



MOVIE MACHINE

THE ART AND TECHNOLOGY OF DIGITAL FILMMAKING



ISSUE 1 - MAY 2013

MONTHLY ROUNDUP OF NEWS AND TECHNOLOGY FOR DIGITAL FILMMAKERS
NAB COVERAGE • EXCLUSIVE INTERVIEW WITH GRANT PETTY • MEDIA COMPOSER 7



MOVIE MACHINE
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WELCOME TO MOVIE MACHINE MAGAZINE ISSUE 1

Last week at NAB Avid unveiled Media Composer® 7 to be available from \$999 USD. This latest release features accelerated and simplified file-based workflows including optimized HD delivery from high-res source material and automated media operations.

"DON'T LET ANYONE TELL YOU CAN'T EDIT ON A PLANE. I'VE DONE IT MANY A TIME."

The last month has been one of the busiest of my life. Blasted off from Heathrow early April for a few days in Los Angeles before heading out to NAB. Was up late finishing work for clients the night before I flew - then I carried on editing on the 11am out flight from London to LA.

NABSHOW
Where Content Comes to Life

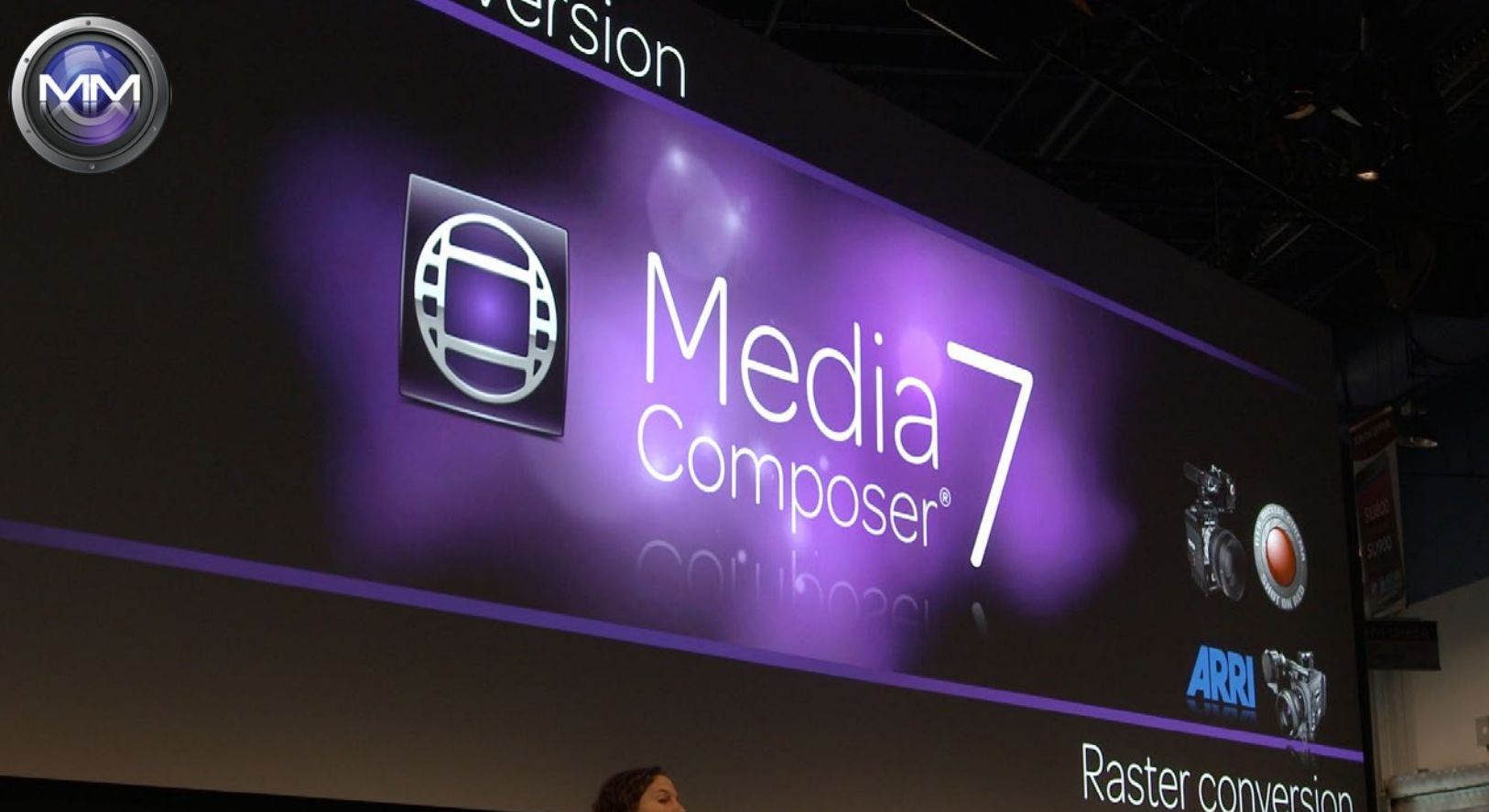
By the time I landed both laptops (I always travel with 2) were drained; I was happy as I'd cleared yet another job. Sure, it may not be the most comfortable way to edit, though to lose 11 hours of time when time is tight is something I needed to avoid.

Landed in LA - charged the laptops, encoded the edit, Had this sent through to the client within hours.



NAB EVENT 2013

NAB flew by - a brilliant show, the highlight for me being the announcement of the two new cameras from Blackmagic Design: the Pocket Cinema Camera and the 4K Production Camera. These announcements overshadowed the other product announcements from Blackmagic, particularly DaVinci Resolve 10, which now includes an online editor. I saw this demoed and the person driving it absolutely flew around the system - no pauses, no hesitation, the system just worked and from what I could see, for beta software, this seemed rock solid. The Blackmagic booth was jam-packed.



THE AVID STAND

The Avid stand was also jam-packed. Avid announced Media Composer 7 and Protocols 11 and the interest in these products is sky high. I spent time with the people from Avid, got an in-depth look at Media Composer 7, spoke with many editors and sound designers on the Avid booth, and I have never seen such a committed group to a particular brand and product. Standby for Media Composer 7 in June with a new price-point of \$999 which presents serious value for money for those wishing to embrace the Avid brand. I remember when it cost like a \$100 000 for an Avid editing system. Less than a \$1000 is truly astounding.

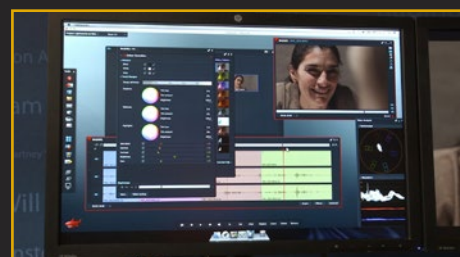
SAMURAI BLADE BY ATOMOS

Another highlight was the introduction of the Samurai Blade by Atomos. Building on the success of the well-established Samurai and Ninja, the Blade offers a truly incredible viewing screen for operating the touch-screen controls and viewing the image (I kid you not, this screen is one of the best I have seen!) and beyond this features a waveform monitor vectorscope (something I need desperately). Full size SDI connectors complete the product, and, for me, this represents perhaps the most complete solution for 4:2:2 recording on location for cameras which record highly compressed formats.



LIGHTWORKS ON THE MAC

Lightworks on the Mac was also shown - a full featured free editor, also available with additional codec support for \$30 per year. This is expected to ship in June and will be a welcome addition to editing on the Mac, an area which in the last few years has been turned upside down. I remember in the early 1990's when Avid and Lightworks fought it out for domination of the editing scene. Avid won the war, while Lightworks retreated with its band of loyal followers, now ready to make a resurgence. What a situation to behold - an editor powerful enough to edit a feature film, that you can download for free and upgrade to full professional level for minimal cost. Roll on June as many are keen to try out this software on the Mac and see how capable it really is.



"FOR ME NAB 2013 WAS A GREAT SHOW."

Wandering the halls of NAB I had to wonder where is Final Cut Pro X? I saw a handful of computers at the show running the software - most of these in the Plugin Pavilion, and here and there certainly a good representation of other NLEs. This, in contrast to a few years ago, when Final Cut Pro 7 was seen everywhere, on just about every booth if not every second booth. This isn't a criticism of Final Cut Pro X - I use it and think it is great for much of the work I do. Clearly there are many choices out there now and many have gravitated to Media Composer, Premiere Pro, and many still use FCP7. Don't get me wrong, FCPX of course has its band of loyal followers, however, on the show floor of NAB I couldn't say I saw more than a handful of systems.

The absolute highlight for me was the SuperMeet which runs on the Tuesday night of NAB week. Another absolutely packed, sellout show which for me was definitely one of the best. A tremendous presentation from Scott Ross and Scott Squires. Scott Ross is a co-founder and former CEO of Digital Domain as well as a former general manager of Industrial Light + Magic and senior vp of LucasArts; and Scott Squires is an Oscar nominated VFX supervisor behind such films as Dragonheart, The Mask and Star Wars Episode I: The Phantom Menace.

The presentation from Scott Ross and Scott Squires is hugely revealing about the terrible state of the VFX industry. This presentation will go live on Movie Machine very soon.

The SuperMeet comes to London June 28, so get ready to rock as the huge gathering of editors, shooters, and everyone connected with the world of digital videos comes together for a night of entertainment, education, and the showing of best that the world of digital video has to offer.

And one more thing - Bulletproof by Red Giant. This is an organizational tool which lets you preview and log your footage, and also to pre-grade the content so you know what you've got to work with.

What was shown was a preview version, though I have to say it looked pretty complete to me.



For me, NAB 2013 was a great show with some killer product announcements and plenty to get excited about. The next few months will reveal the true extent as to how influential these announcements will be to the world of digital video and for the production and post production scene.





QUICK LOOK AT THE BLACKMAGIC POCKET CINEMA CAMERA



WATCH THE VIDEO >>

I was lucky to get the Blackmagic Pocket Cinema Camera in my hands for a good runthrough of the menus, operation, and to get an overall feel for the camera. In my hands the camera is quite solid. Put a nice lens on it and I'm sure it will feel like a dream.

The menus reveal that in terms of operations this is very similar to the current EF camera. And so it will be with the 4K Production Camera. Blackmagic is onto something big here and the world is very excited.

ATOMOS SAMURAI: PORTABLE 10 BIT PRORES & DNXHD SDI RECORDER



WATCH THE VIDEO >>

The Atomos Samurai has become one of my favourite products. Simply connect the recorder to camera with an SDI cable and you have a broadcast quality set-up. Of course, the images will only be as good as the sensor and the lens, but the fact is if you have a good camera - like an EX1, EX3 or F3, for example, and you run the video signal straight into the Samurai, you will then get broadcast results. The Samurai is light, works with spinning discs or SSDs, uses Sony NPF batteries, and has a very useful viewing screen. This makes the whole package an excellent product. Check out the Samurai Blade. This takes the concept to a whole new level.

GRANT PETTY INTERVIEW NAB 2013 (PART 1)



WATCH THE VIDEO >>

It was a privilege to interview Grant Petty in August 2012, on the eve of the launch of the Blackmagic Cinema Camera. To interview Grant twice within a year is true gold. It proves lighting can and does strike twice.

The interview ran for 40 minutes. Grant speaks opening about the new models, the Blackmagic Pocket Cinema Camera and the Blackmagic Production Camera. Click to watch part 1 of the interview - there are several parts to follow in which Grant talks about DaVinci Resolve 10, more about the cameras, supply issues, and how this company from Melbourne, Australia, is having a major impact on the world video scene.

PREVIEW OF AVID MEDIA COMPOSER 7 & PROTOOLS 11



WATCH THE VIDEO >>

Avid move forward and offer major upgrades with Media Composer 7 and Protools 11. Media Composer now has a new entry price-point, and this represents serious value for money for those who need a stable and proven NLE.

I found many customers at the Avid booth to be dedicated to the Avid brand and others looking to switch to the Avid from competing products. Seems nothing sits still these days in the world of post production and technology, yet stability in this turbulent market is what the customers demand. And it is this, and a proven track record, that makes Avid so appealing to their customers. Simply put, users trust Avid.



ATOMOS ANNOUNCES SAMURAI BLADE

Atomos, creator of the 10-bit, 4:2:2 ProRes and DNxHD recorders Ninja-2 and Samurai, and the Connect converters, announces Samurai Blade at NAB 2013.

"Atomos has now shipped a staggering 10,000 field recorders worldwide, and the Samurai has been a great success. For most professional environments it continues to be the go-to recorder or deck for many of our customers," said Jeromy Young, CEO and Founder of Atomos. "We are now excited to present the next generation of Samurai the Samurai Blade.

"Blade introduces the SuperAtom IPS screen super sharp, super bright, super blacks right down to the last atom. At 325 dpi and a million pixels, this screen is spectacular. With full waveform functionality, the Blade is a monitor that records and a recorder that truly monitors. It's the perfect partner for the new wave of cinematic cameras." added Young.

Powered by AtomOS 5*, this stunning 1280 x 720 5" touchscreen gives the Blade gamma, brightness and contrast control, as well as vectorscope and RGB/luma parade features.

"Atomos is raising the bar in the affordable field recorder segment," added Young. "We're the first to combine professional monitor functionality with recording and deck playout, all in a space-saving, camera-mountable portable unit."

Like its Ninja-2 and Samurai predecessors, Samurai Blade allows the recording of pristine, 10-bit 4:2:2 images straight from the camera sensor directly to Apple ProRes or Avid DNxHD editing codecs. Atomos makes production truly affordable by using commodity 2.5" computer HDD or SSD drives. The Samurai Blade includes tri-level focus peaking, zebra, false color and blue-only monitoring in addition to waveform, and has standard BNC connectors.



Samurai Blade will ship in May 2013 with an MSRP of \$1,295, excluding sales tax.

With immediate effect, the price of the Samurai is reduced to \$995, excluding sales tax.

AtomOS 5 is only available for the Samurai Blade.

AVID MEDIA COMPOSER 7 SHIPPING IN JUNE FROM \$999 USD

At NAB Avid unveiled Media Composer® 7 to be available from \$999 USD. This latest release features accelerated and simplified file-based workflows including optimized HD delivery from high-res source material and automated media operations.

At NAB Avid unveiled Media Composer® 7, featuring accelerated and simplified file-based workflows including optimized HD delivery from high-res source material and automated media operations. In addition, as a key component of the Avid Everywhere vision, the new release offers Interplay® Sphere for Mac support, extending real-time production everywhere. Used to edit more top-tier content than any other nonlinear editing (NLE) solution, Media Composer software is now available starting at \$999 USD bringing unprecedented value to post production editors. "Today's video professionals are faced with a media landscape of new formats, fewer resources, and tighter budgets", said Chris Gahagan, senior vice president of Products and Services at Avid. Media Composer 7 tackles these challenges with unparalleled file-based workflows, background processing, and automation. Plus, with its new lower price point, Media Composer is now more accessible than ever to editors who previously had to compromise on quality with other tools.



Accelerating HD delivery from high-res source

As more content is created with high-res cameras and delivered as HD, editors typically must perform time consuming transcode and resize operations before true editing can begin. Media Composer 7 eliminates this step by enabling editors to work directly in HD from the high-res source, while maintaining full creative control of image framing.

Media Composer 7 new features

AMA media management Media linked via Avid Media Access (AMA) now benefits from the complete suite of industry-leading media management tools formerly reserved for native Avid media.

Dynamic media folders Accelerates and simplifies AMA media management tasks automatically in the background.

FrameFlex tool and LUT support Enables editors to ingest 2K, 4K, and 5K media with real-time color space conversion and deliver content directly to HD.



Master Audio Fader Enables editors to control overall program volume and insert plug-ins for compression, equalization, and compliance metering.

Clip Gain Editors can adjust gain on a specific clip, independent of track-based automation, without engaging separate audio tools.

Symphony Color Correction option Lets editors add advanced color correction tools previously found only in Avid Symphony.

Interplay Sphere for Mac Enables creative teams to edit, share, tag, track, and sync media as it flows through the production process anywhere in the world (Media Composer Interplay Edition required).

Mark Futa, head of Post Production at The Ant Farm, said, "As we journey further into a tapeless post production world, managing a wide range of dissimilar digital media is a major challenge. What excites me about Media Composer 7 is not only its ability to speed up the ingest of both high-res and HD source media via AMA, but also the introduction of background processing so our editors can keep editing while the application handles noncreative tasks like media transcoding and consolidation."

Media Composer software configuration options

At product availability, Avid will offer a choice of two Media Composer software configurations:

Media Composer provides the full Media Composer editing feature set as well as support for ISIS® workgroups.

Media Composer Interplay Edition includes all the features in Media Composer, plus the ability to connect to Avid Interplay.

Availability & Pricing

Media Composer 7 will be available in the online Avid Store and from Avid resellers worldwide starting in June 2013. Customers can purchase Media Composer 6.5 now and receive a free upgrade to version 7 when available. Pricing will be as follows:

Media Composer 7 (standard) \$999 USD
Media Composer 7 Interplay Edition \$1499 USD



BLACKMAGIC DESIGN ANNOUNCES BLACKMAGIC PRODUCTION CAMERA 4K

Blackmagic Design has announced the Blackmagic Production Camera 4K, a new high resolution 4K digital film camera with an innovative large Super 35 size sensor with professional global shutter, combined with precision EF mount optics and high quality Apple ProRes 422 (HQ) file recording for only US \$3,995.

The latest high end televisions and video projectors support Ultra HD, which is four times the resolution of regular HD video. The Blackmagic Production Camera 4K shoots to high quality compressed CinemaDNG RAW and ProRes 422 (HQ) files in 4K, giving customers a complete solution to shoot the most amazing high resolution music videos, episodic television production, television commercials, sports, documentaries, news stories, interviews and feature films.

The new Blackmagic Production Camera 4K also supports the new 6G-SDI video connection out so it can be used on live video production.

Blackmagic Production Camera 4K has been designed with portability and durability in mind. With standard connections and an internal battery packed inside a beautiful machined aluminum design, the Blackmagic Production Camera 4K will easily handle the rigors of location work. A high resolution LCD display shows settings such as shutter speed, color temperature, aperture and timecode in an easy to read status strip. The built in capacitive touchscreen offers direct access to menus with a touch of the finger and allows changing settings such as recording format, shutter angle and more. The touchscreen also allows users to enter important metadata that is compatible with popular video editing software including Final Cut Pro X.

With a large Super 35 size sensor, cinematographers get familiar framing and behavior from the lenses they already own. This camera sensor features a global shutter and its large size allows minimal crop factor so cinematographers get nice wide angle shots from their wide angle lenses. When working in HD customers can use the high resolution images to reframe and zoom into shots without any quality loss.

Lens Mount

With the built in EF compatible lens mount there is a wide choice of optics to take advantage of the large Super 35 size sensor without cropping. Cinematographers get the choice of the world's most amazing optics from leading lens crafters like Canon, Zeiss and more, with full electronic control. The EF compatible lens mount means customers are not locked into a specific lens and even professional cinema lenses with EF mount with professional rails and follow focus accessories can be used.

The Blackmagic Production Camera 4K easily captures 4K in compressed CinemaDNG RAW and ProRes 422 (HQ) using the built in high speed SSD recorder. Once the shoot has wrapped, the disk can be connected to a computer for editing or color correction of the shots straight from the disk, which can be formatted in either HFS+ or ExFAT for Mac and Windows compatibility. In addition to the regular CinemaDNG RAW format, Blackmagic Design will also implement a QuickTime wrapper for the open standard CinemaDNG and companion codec, allowing the camera to record in a format that allows RAW editing in popular editing software.

The wide dynamic range of the Super 35 sized sensor can be mapped into the quantizing range of the file so you can color grade shots to allow greater detail in highlights and shadows. When working fast, the customer can also record to regular Rec. 709 video files.



Connections

Blackmagic Production Camera 4K uses standard connections, so customers do not need to worry about sourcing custom cables. The camera features 6G-SDI output that can be down-converted to HD or used for amazing quality Ultra HD video. In addition, the device includes a built-in Thunderbolt port and UltraScope software for real time waveform monitoring. For audio you get 1/4 jack mic/line inputs plus 12V to 30V DC input, a 3.5mm headphone socket and LANC remote control. And with a built-in uncompressed audio recorder you can eliminate post audio synching altogether.

"Customers have been asking us to design a camera with global shutter and a large sensor. With the Blackmagic Production Camera 4K we have delivered that, plus the high resolution needed for the latest Ultra HD production work", said Grant Petty, CEO, Blackmagic Design. "This is a very exciting camera and it produces amazing looking pictures that we are sure everyone will love. Its going to allow Ultra HD programming to be simple and easy!"

KEY FEATURES:

- ✦ Large high resolution 4K Super 35 mm sized sensor with superior handling of image detail.
- ✦ Professional global shutter for smooth pans and image motion.
- ✦ Wide 12 stops of dynamic range allows capture of increased details for feature film look.
- ✦ Compatible with extremely high quality EF mount lenses.
- ✦ Built in SSD recorder allows long duration recording onto solid state disks.
- ✦ Open file formats compatible with popular NLE software, such as Apple ProRes and compressed CinemaDNG 12 bit RAW. No custom file formats.
- ✦ Features all standard connections, including jack mic/line audio in, 6G-SDI output for monitoring with camera status graphic overlay, headphone mini jack, Thunderbolt, LANC remote control and standard DC 12 power connection.
- ✦ Built in touch screen LCD for camera settings and metadata entry compatible with popular video editing software including Final Cut Pro X.
- ✦ Supports Ultra HD and 1080HD resolution capture in 23.98, 24, 25, 29.97 and 30 fps.
- ✦ Includes UltraScope software for live scopes via the built in Thunderbolt connection.
- ✦ Includes DaVinci Resolve color grading software.



BLACKMAGIC DESIGN ANNOUNCES BLACKMAGIC POCKET CINEMA CAMERA

Since the original Blackmagic Cinema Camera was launched at NAB 2012, it has been celebrated by industry professionals for its amazing film look and accurate and cinematic color. The new Blackmagic Pocket Cinema Camera has most of the features of its bigger brother, including its feature film look, but has been redesigned with a dramatically smaller size that is less than an inch thick and can be held easily in your hand.

This compact design allows the Blackmagic Pocket Cinema Camera to be used in more situations where a larger camera would not be practical. Its so small that it can be used in situations in the field where a larger camera could be dangerous. The camera's film look even allows personal video to be shot with the style and creativity of a motion picture film!

The Blackmagic Pocket Cinema Camera features an industry standard Super 16 sensor size, so its perfect when using Super 16 cine lenses via MFT adapters, as the shooting experience is the same as using the same lens on a Super 16 film camera. The 13 stops of dynamic range look of the Blackmagic Pocket Cinema Camera is almost identical to shooting on a professional Super 16 film camera. The Micro Four Thirds format offer a wide range of low cost lenses with amazing image quality, and they are compatible with mount adapters such as PL mounts for large lens and professional motion picture film rigs.

One of the most important features of the Blackmagic Pocket Cinema Camera is its super wide dynamic range of 13 stops, allowing feature film quality images. A common mistake in the television industry is the assumption that more resolution means higher quality. Most cameras, even ones with higher than HD resolution, can produce "video" looking images that suffer from highlight and black clipping that limits details. Blackmagic Pocket Cinema Camera's wide dynamic range eliminates this problem and provides film quality with dramatically more detail retained in black and whites in the image. Once the shoot is complete, DaVinci Resolve Lite color correction software can be used to adjust images and take advantage of this extra range in the images.

To eliminate the damage that low bit depth and high compression video storage creates, the Blackmagic Pocket Cinema Camera includes an easy to use SD card recorder that allows the full sensor dynamic range to be recorded in professional ProRes 422 (HQ) format, as well as 12 bit Log RAW lossless compressed CinemaDNG format. These files can be read by high end video software as they are all open standard. In addition to the regular CinemaDNG RAW format, Blackmagic Design will also be implementing a QuickTime wrapper for the open standard CinemaDNG and companion codec, allowing the camera to record in a format that allows RAW editing in popular editing software.

KEY FEATURES:

- High resolution 1080HD Super 16mm sized sensor with superior handling of image detail.
- Super wide 13 stops of dynamic range allows capture of increased details for feature film look.
- Compatible with extremely high quality Micro Four Thirds lenses. Compatible with other mounts via common third party adapters such as PL mount and Super 16 cine lenses.
- Built in SD card allows long duration recording with easy to use media.
- Open file formats compatible with popular NLE software such as ProRes 422 (HQ) and lossless compressed CinemaDNG 12 bit RAW. No custom file formats.
- Features all standard connections, including mini jack mic/line audio in, micro HDMI output for monitoring with camera status graphic overlay, headphone mini jack, LANC remote control and standard DC 12 power connection.
- Built in LCD for camera settings via easy to use menus.
- Supports 1080HD resolution capture in 23.98, 24, 25, 29.97 and 30 fps.
- Compatible with DaVinci Resolve Lite color grading software.
- Blackmagic Pocket Cinema Camera is available in July for US\$995 from Blackmagic Design resellers worldwide.

LAUNCHED AT NAB 2012



Blackmagic Pocket Cinema Camera has been designed as the perfect companion to editing software such as Final Cut Pro X and Avid Media Composer. Unlike other cameras, which require the use of custom video file formats, the Blackmagic Pocket Cinema Camera includes absolutely no custom video file formats, and every file type included is open standard.

The built in large LCD display makes focus easy, and allows playback of captured files. Blackmagic Pocket Cinema Camera includes a built in microphone, as well as external jack based mic/line level balanced audio connections. When reviewing recorded clips, audio can be played through the built in speaker and routed through the headphone port or micro HDMI output. The HDMI output includes all camera data such as timecode, transport control, shutter angle, color temperature setting and ASA information overlaid in attractive anti aliased fonts.

"This is an extremely exciting camera and it's been amazing to work on. Our original Blackmagic Cinema Camera was small, but this new model is so much smaller than the original, we almost cannot believe it features very similar image quality," said Grant Petty, CEO, Blackmagic Design. "We think customers are going to really enjoy this new model and use it both personally and professionally. It's going to allow shooting in situations that could never have been achieved at this quality level previously. It's also going to be the camera that thousands of new up and coming cinematographers use as their first camera for their independent films. It's going to be exciting!"



BLACKMAGIC DESIGN ANNOUNCES DAVINCI RESOLVE 10

Blackmagic Design has announced DaVinci Resolve 10, a major upgrade that includes new features for integrating the workflows of multiple different software products used in the film and television industry. DaVinci Resolve 10 has upgraded on set tools, upgraded editing features, support for OpenFX plug ins as well as new tools for delivering final project masters to cinemas.

[READ THE FULL STORY >>](#)



RED GIANT ANNOUNCES BULLETPROOF AT NAB 2013

Red Giant has announced BulletProof at NAB 2013 in Las Vegas. BulletProof is a complete offload, prep and delivery solution for footage that simplifies the tedious tasks facing filmmakers on set every day. Bridging the gap between camera and editor, BulletProof combines all backup, organization, color and delivery tasks while handling footage from multiple cameras and media cards.

[READ THE FULL STORY >>](#)



AJA KI PRO QUAD NOW SHIPPING

AJA Video Systems has announced the immediate availability of its Ki Pro Quad, a new solid-state portable video recorder enabling true 4K camera-to-editorial workflows. Ki Pro Quad enables a breakthrough 4K/Quad HD/2K/HD workflow with the efficiencies of Apple ProRes and the flexibility of RAW data in a compact, solid state recording and playback package that easily mounts directly onto a variety of cameras.

[READ THE FULL STORY >>](#)



BLACKMAGIC DESIGN ANNOUNCES BLACKMAGIC MULTIDOCK

Blackmagic Design has announced Blackmagic MultiDock, a new rack-based hard disk chassis with Thunderbolt technology that allows up to 4 hard disks or solid state disks to be inserted and mounted on any Thunderbolt based Mac or Windows computer. Blackmagic MultiDock will retail for US \$595.

[READ THE FULL STORY >>](#)



BLACKMAGIC DESIGN ANNOUNCES ATEM STUDIO CONVERTER 2

Blackmagic Design has announced ATEM Studio Converter 2, a new model of its popular ATEM Studio Converter product with enhanced talkback features, upgraded design and the addition of 6G-SDI support allowing support for Ultra HD video when 6G optical fiber modules become available.

[READ THE FULL STORY >>](#)



BLACKMAGIC DESIGN ANNOUNCES SMARTSCOPE DUO

Blackmagic Design has announced SmartScope Duo, a unique dual rack monitor with built in broadcast accurate waveform monitoring on large 8 inch LCD screens, allowing customers to have any combination of video and waveform monitoring, all in the single unit. SmartScope Duo is available now for only US\$995.

[READ THE FULL STORY >>](#)



CARL ZEISS PRESENTS COMPACT ZOOM LENSES

Carl Zeiss presents its new zoom lenses from the Compact Family at the NAB Show 2013 (8-11 April) in Las Vegas at its booth C9043. Versatile, flexible and yet small and manageable - these are the characteristics that describe the Compact Zoom CZ.2 lenses. For the first time, the new CZ.2 28-80/T2.9 will be presented in the US.

[READ THE FULL STORY >>](#)



REDROCK MICRO LAUNCHES NEW COBALT CAGE FOR GOPRO, FEATURING FIRST CAGE FOR GOPRO HERO3

Hollywood, CA and Dallas, TX - Redrock Micro, the recognized leader in affordable professional-grade cinema accessories, announced today its new line of Cobalt Cages and accessories for the GoPro cameras, including support for the new GoPro HERO 3.

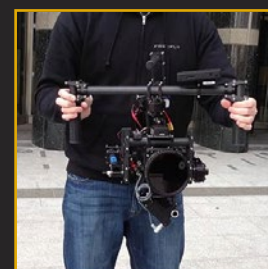
[READ THE FULL STORY >>](#)



NEW STEADICAM FAWCETT EXOVEST SETS THE BAR HIGH FOR CAMERA MOBILITY, COMFORT AND PERFORMANCE

The Tiffen Company, a leading manufacturer of award-winning accessories for the still imaging, video, motion picture and broadcast markets, is showcasing its latest Steadicam® innovation the Steadicam Fawcett Exovest - at the National Association of Broadcasters (NAB) Show (Booth C8818).

[READ THE FULL STORY >>](#)



FREEFLY MOVI SET TO REVOLUTIONISE FILMMAKING

A new innovative camera stabilisation device will soon be available in two models: the more affordable model will reportedly sell for \$7500 USD and is designed for small DSLRs; the more expensive \$15000 model will be able to work with larger DSLRs and other cameras such as Red Epic (when stripped down to keep weight to a minimum.)

[READ THE FULL STORY >>](#)



INTERVIEW: GRANT PETTY IV NAB 2013

RICK What a pleasure it is speaking to Grant Petty, CEO of Blackmagic Design. Grant, second time in one year and what a year it has been.

GRANT Yeah it's been a pretty busy one.

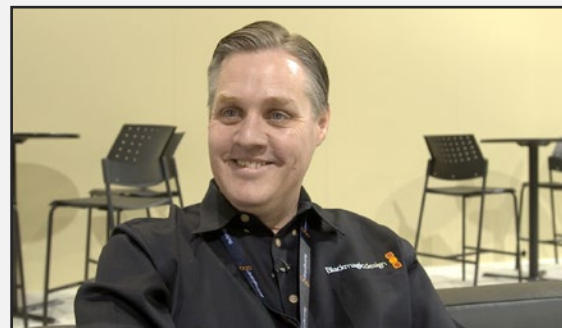
RICK It has I'm sure, I imagine you guys just haven't stopped. OK, three cameras in the Blackmagic range now, considering that not that long ago you didn't have any cameras. Let's talk a little bit about the processes that have taken you to this point.

GRANT We started shipping in the first week of August, which was one week late, but then obviously we had sensor supply issues which a lot of people know about, that delayed us for about four or five months, and then we started shipping again once we sorted all that out, so it was all that work. We had to go away and work with the sensor manufacturer to sort their problems out, which you know, I've done some posts on the forum to keep people up-to-date with what was going on and everyone's been very good. I think they've all understood what we're trying to do and they've been very good with that, so that's all been shipping. We've shipped thousands and so we're very happy with that and mainly we're very, very happy with some of the imagery that people have done. It's just been shocking, like it's amazing. Often you'll get a new video through and then everyone in the whole engineering group will be crowding around the computer watching the content, it's just amazing.

RICK I've had a lot of talks with a lot of people and there's an actual quality of the images, we're not just talking the specifications, we're talking the look. And I know from the last interview when we talked that you spent a lot of time getting the look right and I imagine that's followed through to the new cameras?

GRANT It is yeah, I mean I think the big thing for us we kind of understated the cameras in some ways. I almost feel like it's not up to us to decide that the cameras are awesome, it's up to the guys using them. We can say, 'Look this is what we've done,' and I actually feel like we should understate our marketing on cameras. And we do that a little bit in all our products, but there's just something about... I don't know maybe it's from being a tele-cine engineer and really knowing that the product doesn't really sing until the creative guy gets hold of it. Until people are using it I don't feel like we almost deserve to be happy with the product, the product itself is only half of it, the other half is the guy that does something awesome with it. And when they do something it's like this huge wave of emotion hits you, because it's just like that's it, the product is real now for us. I mean that's the way I feel, I know the engineers work hard, we all work hard on it, but I don't really feel something's real until it's actually being used in creative work, like you know building your Edit Suite in the old post production days and it wasn't real until it had been used by people and you start to see it's a real thing now and it's got a presence, and there's actually now a spirit to it.

So we've understated it a bit, but we did work very, very hard on the color science and things like that. We wanted to really create a nice filming look and the small camera effectively is the same thing, it's not as sharp as the 2.5K camera, it's an HD sensor versus 2.5K, so it doesn't have the sharpness but it really is still very sharp, it's very close. But the image look, if you look at the image, it's exactly the same, so it's a beautiful looking camera.



GRANT PETTY, NAB EVENT 2013



"I THINK THEY'VE ALL UNDERSTOOD WHAT WE'RE TRYING TO DO"



"WE STARTED SHIPPING IN THE FIRST WEEK OF AUGUST"



"I PERSONALLY LIKE THE WIDE DEPTH OF FEEL"



RICK Now one of the things I thought of because I'm a multi camera guy, I was a live director for a lot of years, using those cameras together I imagine the look is going to work between them.

GRANT They will.

RICK So it would be great for a multi camera situation.

GRANT One of the things I thought the small pocket cinema camera would be good for, would be you can take two or three or four in a backpack with a little tripod, if you do an interview you can set them all up in different views, record the whole lot and you've got all the different camera views, just bring it back and say, use MultiCam and Final Cut or something like that, so they just chop the whole thing together. But you've got all those different views and you have to do the cutaways later, it's all done, and I think you kind of get more views and more camera angles than you can normally get in a simple, small interview. So it helps out a lot and makes the shoot quicker, but I think that would be a really useful way to use it.

RICK This is something I've tried in the past and a lot of other video guys have tried where you buy the more affordable, small cameras, but they've never really been good enough and I think this is going to be the stepping stone that takes us to that point.

GRANT Yeah. I mean we've actually got a digital cinema camera, shrunk it down to a really small size, and it was extraordinarily hard, it was... we always thought impossible for a while, we struggled with it for months, until we finally got it right. I mean even thermals, you think we cool the sensor, it's a cinema camera so heat swamps the photons so we've got to make it cool, so we've got cooling in there. You've got to get that heat managed, we've got heat pipes and all kinds of things, and it's really complex. But it's so exciting when you see the product because you forget about all that and now it's this beautiful little thing, but it really is a Super 16 digital cinema camera in one.

RICK To me, it's particularly appealing, the range, because we've got the Super 16 camera, we've got the Blackmagic Cinema Camera with the 2.3 conversion and you've got the Production Camera, which is 4K, and they've all got distinct advantages. And from a cinematography point of view, when you put your lenses on the different cameras with the different crop factors... I mean I love the cinema camera because when I put my 70-200 on it, it gives me 460mm, and some of the first shots I did which was of pelicans in Perth, Australia, I couldn't have got those pelicans without that kind of crop factor. And there might have been some people saying, 'How am I ever going to go wide?' and here I am loving it for the opposite reason. So by having three cameras in the range for the people that want to have all the cameras, you can do so many different things with that.

GRANT I personally like the wide depth of feel, I mean for me, when I'm shooting stuff I like to see more in focus, so I guess different people... that's the thing I think cameras, like anything, I think cameras are a very personal thing. I think lenses are like that, I think some people like a particular type of lens. Like I said, lenses I love and other lenses I don't use as often. So my feeling is that there definitely was a feel in the company that, 'Shouldn't we be making this camera the same as this other camera?' 'No not really because it can be different, that's the whole point and then people can just choose what they want to choose.' It comes down to the way they work creatively, some guys love a really shallow depth of field, some guys like a wider depth of field, I mean there's lenses out there that specialise in wide depth of field, other lenses people use for shallow depth of field, and that's just

purely the thing they're doing. That's the great thing about cameras, the market's just so big and wide and creative that people are doing all kinds of different things and they've all got different needs.

RICK And one of the things that's come across to me having spent time working in the RAW color space, as well as Pro Res of course, is that it's only half the equation, the shooting, the other half is the post-production. And it's always been the other half is post-production because if you don't edit you're filming, you don't have the film, but I'm not talking about that side of it, I'm talking about what you're actually doing with the images. And for a guy like me that doesn't have a colorist-type background, to actually be able to see what you can do with RAW and the incredible, dynamic range.

GRANT It's really good, there's a couple of reasons why RAW's good of course. Ultimately you've captured everything off the sensor, all the data, so you don't really have to make certain... you've got a lot more control later in the process. But at the same time when you think about something like DaVinci, debayering is a process of recovering as much resolution out of the sensor as you can. The more sophisticated the debayering, the better quality you get. Now DaVinci's got a really slow debayering and it's very, very good, so if you really want to get up there in quality, you can essentially turn that on and then render out for something where, you know, if you have as much time in the world as you like to get every frame debayered properly. With a camera we have to make a compromise, it's very, very good, but DaVinci's got better debayering in it when you've got time. That's the great thing about software, you've got a lot of time to actually spend really working the processing on that. So you can go further and not only that, if you regrade those images in five years' time, you'll be able to take advantage of newer debayering, whereas once you've done a Pro Res files, debayering's

and better recovery, it's almost like the old analogue, hi-fi days where you do all those little things to get better and better quality. Debayering's very much like that, you've got the mathematician guys working the numbers and sort of theories and things, getting improvements in quality, so that's the great thing about RAW is you get all the contrast range. It's really like a piece of film, it's like a piece of negative, you've got all this range, but also the ability to do a slower, better quality debayer as well, so you've just got a lot of different things working in your favour. Of course the data is bigger, which is probably the only downside, but discs are pretty big now.

RICK And the analogy of working to a digital negative applies completely because they always have these blockbuster films and then maybe 10 years or a decade and a half later, they come out with a new release, where they've improved it because they've gone back to negative and had better technologies.

GRANT Yes very much like that, yes.

RICK And this is the same thing, you can keep it on drive and you can do more with it.

GRANT Yeah it's almost exactly the same as that. Not only that, when you look at the new DaVinci Resolve 10, you've got a lot of online editing, a lot of onset tools, you've also got digital package rendering in the output now, if you use the easyDCP, if you buy their licence. So you think about it, in DaVinci you could take an edit from Final Cut or Avid and then online it in DaVinci, and that render for the cinema file comes directly from the RAW clips in the timeline, so you're effectively... it's like you've cut up a negative and projected it in every cinema, and you can't do that with film. So literally the first generation is the actual file that goes into the cinema and that's such a unique thing, and I think the great thing about aurora

“THAT’S THE GREAT THING ABOUT RAW IS YOU GET ALL THE CONTRAST RANGE. IT’S REALLY LIKE A PIECE OF FILM.”



happened. Now we've improved the debayering in the camera a couple of times already, the new cameras have got a new debayerer again and we just keep getting better and better as the DaVinci guys have improved things. It's one of those infinitely timeless sciences where you can always get better

is you can't get any better quality than that, that's just impossible, it's amazing that you can do that, you can generate that all in one pass, because you can online from the original camera or files, which is a huge advantage.

“OUR INTENTIONS WERE TO TRY AND GET THE WHOLE ONLINE PROCESS SORTED OUT.”

RICK And it's such a big deal now that you've got the different sensor sizes, so if you go to the Production Camera which has a Super 35mm sensor in –

GRANT Yeah and a global shutter as well.

RICK OK and the global shutter, so talk to me about the bigger sensor. Obviously we're going to get a different depth of field with it, lenses aren't going to have the same crop, and also talk to us about other things to do with that.

GRANT Obviously we needed an ultra HD camera for all the ultra HD products we've got, we introduced 6 gigabit SDI technology as well which has been great and we've got eight products that area shipping with it, which is fantastic. I think there's nothing else like that on the market. So I love when we can pioneer new technology and it's great to be able to make ultra HD workflow, just a single BNC cable, we've got live production switches and monitoring and all kinds of things. We needed a camera to really feel that, so we needed an ultra HD camera, but at the same time obviously we want to record that and use it in the post-production side, 'cause we've got DaVinci and the capture playback products and people doing post production is a way of doing ultra HD content. But live production is also a way of doing ultra HD content, so for us the camera was good for live production, almost a studio type of camera arrangement because it's the 6 gig output which feeds the switcher.

But we also really wanted to address a couple of the issues that some of the people liked. I mean a whole lot of people love our current camera, the cinema camera, but some other people were like, 'Well I really want a bigger sensor, I want a global shutter.' So we thought we could address both and we've got two options, we've got two different types of sensors, different types of shutter, because obviously global shutters don't have the light sensitivity that a rolling shutter does, because the global shutter backs off a little bit. So the contrast range on that is not quite as good as the current cinema camera, but it's got its own benefits, depth of the field and the global shutter, so they're different. If I was doing an ultra HD job, it's fantastic, it's awesome for that, for all kinds of production work, it's really good, it's much better than a video camera so it looks great. If I was doing an HD job, I reckon I'd probably choose that 2.5K camera, it's the biggest depth of field, it's got a beautiful look, very filmy and it's beautiful in HD. But you know when I think about what I've actually bought to the show with me, I bought the Pocket Camera, because it fits in my carry on bag and I can bring it around, I can pick it up when I want to use it. So my feeling is that they've got very different uses and very different needs, depending on what you're doing, depending on the one you choose. But I love the fact that that's the case, so that big sensor is nice and it's got a particular type of customer I think that's going to really love that.

RICK And how difficult was it to implement the global shutter?

GRANT Well it's actually something that comes with the sensor, so we had to find a sensor that had a global shutter and work with those guys to get the quality we want, but it really is something. It's generally designed into the sensor itself so in some ways it's not an option. In the first camera we decided that what we really wanted was high resolution and wide contrast range, and the widest contrast range that we could get, and then we worked hard on color science and coloring filtering and things to get that right, so that was our prime focus on the first camera. But then when we looked at this camera, what we were really looking for is ultra HD, a sort of studio camera, but that we could do global... you know, look for something with a global shutter and everything as well, to sort of address the people who wanted that. So we tried to do compromises to get everything people need but kind of what you want as well, so you can do two or three different things with the one camera and you can keep all the different people happy.

RICK It will be very exciting when someone actually comes out with a feature film which they've filmed on –

GRANT It's being worked on now, it's really quite exciting. It's hard to talk about that stuff but it really is, it's quite amazing.

RICK OK, well we'll be watching when the time's right, we will be there.

GRANT I will be crying! Even if it's a comedy, I'll still be crying, 'There's my baby!'

RICK Of course yeah.

GRANT It will be funny.

RICK You're very proud of all this, I can tell.

GRANT Yeah especially I've seen people walking round the floor, lots of people walking on the floor with their camera rigged up and I've done interviews and people use their camera, so that's awesome, it's really cool and it's humbling.

RICK Yeah. Brilliant, DaVinci Resolve 10, how capable is this as an editor? I want to know, I know there's editing functionality in it, but I don't know, could you use as a full blown editor and not use something else?

GRANT I don't know actually, I mean I guess, I like to understate things. Our intentions were to try and get the whole online process sorted out. I think the thing that I found very frustrating is how companies bicker with each other and fight with each other and the products don't work together properly. DaVinci has always been at different places in the workflow. I mean you've got the on set, the online side, you want to finish in it, you want to do the delivery of the digital package files, there's a lot of different things DaVinci needs to use, but if you're

cutting a film, the editor is going to use Avid, Final Cut guy is going to use Final Cut. So what we really wanted to do was keep everything working together, that was the whole intention. I'm tired of the fights and the bickering; what we want to do is just make the whole thing work and that's really been our goal. So you know we called it Online Editor because that's what we're doing, we're online editing. We're taking those RAW files and online it and creating a beautiful, finished master.

Now can you use it independently? You probably can, it's pretty powerful, it's got a lot of different trim modes and plug-ins and speed changes and there's optical flows, it's all real-time and everything, it's great, but my feeling is that there's no point in recreating everything that great editors have in them, what we want to do is add the things that are really important. So we're very much focussed on the online side of it and you've got to do everything in some ways that the editors do, so you can bring your project into DaVinci, but you can get it back out again. Because you can go from Final Cut into DaVinci Resolve 10, and you can go back out again, and then you get as much as you possibly can back into Final Cut without losing things. So you do have to do a lot of this stuff to be able to make sure that you can keep going on jobs. You know in the DaVinci Resolve 9, if you want to do too many changes to the timeline you've got to take it back to Final Cut, re-do them and then bring it back in again, which is very frustrating. You've got different editors on big jobs now working on different editors, you might have a Final Cut guy and an Avid guy on the one job. In the old days you'd have one editor doing the entire movie, but you've got really complex CGI, very complex effects, different editors working on different scenes. You know DaVinci by default has multi-user capability, it's got remote grading capability, you can grade from the other side of the planet on the system.

So what we're trying to do is tie that together and that has been our really prime focus, it hasn't been getting a list of marketing boards and going, 'Oh maybe we want to fight somebody.' That's not really what I think the customers want, what they actually need is just to try and make it all work together and that's what we're really trying to do. But it's fast to edit with and the editors that are experienced, the best editors in the world are using Avids and Final Cuts and things like that, so let's integrate with that, and take their job and then render it out with the RAW camera files

into beautiful, awesome quality, digital masters and then the whole workflow just works, it's seamless and hopefully that's the thing that people want, they're really happy about it. And people seem to really understand what we've done. I think there's a certain segment of the market where people love to bicker and fight and treat all this as a reality TV show, but that stuff's for in front of a lens. Behind the lens we've just got to try and make everything work, and that's what we've been trying to do.

RICK What impressed me, I saw DaVinci Resolve 10 demoed at the Super Meet last night. Now my first introduction to DaVinci was the Beta version 9 and it was a bit slow moving and a little bit clunky and I don't know if it was my machine or if it was... some of it could have been me because I really didn't know what I was doing, but I learnt quick, but watching it last night, it was flying. Alex who was demonstrating, it was not at all waiting, he'd click on it and it was there, and that really impressed me. I was watching and I was thinking, 'I could use this as a full editor,' and I know you were saying you want to understate it, but I've used a lot of edit systems over my time going way back to the tape days of just 2-machine editing, front panel editing, Ampex ACE, which was a monster system, one of the most difficult things I've ever done.

GRANT It's gives me a 1980's headache, thinking about that!

RICK Oh yeah it was a big headache for us.

GRANT I mean that's the problem, we're kind of admitting our age here a bit, and I remember you know, CMX, luckily I never actually used a CMX, I just kept away from that. I was a Sony 9000 kind of guy and we had an Ampex 84, that was a legendary old switcher, it was layered, I mean oh God, I don't want to talk about that stuff, it gives me... I'm old.

RICK Yes it was a different era.

GRANT It makes my hair grey thinking about it you know?

RICK It made our hair grey working with it. <Laughs>

GRANT In some ways to answer that question about Resolve, I think the big thing is having Resolve. I mean Resolve is 32-bit float YRGB that's a massive amount of data flowing



through it, but that's what you need to do feature films. Now we've never dumbed down the quality of DaVinci, we've kept it high, knowing that the computers will actually grow to fit. And what you saw last night at the SuperMeet was the latest iMac all running very powerfully. What you would have played with a year ago was an older computer or a MacBook or something. I mean DaVinci does need a fair bit of computing power because it's a really serious tool, that's why it's great, you can edit on say, Final Cut in 10-bit YUV and it's a bit faster on smaller machines. When you move to DaVinci you do need more power, it's a pretty serious tool, we've never dumbed it down, it's still a Hollywood DI system. The great thing is the computers are speeding up and getting faster and faster, but you've got guys in Hollywood who are putting in 9 GPUs and giant chassis and InfiniBand and it's a really high end, serious bit of gear. But that's the great thing, I always hoped and wanted systems to be able to get more powerful if they'll just add cards in, maybe I'll make a bit of money out of GPU, make a bit more money out of another GPU and make a bit more money out of another GPU and every time it goes, boom-boom-boom in speed, that's what we've always loved. And DaVinci, that's what it does, so while it would have been \$850,000 three, four years' ago, now you can get an iMac and it's actually pretty impressive. But only if you're doing 4K stereo, which is what the guys in LA are doing, you've still got, there it is, another Linux machine with 8 GPUs or more, because that's what you've got to do. So I think, I mean you've even got Acer's Color Spacers, all kinds of stuff. It really is a funny thing. DaVinci has to be the Formula 1 car that you can take and do your shopping in, that's what it is, I mean I can't park this because it's too fast or whatever. Well you're basically taking your kids on a country road trip in a Formula 1 car, that's what DaVinci Resolve is. So the computers are getting more powerful and really helping, it's just getting faster and

faster every day, but it's a very high performance tool. So the more computing power you can throw at it you just get more and more fluid. But those iMacs are great, the new iMacs are really nice and that's what we used last night.

RICK Resolve has been known as a color correction system but to me it's a whole lot more than a color correction system now.

GRANT Yeah

RICK Obviously with the online editing there's a lot more manipulation there, you may not even be adjusting the color, I mean you will to a point but you'll be doing a whole lot more in there as well. It's compositing images as much as anything and it makes me want to get really good at Resolve. And if you're spending your time with trying to learn everything you will spend your life trying to learn everything.

GRANT I think it's a personal choice. It's funny, I reckon there's almost no answer to that, I think it's a very personal choice. I mean there's tonnes of great editors that love using Avid and they still use it and they love it and that's what they should do. My feeling is that the equipment's not important, the creativity is so use what you feel good with, and not only that, remember your work focus can change. I mean you might be doing a certain type of work one minute and then you get an opportunity where someone comes along and says, 'Hey, I notice you've been doing this, can you now do this?' And overnight you can be transformed to doing something completely different and you need to change your toolset based on what that is. I've always very much felt that the creativity actually



comes first and you just chose whatever tools, they're just tools, we do everything we can to make people really happy, and excited, and blown away and solve all their problems, but when it comes down to it it's always going to be a very, very personal thing what you use.

RICK And seeing you with the Pocket Camera at the press conference the other day and I got to hold and have a good look at it, the menus, it's a very similar structure to everything else and that's wonderful. Not that your menus were difficult in any way and I made this point when we spoke last time that basically you can get to grips with that very quickly, there's not pages upon pages, but even so, once you know what you're doing with the first camera you brought out that will translate to the Production Camera, that will also translate to the Pocket Camera.

GRANT Yeah. And we can do software updates and update them all at the same time, so if you get a feature in one you should get it across the family so it's pretty nice.

RICK OK. One more thing I need to touch on which is talk to me about what you're actually recording in the Pocket Camera and then what were you recording on the Production Camera. I mean is the Production Camera full blown RAW, it's the same as EF model?

GRANT Similar. The current 2.5K camera records Cinema DNG which is uncompressed DNG frames of RAW 12-bit sensor data or ProRes in HD. It's ProRes HQ, 4:2:2 HQ. So that's great, you've got a great ProRes image, it's very compatible with the editing systems you're used to using but you've got the RAW when you need it for the higher end work. Now you've got similar philosophy with the other two cameras but the storage is different; on the Production Camera you've got a lot of data that's a bit too fast for the SSD; on the small Pocket Camera you're in a similar situation. So we record ProRes in all of them and that's great, the Production Camera 4K has ultra HD ProRes 42 HQ, so that's great and it's beautiful, I mean

So the visually lossless actually is somewhat changing the image slightly but not really in a very visual way and it's still 12-bit RAW so it's great and so that camera is doing that version of it. Now it's in the spec but not a lot of products actually read that but we've been telling everybody, 'Look, that's what we're doing, we're adding some support for that in DaVinci.' So it's still an open standards, you can go to the similar DNG group and actually get the code, the software code to decode those images, it's only a short period... you know it's not very long piece of code and you can actually take it out of the spec and read the files. So that's what the bigger camera is doing, so we can still get RAW but we can get all that data down onto a single SSD 'cause that's a lot of data. But on the small Pocket Camera, again, we have a situation where we could've done uncompressed RAW using a 24 frame only frame rate, but to get faster than that it starts getting a bit too much for the SD card. So we're using a visually lossless, sorry, a mathematically lossless, it's literally 2:1 or 1.5-to-1 it's not very much compression but just enough to get the data rate onto that SD card so you can then record the RAW from the sensor on the SD card and you can use RAW. It's mathematically perfect, I mean it literally is no different to the uncompressed.

Now we're going to have to add those into the current camera as well because they're really useful and they make the whole DNG workflow much, much... the data rate is lower so they're much more manageable and you can fit a lot more space on the disk. So the current camera will get software updates, those qualities as well because you don't notice any difference and it's still got all the flexibility of RAW. So we've done different things on different cameras to solve the problems on the different models but you'll see a spread between them, I mean even the Pocket Camera, it's the mathematically lossless but I reckon the slightly lossless version, you know loss version, the visually lossless one

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it's just so nice, it's only half the data rate of uncompressed 10-bit so it's really still very manageable. It's very nice. But that camera also has RAW but we're using a visually lossless compressed version of the DNG. The DNG specifications got uncompressed, are mathematically lossless and are visually lossless.

will be also good to have in that camera because it reduces the data rate even more so you still get RAW with an even lower data rate which is when you get a lot of advantages of RAW. So I think that will be very nice to have.

RICK To me the amazing thing, aside from the amazing quality that these cameras provide, is the amazing

\$8,000 for all three cameras! The camera I'm shooting on now cost a lot more than that and it's one camera. It just says if you wanna do the whole thing you can have all three for really that much money.

GRANT We've just worked really hard to try and get them affordable and for us the more people have the cameras the more people get a taste of really film, digital film type workflow. The problem we've had with DaVinci is... that's why we did DaVinci Light it was getting more colorists, I mean so many people should understand really what color correction can actually do when you realise what it can add to your job. But the problem is video cameras shoot video contrast range and the black detail's clipped off and the white detail's clipped off and you can't do much with it, you can do a bit but not anything like what you can do with a digital cinema file and that's what we really tried to do with the camera. So my hope is that more and more people can use that and then more and more people will be able to do color correction with it. Even though the files are all open we've got guys using Photoshop type apps to... After Effects to tweak the color or using DaVinci, so I love the fact that people can even choose different color correction. It's just completely open and it's just chaos of work that people are doing and the results are amazing.

RICK And I hope people don't lose sight of the amazing fact that you get DaVinci Resolve as part of when you buy the cinema camera or when you buy the Production Camera.

GRANT Yeah.

RICK I'm not imagining it comes with the Pocket Camera?

GRANT No we don't tend to do that one 'cause that's HD so you can use the Light DaVinci if you like, well hopefully of course we hope people buy DaVinci. The new DaVinci's got recursive color, noise reduction, all kinds of things in the full version. All the editing stuff's in Resolve Light but some of the powerful processing parts like the beautiful noise reductions and that, that's in the full version of it so we hope people run out and buy that one, that's our dream of course that we can build a bigger DaVinci engineering team with the money we get so we always love that. But yeah Resolve Light's great, you just download it and use with the Pocket Camera, that's a good combination.

RICK Well if there's one company that's really pushing this industry forward and really changing it it is you guys. And everyone's got their eyes on what you're doing.

GRANT That's cool, well it's nice when people say that, it's really humbling, I mean that's nice. To think that you can actually make products that help people and they like them, that's a huge thing. When I worked in post-production you could make one colorist happy by changing or upgrading color correction suite but to think that I could make hundreds or more people, thousands of people happy is pretty cool.

RICK Wonderful, Grant, cheers.

GRANT It's good to see you again, yeah, nice to talk.

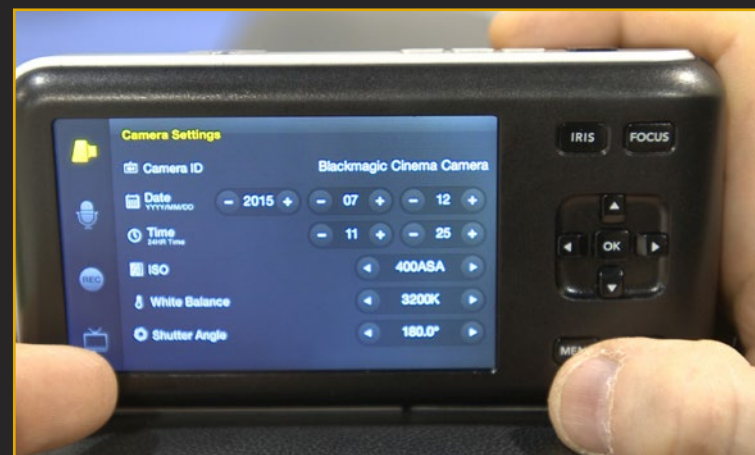
“WE’VE JUST
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A LOOK AT THE MENUS AND THE REST OF THE POCKET CINEMA CAMERA - WHAT WE KNOW SO FAR!

In the hands the camera feels great. Solid, built for action. The camera may look like many other compacts, however this isn't the case. It feels like a metal case, nothing plasticky about this camera. Housed within the body is a Super 16mm sized sensor, the lens mount is micro 4/3 active, meaning the camera talks to the lens.



The screen is bright and useful. Press the Focus button to check focus with peaking (green). Press the OK button twice to punch in on the image to check focus.

Open up the bottom of the camera and you can access the slot for SD card and it here the removable battery will live.

The controls on the side - top to bottom:

- ☑️ LANC - for remote control, external start stop for the camera
- ☑️ Headphone jack 3.5mm
- ☑️ Mic input 3.5mm
- ☑️ Mini HDMI out
- ☑️ 12 volt power
- ☑️ Top view - play controls and the almighty record button.



Looks can be deceptive - this appears to be a simple camera and yet it offers amazing image creation possibilities. The camera even has a built-in intervalometer! There's plenty to get excited about. Expected shipping date - July 2013. Price \$995 USD.





UNTIL THE NEXT TIME...

BRING EVERYTHING NO MATTER WHAT THEY ASK FOR!

Was on a job in a top-notch London hotel this week. I was booked to provide 2 cameras, vision mixer, deck to record, and that was pretty much it. The first day was to set-up and rehearsal. Everything perfect. No technical hitches, everything works, everyone happy, we crash out around 10pm for an early get-up to be onsite, switch on at 7am.

Everything is going too smooth - something must be wrong!

Then I'm asked about recording vox pops. Vox Pops? No-one said anything about this or interviews and any form of audio recording. I was booked with 2 cameras and vision mixer.

All my mics, camera light, everything is not with me. I had thought of packing all the kit though having worked on many jobs with gear spread over several rooms, and we're talking expensive gear, I decided on this job to minimise the kit and lessen the risk of losing something.

That was the fatal decision. Okay not really fatal, but it would have made me look a whole lot better if I had everything with me.

Curiously there is another cameraman on the job - he has provided a camera too - though he wasn't briefed about vox pops or interviews so, guess what, he didn't bring mics, XLRs or other accessories with him either!

It's all in the brief. When you're told what the job is you make a decision on what to bring. I could have brought a jib arm (yes I have one of those too!), dollies, lighting, and any possible combination of equipment and accessories. However, that way of thinking is just a cop-out.

Of course, you can't bring everything! Though you can always bring essential accessories. Mics, cabling, camera light, headphones, a few extra bits and pieces will go a long way to earning points when the gear is needed on set. We're not employed to do what we're told - we're employed to think as well. You need a 6th sense as to what the job needs, not just what the client says you need. Always bring more than less, even if it weighs you down and adds to your heavy load.

We got through the job - the second cameraman was able to retrieve the mics we needed from his hotel room a few miles away. He had to jump into a cab in a break and shoot out and back before anyone noticed. Me - I remained hidden beyond a monitor and vision mixer doing exactly what I was paid for. Deep down I knew I could have done better.

Until the next time.

Rick



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