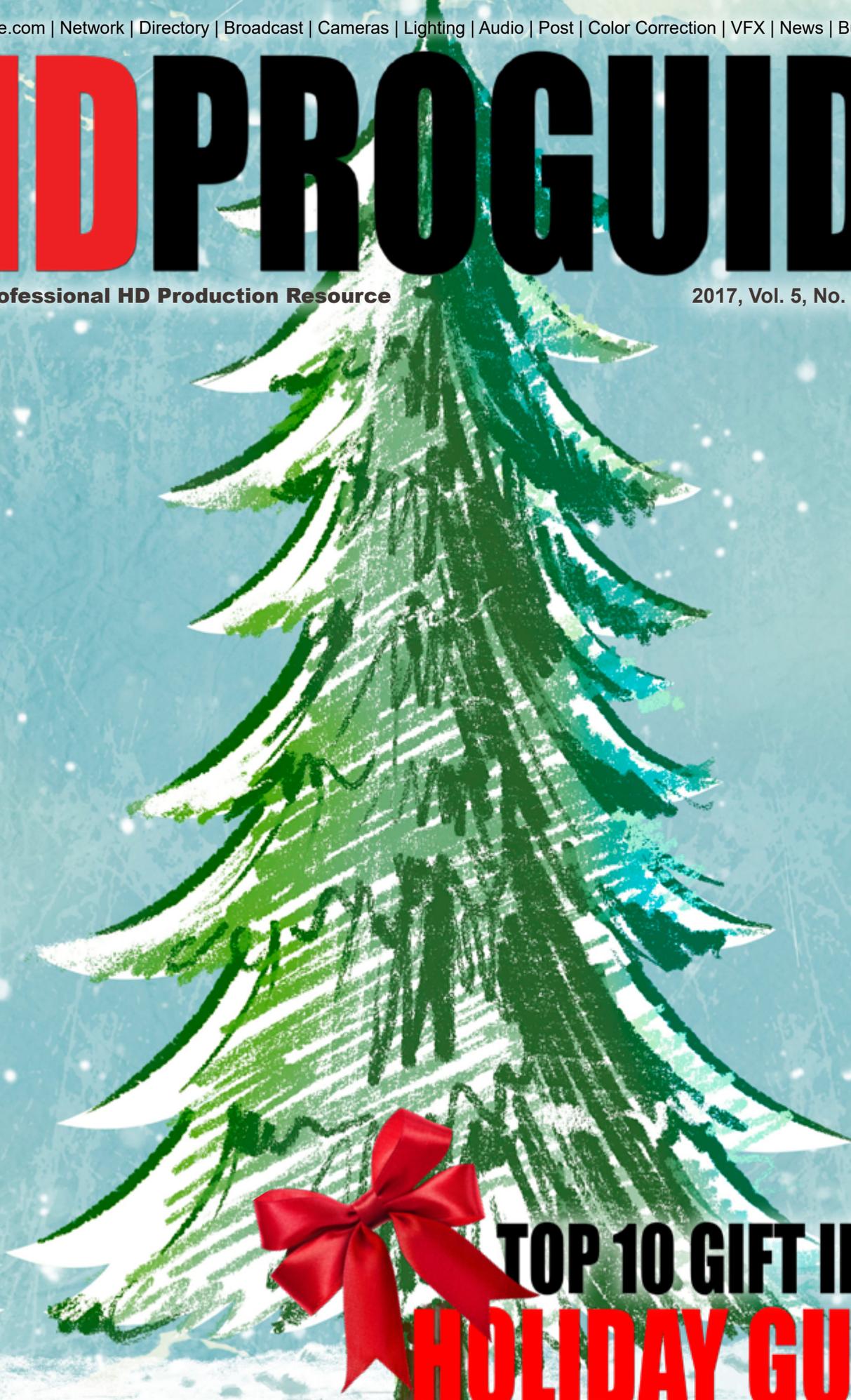


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The Professional HD Production Resource

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DAVID LANDAU, award winning cinematographer and author of "Film Noir Production: *The Whodunit of the Classic American Mystery Film*" from Focal/Routledge press, and "Lighting For Cinematography; *A practical guide to the art and craft of lighting for the moving image*" from Bloomsbury Press, holds an MFA in Screenwriting from Goodard College and is the co-screenwriter of the feature film "Dark Tarot", available on Amazon Prime. A professor at Fairleigh Dickinson University, Film Dept., David also works professionally as a DP on low budget films and corporate videos and works as the lead gaffer on Lifetime's "Project Runway Allstars".



BART WEISS is an award-winning filmmaker, educator and director/founder of the Dallas VideoFest and produces "Frame of Mind" on KERA TV. He was President of AIVF and was a video columnist for The Dallas Morning News, and United Features Syndicate. Bart received an MFA in Film Directing from Columbia University. www.videofest.org

WELCOME to this **Autumn Holiday Edition of HD Pro Guide Magazine.** Take a look at our **HOLIDAY GUIDE: Top 10 Gift Ideas For Professional Filmmakers, Videographers, and Crew.** Gift buying for someone in the Broadcast/ Cinema/Television, Photography, or Digital Media industries (or, for yourself!) can 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 magazine 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.

Our Editorial Staff and Crew thanks each and every one of you who stopped by our tradeshow exhibit booths at **IBC in Amsterdam, Cine Tech Expo in New Jersey, NAB New York** in Manhattan, New York City, and **Photo Plus Expo** in Manhattan, New York City.

With the return of the **Annual Summer Shorts Film and Video Contest**, this year the Summer Shorts Contest did something new and special for the **Top 40 Awards Recipients.** The winning films, videos, and animations screened at the Create FWD Stage at NAB New York. Here in this issue, we feature the **Top 3 Awards Recipients**, Libby Blood, First Place Winner, Professional Category, "Lucy;" Jack White, Second Place Winner, Professional Category, "Misguided Fears - The Oahu Shark Diver;" and Simon Giraud, Third Place Winner, Professional Category, "Ichnos."

We enjoy meeting and networking with you at the tradeshows. Speaking of networking, we recommend that you participate and attend industry tradeshows, conferences, workshops, and events. When you're unable to attend events and want to keep networking, you can keep networking 24/7/365 online through the **HD Pro Guide Global Network Community for Professionals.** If you haven't yet created your free profile, sign up now online at www.hdproguide.com/networking.

Mark your calendars for **GV Expo 2017 in Washington DC** and the **2018 NAB Show in Las Vegas, Nevada.** Don't forget to stop by our booths and pick up your complimentary editions of **HD Pro Guide Magazine** and **StudentFilmmakers Magazine.** We will be at Exhibit Booth #720 at GV Expo; and Exhibit Booth #C8943 at NAB Las Vegas. *Enjoy this issue!*

All the Best,
Jody Michelle Solis
Editor-in-Chief
www.hdproguide.com/networking/profile/JodyMichelleSolis

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.



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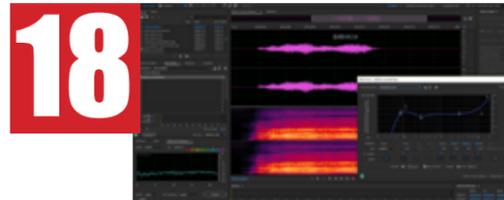
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The Professional HD Production Resource



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Meet HDPROGUIDE Magazine
2018 NAB Show Las Vegas





DP David Landau left, Camera Op Alex Price right, working with two cameras on "Stray" feature, Nena Eskridge productions

The Working Relationship

Between the Director and the DP *by David Landau*

While the Director is the headliner who runs the show, the Director of Photography is the second most important person on any film. The DP is the artists who creates the images that the director needs to tell the story. Everything the DP does is in service to the story and the director's vision. They also run the shooting crew of camera dept, electrics, grips and set decorators.

Picking the Right DP

First, how does a director pick a DP? If the director is new and working for a seasoned producer, the producer will often select an experienced DP to make sure that the film gets made with all the needed elements. This is an insurance policy for the investors. It does not mean the DP will direct and neither the producer nor investors nor the DP will expect or want that. They hired the director for a reason. A good director will value having an experienced DP and rely on them, asking them questions and taking their advice. A good director is someone who takes as many good suggestions as he/she can get. If the new director is also the writer/producer, he/she will select their own DP after getting recommendations and looking at DP reels. A director will interview the DPs and talk to others that have worked with them. What a director is looking for is someone who is good at inspiring and delegating a crew, who is comfortable making fast, firm decisions and has a passion for the project the same as they do.

Coming Up with The Look

Some directors enjoy creating "look books", which are a collection of photos, stills and illustrations that display the feeling the director wants for the visuals of the story. Sometimes a DP will also create a look book to share with a director as will the art director. Film is a collaborative art which succeeds best when multiple artists contribute to the end product. As such, the DP should also be included in conversations with the art director, so that everyone ends up working towards the same imagery. A production meeting of the

director, DP, Art director and producer is something that is always done at the very beginning of pre-production. During this creative meeting the visual concepts and style are discussed and decided upon.

Planning Everything is Everything

Long before shooting begins, the director and cinematographer will spend days going over the script creating a shot list for every scene. Together they will scout each and every location so that they can discuss camera placement and other ideas. Another scout will be needed later closer to shooting that will include the AD, Gaffer, Key Grip, Art Director, Sound Recordist and production manager. The DP will hire the camera crew, gaffer and key grip as well as determine all the equipment needed based on these scouts and the shot list.

After the script is broke down and a shooting schedule is created by the production manager and the AD, it is essential that the strip boards need to be shared with the DP. Changes will inevitably be made to the schedule as the DP gives input on what will make the shoot move faster and more economically. An example is the movie "Stray" which I shot for writer/director Nena Eskridge. The schedule was created by the production manager catering to the actor schedules, rather than to the lighting. Thus, there were several days in the same kitchen scheduled with both day and night scenes on the same day. I meet with the AD and had the director and production manager on the phone as we reworked the schedule so that once the kitchen was blacked out and lit for night we could shoot all the night kitchen scenes in a row. There were other changes required, such as day time exterior shots on the street that were scattered around the schedule instead of all done on the same day. This happens with the production scheduling software and therefore the DP must then be consulted and the schedule reworked so that it is more logistical. Also, based on the scout, the DP will have a better idea how long each scene will take to light which will help the AD in planning how many shots can actually be completed in one day.

Working the Set

Once shooting begins, the most important thing for any director and cinematographer to remember is this – Block, Light, Rehearse, Adjust,



Shooting with two cameras "Stray Promo", Nena Eskridge productions

Shoot. I worked on a low budget feature where the director would take the cast aside leaving me and the gaffer, grip, camera operators to just guess at where the action would take place. No DP can light and set framing on air. The director and actors would come back and then walk through blocking that was impossible to light or shoot as it was now different than the shot list and the scout. So it all had to be readjusted to camera. This greatly slowed down everything and made us go over schedule on the first day – and the day after and the day after that. In any shoot, everything needs to be blocked to the camera. The director and DP work together to compose the blocking so that the camera and lighting help tells the story. That can only happen when the direct works with the actors and the DP to set the blocking first. As the DP lights, the actors and director can depart to discuss the scene, rehearse, go into make-up and costume. Once the DP is finished with the lighting, the actors and director come back and rehearse for the camera, allowing the camera assistants to set marks on the floor and get their focus marks. If the shot isn't in focus, it's unusable. It has to be understood that the camera crew has to be able to do be given the time and respect they need to do it to do their job as well. After the actors run through a rehearsal there may be some adjustments – lights might need to be adjusted or the actors might decide to move a slightly different way which will require new focus marks.

Who Picks the Shots?

Sometimes there can be confusion as to who picks the shots, the director or the cinematographer. The truth is both. The director may have some firm ideas on what he/she wants and needs and it is the cinematographer's responsibility to capture those shots. However, there are often times, especially once a relationship has developed between the director and the cinematographer that the DP will just start setting the shots. The DP will pick the lens and set the frame and show it to the director for approval – based on the scouts and the shot list already created. This allows the director to do what their most important job is, to work with the actors. I have worked with directors that had specific shots they wanted and others who left the entire framing up to me. Camera framing and placement

is not directing. The director must always be aware of what shots they need for their edit – what line they want on a close up, what cut-aways they want, how will the scene visually end and transition into the next scene, etc. Coverage is the job of the director and not the DP, although the DP will often help by suggesting shots that might be valuable in the edit. The script supervisor is usually the essential expert at making sure even coverage has been shot.

Directing Two Cameras

Shooting with two cameras has become the norm. it makes the day more productive and the shoot go faster – so long as it's done right. Otherwise it can make things incredibly slow and make the imagery suffer greatly. When shooting Reality TV and TV news magazines, the cameras are often set up at cross angles so that they can capture both people in a conversation at the same time – as it is happening only once and live. This kind of shooting makes the lighting and camera framing extremely restricted. In dramatic content cameras are usually placed along the same angle, one shooting wide while the other shoots close-up. Usually the cameras are placed up to 30 degrees apart, thus allowing the lighting and framing to become more artistic and unencumbered. At times one camera can be placed at a 90 degree angle to the other, but only when the blocking, lighting and set decorations allows for this, otherwise in the editing there will be matching problems.

Good, Fast or Cheap - Pick Any Two

One of the most important things that everyone needs to understand is that there is no such thing as a quick shot. Every good shot requires lighting adjustments, focus marks and a rehearsal. Sometimes very little may need to be adjusted, but that should never be expected or relied on. The entire crew is working hard to make this film as best as it can be, so they need to take the time needed to do it right. Part of being professional and gaining the respect of the crew and cast is deciding what will work best for the story and committing to it. The saying in the film business is also true in life in general, "You can have it good, fast or cheap – pick any two."



2017 “PRODUCED BY Conference” Created by the Producers Guild of America

By Scott Essman

Sprawling across the 20th Century Fox movie studio lot on the west side of Los Angeles, the 2017 *Produced By Conference*, created by the Producers Guild of America, offered numerous expert panels on all manners of producing original creative content for various media platforms.

Beginning the proceedings, Chief Content Officer for Netflix, Ted Sarandos, was interviewed by comedian, actor, and project sponsor Jerry Seinfeld. Though Sarandos got his start innocently working in a nascent video store in Phoenix in 1970s, his life was forever changed when he met Reed Hastings, the founder of Netflix, in 1999. Sarandos noted that the concept of entertainment coming into people's homes on the internet was pure fantasy in the late 1990s. Nevertheless, Sarandos was struck with how Hastings was “so clear-headed about it.” At present, Netflix has 100 million subscribers.

Stating that “consumer access to content drives this whole industry,” Sarandos does not see theatrical distribution of films as being in conflict with Netflix and other online distribution platforms. “We’re setting out to make great movies, and people can get them where they want,” he said, advising producers to simply “make content that is so undeniably great that people will choose it no matter what.”

Sarandos further noted that television distribution in major broadcast network terms is outdated, as is the ratings system. “Whatever wins is a hit, and whatever doesn’t is a failure,” he said of the ratings game. “We get to keep the shows running longer. I find that the best stuff works all the time — we don’t have any time slot. We eliminate that.”

In the case of Netflix shows, such as *Stranger Things*, Sarandos explained how his various series survive without the need for high ratings as with most prime time network TV. “The measurement for an overnight rating is super relevant if you are selling live advertising,” he said. “Relative to what you spend, are people watching it? We only do full seasons, much like green-lighting a movie. It totally differentiates us from television. Our art is picking the right stories and storytellers, and create an environment for them to do the best work of their lives—like the film business in the 1970s.”

In the second major panel at the *Produced By Conference*, director Damien Chazelle and producer John Wells discussed the working relationship between the producer and director on a film. At first, Chazelle began his ascent into the industry solely as a writer. “I wanted to direct but couldn’t find a path to that,” he recalled. “I started to sell a few spec screenplays and started getting writer-for-hire jobs, not dealing with the financial realities of how to put a

movie together. On the side, whenever I could, I’d be writing stuff that was more personal and stuff that I would want to hold onto to direct myself. One of those scripts wound up in the hands of another pair of producers and started getting going — *Whiplash*.”

Unquestionably, the success of *Whiplash* vaulted Chazelle’s career and led to *La La Land* where he initiated collaborations with two upcoming producers. “We were all pretty inexperienced,” Chazelle revealed of the eventual \$30 million project. “I started to pitch them the basic broad strokes, and we built the film together with my composer who was writing the songs— Justin [Hurwitz, the composer] had been my college roommate. They gave me the freedom to not think about numbers—we kept adding bigger and bigger sequences. We eventually found Lions Gate to put up the money. Producers Fred [Berger] and Jordan [Horowitz] protected me and supported me, often in ways I didn’t even know at the time. They were good at staying enthusiastic on their end and keeping me and Justin enthusiastic. On *La La Land*, there were three producers on set with me; I could trust every single one of them.”

In the event’s last major panel, the entire lot was abuzz in anticipation of Oprah Winfrey interviewing Ava DuVernay onstage. Some five years ago, Winfrey was introduced to DuVernay by actor David Oyelowo who played

Dr. Martin Luther King, Jr. in *Selma*. “As I’m leaving the makeup trailer on *The Butler*, he asked me if I’d look at a DVD, and it was Ava’s movie,” Winfrey said of *Middle of Nowhere*. Very soon, a personal and professional friendship developed between DuVernay and Winfrey.

Thereafter, DuVernay and Oyelowo asked Winfrey to collaborate with them on *Selma*. “They finally said, ‘Why don’t you come on board as a producer?’” Winfrey recollected, joining DuVernay’s set on *Selma*, also playing a smaller role in the film. Winfrey was immediately impressed by DuVernay’s skills as a director. “She is masterful in control of the set and commanding respect. The crew is willing to do whatever they can for her because she’s willing to do whatever she can for them. Her hands-on approach to everything is what made me develop a higher level of regard and respect for her.”

After *Selma*, DuVernay visited Winfrey’s ranch in Maui, Hawaii with the pure intention of vacationing together, or so it seemed. “I wanted her to relax,” Winfrey quipped, “but I wanted her to read *Queen Sugar* [the novel by Natalie Baszile]. She read it, and, on the plane, on the way home, she sent me a ten-page outline — a vision of what it could be. Then, we were off to the races.”

Inevitably, *Queen Sugar* became a 2016 television series on the Oprah

Winfrey Network. The show concerns three siblings who move to Louisiana to lay claim to their departed father’s sugar cane farm. For *Queen Sugar*, DuVernay, the show’s stated creator, and Winfrey share co-executive producer credits, along with other producers; DuVernay has also directed episodes of the series. “It was green-lit straight to series because she also owns her own network,” DuVernay joked. “I had never adapted someone else’s work... I get in there and I go overboard. That draft was the pilot — the first episode.”

Of note, *Queen Sugar*’s second season began at the outset of summer 2017 with a two-night premiere. “Season one, we were finding our way; season two, we’ve all come back—our voice is valid,” said DuVernay. “The show has been wildly embraced by women and people of color. What makes this different is that it’s steeped in African-American culture and southern culture. We try to take care with that and have confidence in that voice. Hollywood is set up in a way that does not center women and people of color. [There are currently] over 500 scripted shows; less than a dozen have black protagonists at their center. I want this show to feel like me.”

Winfrey added that she has been proactive about ensuring that women and people of color comprised the crew of *Queen Sugar*. “What’s exciting is that all of those women directors from season one, we can’t book them,” she said of

her hand-picked directors in addition to DuVernay. “We were inundated with calls asking about these women.”

Next from DuVernay is *A Wrinkle in Time* which will be the first time an African-American has been hired to direct a film with a budget of at least \$100 million. “When they first told me about this book, they said, ‘Disney is sending over *A Wrinkle in Time*,’” she related. “I didn’t believe they were sending it for me. I picked up a camera for the first time at the age of 33 — I don’t have film school friends. I’m literally coming in from the back door; I don’t know anyone.”

Though she wasn’t a fan of the book, Oprah noted the universality of projects such as *A Wrinkle in Time*, in which Winfrey has a role but was not a producer. “In the films I produce I’m trying for people to express the fullness of their humanity in the moment,” she said. “There is a frequency at which we all are the same — we all are whole. When you hit that frequency, it elevates you, and you get to be a little bit more of who you are. There’s something that happens to your own spirit that makes you feel a little bit more real, more human. That is the beauty of what art can do.”



Drone Shots

By Bart Weiss

As a film festival goer and programmer, I see lots and lots of films, and lately, I have seen a trend that just drives me crazy. Drone shots. Now don't get me wrong, filmmakers having access to what would have been a complicated and really expensive shot is an amazing thing. These shots look great, but there is a problem.

Most of the shots have nothing to do with the film they are being made for. It's like the filmmaker is saying, look what I got, and I am going to make you look at these shots over and over and over again, because you see, I have this drone, and it looks cool.

This trend started with the series "The Making of a Murderer," the 2015 series on Netflix. They had a great story, but they did not have enough visual material to stretch out the series to the ten shows that appeared on the first season. So, over and over again, we saw 2 drone shots.

https://www.youtube.com/watch?v=qxgbdYaR_KQ

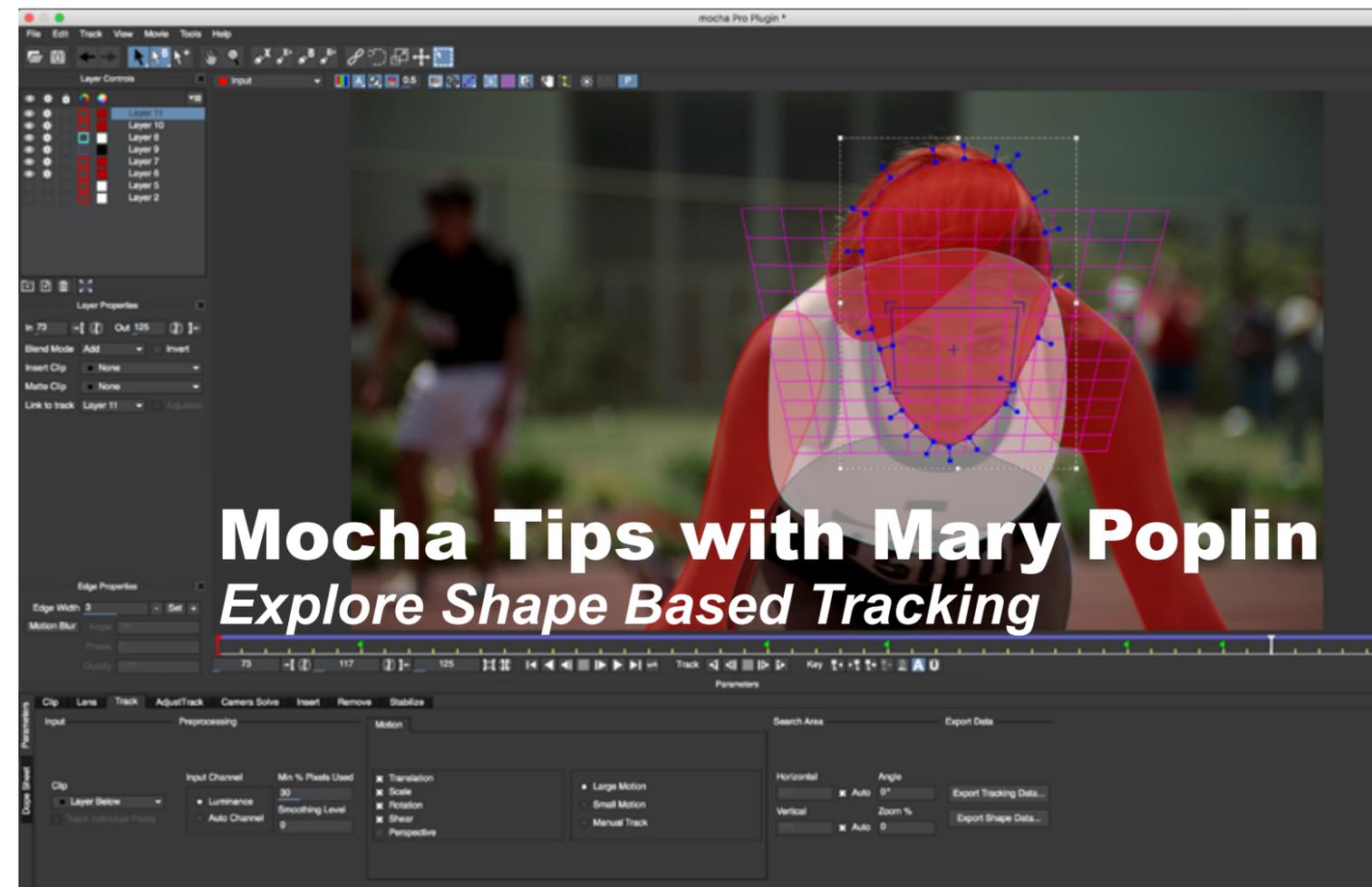
I would have rather they made five visually interesting episodes. Since then, I have noticed that any time you see one drone shot, it will usually be repeated, and usually there will be more.

Please fight the urge to keep putting these in your cinematic expressions. If you want to show off, make a drone reel, and put that on Vimeo, and show it to your buddies, but *please* stop overusing drone shots just because you have this new toy. As with every new piece of technology, having an aesthetic reason to use it and apply in your film and for the purpose of helping to better serve your story will add value and elevate your production.

I am not saying, don't use drone shots. I recommend that you use drone shots when they are called for and listen to your editor who will tell you to take some of the them out. If your editor doesn't tell you that, you should look for a new editor.

This programmer thanks you and so do programmers around the world.

Discuss this topic in the **HDPROGUIDE** Global Networking Community at www.hdproguide.com/networking ▶▶▶



Check out this quick video online, where Product Specialist, Mary Poplin, explains the difference between the shape and the surface tool.

www.borissfx.com/videos/mocha-tips-with-mary-poplin-explore-shape-based-tracking/

What is the Shape?

- The shape is a vector mask we use to define both a matte and where the track is looking.
- Mocha is a planar tracker, so its very different from the point track search area you might be used to. Point trackers use use small, rigid, square search areas, while Mocha uses "animatable" layer shapes to define the tracking search area.
- Mocha looks for a similarly moving pattern of pixels that evolve over time, a plane, and we can change where we look by moving the shape tool to any similarly moving pieces of data. We are not locked to one point or one feature in order to track, which is why we can track through blur and lighting changes.
- The shape defines this pattern of pixels and the shape follows the track to the next instance of that pattern from frame 1 to 2, 2 to 3, etc.
- Changing or editing the shape will not change the

position of the track. So... editing the shape over time is a great way to solve a difficult tracking shot.

Shape vs Surface.

- The shape and surface are both "children" of the track. The surface tool simply follows the track.
- The shape can be animated and manipulated to stay on an object as a rotomask, but this will not adjust the tracking data at all, which is a common mistake users make.
- Often users will have a shape that looks perfect but don't notice the surface tool is not moving correctly and then export insufficient tracks.
- Since a shape has it's own set of keyframes, imagine the shape "lies" about the track, because it can be animated separate from the track; the surface tool is the only thing that reveals the truth of whether or not your track is good.
- The shape can be unlinked from the track, and this is a great way to track ground planes, backgrounds OR panning shots because the shape becomes a "scanner" reading all the pixels that move underneath it as it stays in place. This is a great way to track BG elements for a stabilize, or track a planar background area for a remove. Simply go to layer properties and unlink the shape layer from the track and Mocha does the rest.



PROFESSIONAL CATEGORY WINNER

“LUCY” Wins First Place In 2017 Summer Shorts Film and Video Contest

Libby Blood: Producer, Director, Cinematographer, Editor, Story

Libby Blood grew up in her family-owned, hand-built, Movie Theater giving birth to a life-long passion for storytelling. Because of this she started making films at a young age. She has made countless films, documentaries, spot feature news stories, PSAs, promos, commercials, music videos, and short films. In the past 8 years, her work has been in over 25 film festivals around the world including the prestigious Festival de Cannes with her short film, LUCY. Blood has been honored with more than 65 awards including Orange County Film Festival's and Newport Beach's 'Filmmaker of the Year'. Libby is the Senior Editor for SVN Student Filmmaking online magazine as well as one of the five members of Cypress College's Advisory Board for the entire media program there. Blood also does the cinematography for upcoming Sony reality television productions and all commercials for TSL Electronics, and Anjali MD Skincare. She is a cinematographer and edits for Nick Cannon's Celebrity High TV, Mouthy TV, and handfuls of independent productions. She has edited for MTV, OWN (Oprah Winfrey Network), John Deere, Long

Story Short Media, Glamour Magazine, and Sony producers.

Libby's dream is to edit animated features. Blood works in Avid Media Composer and Adobe Premiere. She is also Certified in Apple's Final Cut Pro.

What inspired the story for your short film, "Lucy"?

Libby Blood: I've grown up with my younger brother Luke who has autism. As a result of the closest person to me having this disorder I've been able to become very close to the disorder as well. *Lucy* is the visual representation of what I think people like Luke go through on a daily basis.

What did you shoot and edit with?

Libby Blood: I shot with the Canon 5D Mark ii with a prime 50mm f1.2 lens as well as others like a 100mm macro and 16-35mm. At the time I edited the film on Final Cut Pro 7.

Can you tell us about your story's setting, when and where your story takes place, and the significance?

Libby Blood: *Lucy* is set in 1939 France for multiple different reasons. This was a time when autism was first being discovered. As a result the average person only thought of it as a problem and something to be frowned upon Isolating Lucy and people like her even more. It's also set in France to symbolize the language barrier people with autism face. Communication is like a whole different language to them.

What were the some of the most important parts for you in regards to pre-production?

Libby Blood: Pre-Production is so important to me when it comes to taking on a project. When the right kind of planning is done for a project it's potential skyrockets. As an Editor today, post production is very important to me as well. This is where the love and true story telling comes in I think and needs to be taken seriously.

Can you share with us a "Challenge and Solution" in regards to the making of "Lucy"?

Libby Blood: There were countless challenges that had to be overcome when making *Lucy*. One of which was when we were filming the flood scene on our set. it was 3am and we set everything up to flood our set. When we went back to watch the footage our cameras had malfunctioned and stopped recording. We didn't get it and had to clean up and shoot it again because of our major time crunch on the film. With this and many others, the making of ended up taking on much of the same theme as the film itself. When things got hard we had to buckle down and power through much like Lucy. "My barriers are not my limits; they are my stepping stones to greatness."

If you could share your Top 3 Tips related to filmmaking, what would they be?

Libby Blood: Pre-production, story, and pre-production. When you have a story you believe in and the time to plan it right, magic can happen.



What are your thoughts on being selected and winning first place in the professional category of the 2017 Summer Shorts Film and Video Contest?

Libby Blood: I am so incredibly honored to be recognized. It means the world to me that people are seeing *Lucy* and that they are seeing the significance to it. That's what it's all about after all right? I can't thank Summer Shorts Film and Video Contest enough!



Misguided Fears - The Oahu Shark Diver

WINS 2nd Place in Professional Category
of 2017 Summer Shorts Film and Video Contest

"Shooting sharks without a cage, underwater, during a monsoon with five to six-foot waves was an incredibly humbling experience. While it is a wildly exciting, you have to remember that this is not a zoo. These are wild animals and must be treated with respect. I hope people are inspired to educate themselves about sharks, instead of seeing them as "blood thirsty beasts." We all can do our part. Thanks to everyone that helped me with this short film. Long live the sharks."

~Jack White, Videographer and Editor

What inspired the "story" for "Misguided Fears- The Oahu Shark Diver"?

Jack White: The idea for the story started when I met Ryan Bruner, the shark diver, on the North Shore of Oahu. At first, I thought, "man, this guy belongs

in a psych ward." Ryan makes a living swimming with sharks, and educating people about their importance to our ecosystem. Sharks mysteriousness and reputation as an "apex predator" have caused them to become one of the most misunderstood creatures in the animal kingdom. And naturally, as humans, we fear what we don't understand. With Ryan's knowledge, I wanted to maybe shed a little light on the subject of sharks, and do my best to help conservation efforts through my video. Next thing I know I'm sitting on the bow of Ryan's boat at 9am in the pouring rain, wearing snorkel gear, finicking with my camera settings while a dozen 8-10ft sharks circled below me in the water.

What tools did you use from development to post?

Jack White: My short film is a classic example of ultra-low budget. In Hawaii, I was living on very little money. So, rather than spend big bucks on gear, I wanted to use the tools I already had to the best of my ability, and focus on the story as much as I could. Two DSLR's and a rented SPL underwater housing was basically my entire package.

What was your ultimate goal for your documentary?

Jack White: I really wanted to focus on the sharks, while at the same time telling Ryan's story. Marrying those two aspects was the ultimate goal in my short film.

Can you share with us a "Challenge and Solution" in regards to the making of your short documentary?

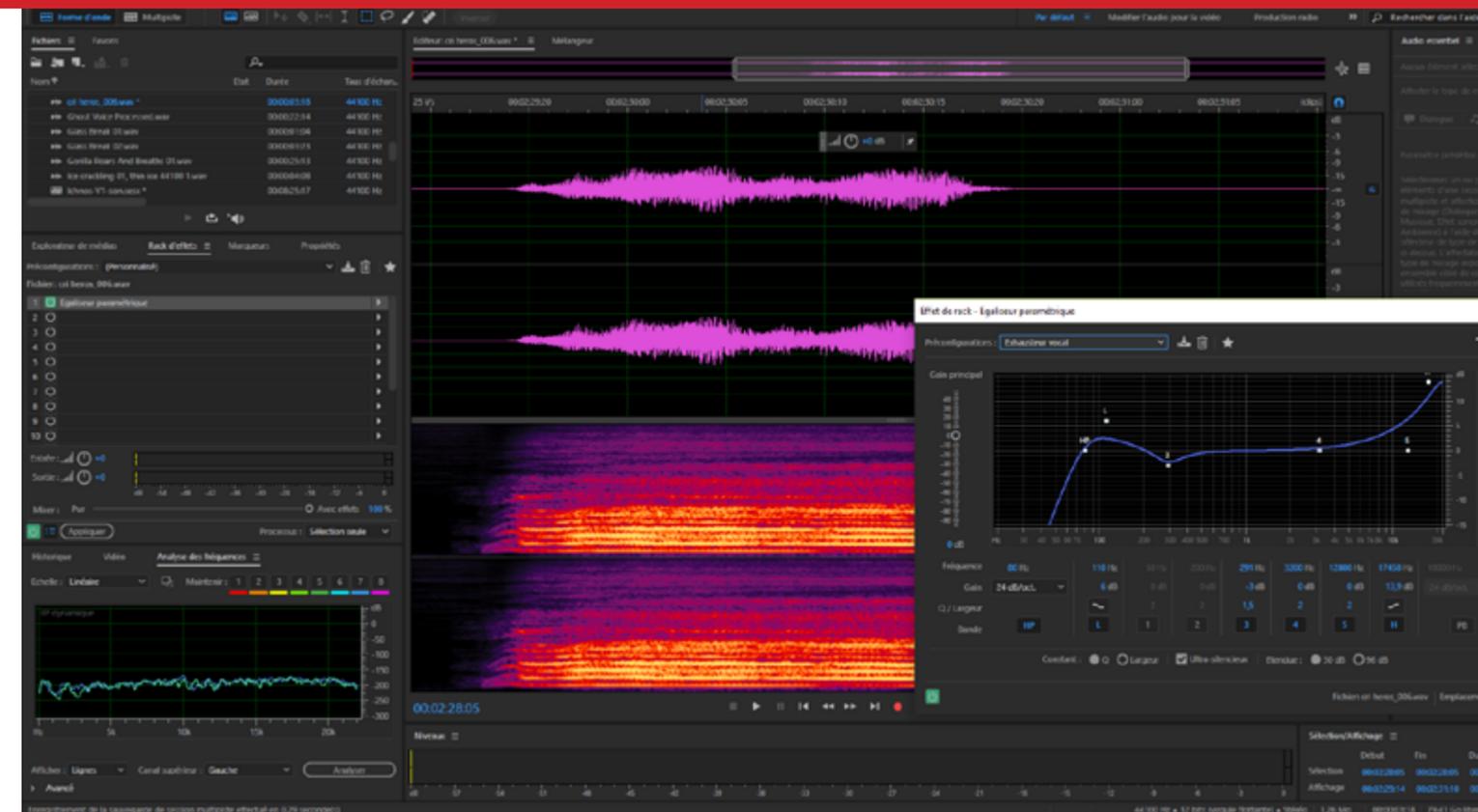
Jack White: I'd say the hardest challenge was trying to fight the enormously powerful ocean currents, while doing your best to get the shots you need. There were times when I would be so focused on shooting, that I would put myself in real danger of being swept farther out to sea by the currents. Some of the best advice I got during my tenure in Hawaii was to, "Never turn your back on the ocean." I think going into the shoot with that mentality helped me stay safe, and gave me the confidence I needed. Dramamine also helped.

If you could share your Top 3 Tips related to filmmaking, what would it be?

Jack White: Always be a student. Break rules. Love what you do.

What are your thoughts about being selected and winning one of the top placements in the contest?

Jack White: I'm stoked to have my work selected by the committee. I really hope people see my video and have at least a little more understanding of sharks' importance to our ecosystem. I also hope it inspires people to donate, and get involved with the debate of sharks' importance in our waters.



Animation, ICHNOS

WINS 3rd Place in Professional Category of 2017 Summer Shorts Film and Video Contest



“Today, we need more creation in this world. Everybody can create something new and find his audience.” ~ Simon Giraud

What inspired the story for “Ichnos”?

Simon Giraud: Actually, it was the video game, “The Shadow of the Colossus,” directed by Fumito Ueda that inspired me for this project. I love the universe of this Game Designer, and I wrote my story, thinking about these games. I also read many books about mythology (Greek, north mythology) and different legends. This inspired me, because I love this way to explain universe mechanics with a poetic story. But all of that is about the writing process and the universe, you know.

Well, for the graphic design and the animation, I looked for somewhere else. I saw “The Approximate Present,” a great animated movie created by Filippo Baraccani. I love the 3D low poly effect and this visual render. So, I try to transform this 3D render to 2D render. For this process, I use Illustrator, a vectorial illustration software. That seemed to be good, so I chose to keep this graphic render for all movie.

What was the animating and moviemaking process like? What tools did you use to animate and edit?

Simon Giraud: That’s a difficult question. You certainly know this, but when you create a movie, you create your own process during all the movie making. Actually, I create all my assets in Illustrator,

and I import them in After Effects, another software for compositing, you know. In After Effects, I create my shot with the different element created in Illustrator. I bring them to life with a puppet tool and a plug-in named Duik. With this plug-in, I can create a skeleton and bone mechanics with assets and create the animation. That’s the main process for the different shot. At the end, I use Premiere Pro to edit the movie. But you can also check the making of video online, (<https://vimeo.com/225968461>).

What were the some of the most important parts for you in the movie-making process for your animation?

Simon Giraud: I think all the parts are important. In my opinion, it’s a mistake to attach more importance to one part of movie-making process. That will create a loss of balance. A movie is not only a character, or an animation, or a shot, it’s all of that. Sometimes you attach more importance to one animation, however, nobody cares. Maybe because your animation is in the background or just because people see a movie not just an animation. But it’s just my opinion!

Can you share with us a “Challenge and Solution” in regards to the making of “Ichnos”?

Simon Giraud: The storyboard process was very difficult for me... It was a challenge! But I eventually find my storyboard after many tries. For one month, I made a new storyboard every week, again and again. Working on my different shots, I eventually succeed in finding something that I liked. I used “the rule of thirds” for example to create my shot. That was not an obligation for me, but that was helpful compose my movie. Sometimes, that’s for you to come back to the theory rule of cinema before breaking the rules, you know.

If you could share your Top 3 Tips related to animation and movie-making, what would it be?

Simon Giraud: Love your work.

Talk about your project. Forget the myth about the genius alone who gets the perfect idea. People can help you.

Live life to the fullest. Sometimes, ideas come out from anywhere. So, it’s very important to go out.

What are your thoughts about being selected and winning one of the top placements in the contest?

Simon Giraud: That’s amazing! It’s a childhood dream. Create my own movie and be selected in a contest. That makes me want to do more projects in animation, video games, movies...

Anyway, this project and contest are a real springboard for me. And now, I just wanna go on!

Film Credits:
 Director: Simon Giraud
 Thanks to: Léonie Siegler,
 Joann Guyonnet, Dame Karine,
 Sophie Gallo, Laurent Saussol,
 Marie-Estelle Dieterle,
 Zozo the wizard, the DMA,
 my Family and the Bro’.

GoPro Fusion

360 Camera

By Al Caudullo

Much has been written about GoPro's second venture into 360 video cameras. The first, the Omni, a six-camera spherical solution was heralded as the first true professional 360 camera with the ability to sync all six cameras together. Since GoPro has fallen on hard times, the introduction of the Hero 6 and the Fusion 360 camera have been put squarely in the spotlight as the possible make-it or break-it cameras for GoPro.

The Hero 6 has gotten great reviews with the addition of EIS (Electronic Image Stabilization), improved image quality and fantastic slo-mo with 4K/60fps; 1080p/240fps video, H.265 high-efficiency codec, high dynamic range, low light performance, voice control, and the ability to be used underwater without an extra case.

But alas, a Hero is a Hero is a Hero. And many aren't feeling like GoPro has made a big enough departure from its standard fare of Hero cameras. Whether that is deserved or not, perception is reality. So the weight of the company seems balanced squarely on the shoulders of the GoPro Fusion.

In a story on Motley Fool, by Harsh Chauhan, he states,
<https://www.fool.com/investing/2017/10/28/what-to-expect-from-gopros-q3-results.aspx>

"GoPro has smartly priced its recently launched Fusion 360 camera, significantly undercutting rival products from Kodak and Garmin that carry price tags of \$899 and \$799, respectively. This situation sets GoPro on its way to make a dent in the fast-growing 360-degree camera market that's expected to grow at 34% annually over the next seven years."

But James Brumley of Seeking Alpha Market News,
<https://seekingalpha.com/article/4112878-nokias-decision-bodes-poorly-gopros-vr-camera-plans>

Believes that, "Bad news for faithful GoPro (GPRO) investors who were counting on the soon-to-be-launched Fusion 360 virtual reality camera to rekindle the stock's recent rebound effort. Nokia (NOK) which makes a competing VR camera called the Ozo, has halted the development of the device due to lack of demand. In simplest terms, the virtual reality market just isn't becoming what it was supposed to be at this point."

Features

But GoPro has hedged their bet by distributing the Fusion in the "Pilot Program" to notable companies like Fox Sports, USA Today, Getty Images and Accuweather to show off what the little 360 camera can do.

Here is what we know about what could be the biggest 360 camera launch to date.

- 5.2K @30 fps
- 6K @24fps
- 3K @60fps
- 18 MegaPixel Stills
- 2x f/2.0 lens
- Exposure Control +/- 2.0EV
- Overcapture
- Waterproof to 6m or 16 feet
- Voice control in 10 languages
- GPS, compass, accelerometer, and gyroscope
- 3D audio for VR viewing
- Up to 80mins recording time
- 3D Audio with 3 microphones
- 6 axis Stabilization
- Bookmark Video Highlights
- Record while charging
- 2 MicroSD Cards
- Android/iOS compatibility



So that's what we know for now. The real world testing begins when you get a Fusion in your hands and start shooting. *Will it live up to the hype and expectations or...???*

Discuss this topic in the **HDPROGUIDE** Global Networking Community at
www.hdproguide.com/networking ▶▶▶

COMMUNITY SPOTLIGHT

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Global Network

Q&A with **Mark Schulze and Patty Mooney**
of *Crystal Pyramid Productions*

Tell us about your current projects.

Crystal Pyramid Productions is San Diego's longest-standing video production house, established by CEO Mark Schulze in 1981.

Our "bread-and-butter" projects are to produce, shoot and edit for corporate and broadcast clients who need elite video production services in San Diego for their projects.

In the television broadcast realm, we shoot for Inside Edition, Crime Watch Daily, Entertainment Tonight, PBS Newshour and others. And corporate clients include UPS, Veterans Administration and Drug Store News.

Back in the 1980's and 1990's, we were pioneers in the Special-Interest, Educational video genres, producing such classics as "Massage for Relaxation," "The Great Mountain Biking Video," "Anti-Terrorism: Weapons & Tactics," and several other titles that were the first of their kind.

These titles were produced and distributed under our company, New & Unique Videos. Recently, N&UV has begun pre-production on a documentary tentatively entitled, "Cannabis Tales" which is due for release in 2018.

We are also currently digitizing our New & Unique Videos library of stock footage from the 1950's through the 2000's shot on film, Betacam SP, DV, HDV and 4K.

Can you share with us one of your projects, or an achievement, that you feel has impacted your work and career in a significant way?

We recently finished a satellite uplink project from our studio here in San Diego to Johannesburg, Africa.

The live satellite feed at 6 AM was sent from San Diego to Atlanta; from Atlanta to the Congo; and from the Congo to Johannesburg for their afternoon session.

The speaker was Salim Ismael, a celebrated futurist and CEO of the Singularity Institute, who spoke to the audience for 30 minutes with an additional 15-minute Q&A.

This project was a milestone for us and the San Diego video production community, illustrating the leaps and bounds of video communication - we've gone from the days of mailing videotapes, to today when communication with people on the other side of the planet occurs nearly instantaneously.

Can you share with us a filmmaking, production or post production "Challenge and Solution"?

One of our most valued new equipment acquisitions is the Sony FS7 4K camera. It weds well with Convergent Design's Odyssey 7Q+ monitor with the Apollo and Titan options. The monitor is just as the marketing materials describe it, "a production studio in the palm of your hand." When we used it during a cooking show (www.sandiegovideo.com/apollo) at the Manchester Grand Hyatt, it made our editor's job more of a breeze since she was able to use footage from three cameras (2 Sony Cine Alta cameras and an overhead HDMI camera) plus the live-switched footage. What a far cry from using one Betacam SP camera and having the talent repeat the same segment three or four different times creating major challenges for any editor.



Pictured above:
Hyatt Cooking Show with Convergent Design's Odyssey 7Q+ Monitor with Apollo option.

If you could share your Top 3 Tips related to working in film/tv/broadcast what would they be?

- 1** If you do what you love and love what you do, then you will never work a day in your life; it's really true. In the video production industry, a positive attitude goes a long way.
- 2** Wear as many hats as you possibly can. That means you can cast a wider net for any potential work. If you are an editor who also operates a camera, you will know not to overshoot. If you are a sound mixer who also operates a teleprompter, or who can produce, you can offer these tandem services to clients, thus saving them some money. Many lower-budget shoots these days actually call for

the "one-man band" who can light an interview, lav the talent and roll the camera. The more you can do, the more work will come your way.

- 3** Be proactive on the set. Practice good cable management, use sand bags on C-stands and make sure you stick to the correct "Chain of Command." For instance, if you are a sound mixer, don't interrupt the talent while they are speaking; let the camera op know when you hear something that does not belong on the soundtrack (a helicopter, a leaf blower) and the camera op will let the producer know. The producer will be the one to decide whether the talent needs to redo their take. Don't shoot any production stills without permission from the producer. If the producer says it's okay, no flash photography during filming. Also, be careful about what you post on social media.

VR/AR/Mixed Reality and DoD Media Strategies Highlight Dynamic Show as GV Expo Returns to Washington

WASHINGTON, D.C. — NewBay's 22nd Government Video Expo and Conference will be held Nov. 28–30 at the Walter E. Washington Convention Center, the Mid-Atlantic region's premier event for video, broadcast, and AV professionals.



Come and Visit Exhibit Booth #720!
Meet and Network with media sponsors *HD Pro Guide Magazine* and *StudentFilmmakers Magazine*.

Video and visual storytelling will be crucial in 2018 — for government communicators, education, law enforcement, non-profits, and beyond. This year's show brings an expanded focus on military issues; more demos; new dynamic "Power Panels" on the Government Video Theater stage; deep tech; and more.

- Just Announced: CTA's Steve Koenig looks to the dazzling future of AR/VR/MR
- New for '17: Director of Defense Media Activity Ray Shepherd heralds innovation at DMA
- New for '17: National Park Service takes you behind scenes of its hit Centennial video
- New for '17: "Power Panels" explore AR/VR/MR, video strategies for social media, immersive video experiments, exploding drone/UAV marketplace
- Three packed days of education, training, conversations, and engaging keynotes
- Vibrant exhibit floor with 100+ video, broadcast, and AV technology providers
- Virtual reality demos on the show floor
- Visual Radio Symposium added as co-located event

HIGHLIGHTS INCLUDE:

The Potential for Augmented, Virtual and Mixed Reality — GV Expo welcomes Steve Koenig, senior director of market research at the Consumer Technology Association, the U.S. trade association representing more than 2,200 consumer technology companies, talking about the dramatic impact of AR/VR/MR.

Power Panels — Panels of industry experts take to the main stage to take attendees through the latest trends, including uses for AR/VR/MR in education, institutions, and enterprises; smart use of video for social media; and understanding applications of augmented platforms using interactive/360/VR/3D systems.

National Park Service Centennial Video Initiative — Mathew John has produced some of the most popular National Park Service videos; he'll tell the story behind the signature video to celebrate last year's NPS Centennial.

ABOUT THE SHOW

Designed to provide valuable information to media professionals working across multiple platforms for federal, state and local government, law enforcement, education, non-profits, and publicly funded institutions, this year's Government Video Expo features:

- Keynotes, panels, and discussions held continuously throughout the show on the GV Stage
- Production, postproduction, streaming, display, and delivery technologies on the show floor
- Presentations by experts from the Department of Defense, Library of Congress, Defense Information School, NATO, Consumer Technology Association, National Park Service, Air Force, Department of Justice, and Department of the Treasury
- The D.C. Post | Production Conference, three days — with four tracks each day — of production and postproduction training from Future Media Concepts
- The Production Solutions Pavilion, a series of educational sessions held on the show floor
- The Government Learning Technology Symposium
- The National Drone Show, an event for UAV/UAS videographers that features demos, classes, screenings, and a drone flying cage
- After-hours networking events with user groups and associations
- Radio World's Visual Radio Symposium, co-located with the expo, with leading broadcast executives and technologists on the role of video in radio

"It's an exciting and challenging time to be a video professional," explains Carmel King, EVP, Content and Business Operations, NewBay. "As the capabilities and possibilities of video technology advance almost daily — new applications, new formats, new distribution platforms, new means of consumption — it's critical that professionals continue their education.

"We've designed this event to give our attendees as many educational opportunities as possible: education through experience, through instruction, and through presentations from experts," King concludes. "Our hope is that the demonstrations and presentations on the exhibit floor, conference sessions, intensive workshops, panels, and keynotes will give our attendees a better sense of how technology is developing and how they can respond to and benefit from these developments."

WHO ATTENDS?

Government Video Expo's 2016 attendees included TV producers, general managers, directors of operations, communications and public affairs officers, and numerous other media-related professionals from major government, law enforcement, and media organizations, including A&E Networks, ABC News, Air Force Television, C-SPAN, CBS News, CNN, Department of Defense, Department of Homeland Security, Department of Justice, Discovery Communications, FOX News, GSA, Library of Congress, Lockheed Martin, NASA, National Geographic Channel, NATO, NBC, Northrup Grumman, PBS, State Department, The World Bank, U.S. Air Force, U.S. Army, U.S. Border Patrol, U.S. Secret Service, and VOA.

For more information and to register, visit www.gvexpo.com.

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We thank each and every one of you who stopped by our exhibit booth at the 2017 NAB New York Show in Manhattan, New York City. We hope that you are enjoying your complimentary magazine issues. Let us know what you think! Contact us online and send us your comments, questions, and feedback via www.hdproguide.com/contact.

See you at the next tradeshow!

TOP 10 GIFT IDEAS HOLIDAY GUIDE

For Professional Filmmakers, Videographers, and Crew



1 Azden SMX-30

Meticulously handcrafted in Japan, Azden's **SMX-30** video microphone is actually two microphones in one, allowing you to switch between using a mono shotgun-style microphone and stereo pair of cardioid microphones. The mono mode is perfect for capturing dialogue as it focuses in on your speaking subject while rejecting noise from the surrounding environment. Meanwhile, the stereo mode is capable of capturing realistic, immersive audio that enhances the viewer's experience, which is ideal for recording scenes like a musical performance or a sporting event. Other features include a 3-stage gain control switch with a +20 dB boost or -10 dB pad, a low-cut filter switch for mitigating low-frequency noise, and an automatic power mode that will turn the microphone on or off with your camera.

With all of its features and versatility, the SMX-30 would be an invaluable tool for any filmmaker. The common retail price on the SMX-30 is \$249.

Learn more and buy this product online at www.azden.com.



2 Azden SGM-250CX

Meticulously handcrafted in Japan, the **SGM-250CX** is a short-length, condenser shotgun microphone that's ideal for mounting on compact digital cinema cameras, as well as DSLR and mirrorless cameras equipped with XLR adapters. Measuring a mere 6 inches in length, the SGM-250CX is unobtrusive without sacrificing on audio quality or directionality. Integrated in the microphone's design is a hardwired, 13-inch XLR cable for convenient connection to camera microphone inputs. The microphone's highly sensitive, condenser element is powered by standard 48 V phantom power which most XLR microphone inputs can provide. Included with the microphone is Azden's SMH-X shock mount, which mounts to standard size camera shoe slots, as well as 1/4"-20 threaded mounts and tripods.

Also included are a custom foam windscreen and diameter expander sheets for universal compatibility with ring-clamp style microphone mounts found on many cinema and broadcast cameras. The common retail price on the SGM-250CX is \$199.

For more information, and to purchase this product, go to www.azden.com.



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For Professional Filmmakers, Videographers, and Crew



3 Klover MiK Parabolic Microphone

The **Klover MiK** is the safest broadcast quality parabolic microphone available. An audio engineer who tested Klover's first prototype revealed, "The Klover MiK produces definition and clarity twice that of competitors." The Klover MiK is available in a 26", 16" & a 9" size to fit any application.

Parabolic microphones are a staple in the broadcast industry, often seen on the sidelines of professional football games and behind the scenes at many other sporting events, but they are also used for military/tactical as well as fire and rescue applications.

Learn more at www.kloverproducts.com.



4 Beachtek DXA-MICRO PRO

Super Small, Super Performance

The Missing Link for Your DSLR or Mirrorless Camera Packed with Features for Pro Audio

The **BeachTek DXA-MICRO PRO** is packed with all the features you need to record high quality audio from virtually any source. Superb operation and ease of use to make capturing pro audio a snap. Since the audio is recorded directly to the camera, it will always be in sync with the video, eliminating the need for any post production processing. The compact size makes it ideal for use with the latest mirrorless cameras. The DXA-MICRO PRO is the missing link for connecting virtually any microphone to your camera.

Learn more at www.beachtek.com/dxa-micro-pro.



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5 Blackmagic Design URSA MINI 4.6K PL-Mount Digital Cinema Camera

The compact **URSA Mini camera with PL lens mount**, 4.6K Super 35 sensor and an incredible 15 stops of dynamic range, is lightweight and perfectly balanced for handheld use and comfortable enough for all day shooting. Compatible with the most cinematic PL lenses, features include 12G-SDI connections, 5" fold out touchscreen monitor and side grip with camera control functions as well as dual CFast card recorders, built in stereo microphones and more.

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6 JVC GY-LS300

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To learn more about this camera or to find a dealer / reseller in your area, go to www.pro.jvc.com.

TOP 10 GIFT IDEAS HOLIDAY GUIDE

For Professional Filmmakers, Videographers, and Crew

7 Magic Carpet Carbon Fibre

The **Magic Carpet Carbon Fibre** is a versatile, feather-light option for the intrepid time-lapse photographer and filmmaker. Endlessly extendable, and packed away to 60cm/2' sections, the Magic Carpet Carbon Fibre means never having to sacrifice camera gear for suitcase space again.

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- (4.) Camera Boom
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- (6.) Body Mount
- (7.) Point and Shoot
- (8.) Monopod
- (9.) High Hat/ Low Hat
- (10.) Baby Legs Tripod
- (11.) Shoulder Rig
- (12.) Shoot Around Corner
- (13.) Tripod
- (14.) Dutch Tilt
- (15.) Pivot Mode
- (16.) Car Mount
- (17.) Car Bar
- (18.) Dolly/ Slider
- (19.) Ultra Low Mode

Learn more at www.steadipod.com.



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"*HD Pro Guide Magazine* keeps professional filmmakers informed of new technologies with selective and pertinent articles that are crisply written without the usual extraneous wordiness seen in similar magazines. In addition, it connects professionals to a community of media makers who not only care about the quality of their productions but who use modern technology to communicate the good values needed to make our world a better place." ~Skip Blumberg, www.skipblumberg.com

"I am often looking for other people's experiences with equipment and techniques in the many forums out there on the internet, so it's great to have a place like *HD Pro Guide Magazine* where professionals can share their unique talents and production experiences." ~William Donaruma, Director, Center for Creative Computing, Teaching Professor in Filmmaking, www.nd.edu/~wdonarum

"I have been an online member of StudentFilmmakers.com for many years and discovered their *HD Pro Guide Magazine* [produced by the same publisher], which is fantastic. The articles and interviews are a great insight for filmmakers from every level. I'm a filmmaker with a fair few films under my belt, and like everyone, I started from scratch, and I'm always discovering and learning new things. A magazine like *HD Pro Guide Magazine* is a way to do that. I recommend it to any filmmaker and anyone who is in the film industry."

~Jason Croot, Filmmaker, UK, IMDB www.imdb.com/name/nm2907429



9 *HD Pro Guide Magazine* **10** *Student Filmmakers Magazine*

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