter based in New York. He conducts interviews for HD Pro Guide Magazine and [HDProGuide.com](http://HDProGuide.com).

# WHAT YOU NEED



CAMERA



RIG PACKAGES



CONTINUOUS LIGHTING



EXPENDABLES



STROBE



GRIP + ELECTRIC

# ALL YOU NEED

Location Packages



# WHERE YOU ARE

Rent on the go from the CSI App.



# WHERE WE ARE

**Manhattan:** 133 West 19 St. New York, NY

**Brooklyn:** 1138 Flushing Ave, Brooklyn NY



**Mon-Wed:** 8am-6pm, **Thurs:** 8am-7pm, **Fri:** 8am-1pm, **Sundays:** (only NYC) 10am-5 pm