

Vol. 18 No. 6 | June 2010

dv

digitalvideo dv.com

IN REVIEW

CANON
EOS 7D DSLR

► **CINEDECK**
Cinedeck/
Extreme Recorder

LITEPANELS
Bi-Color Fixture



2010 NAB SHOW WRAP

Highlights & Award Winners



50Mbps MPEG-2 4:2:2

CF Card Recording

MXF File Wrapper

18x HD L-Series Lens

3 Native 1920x1080
CMOS Image Sensors

HD-SDI Output

Genlock Input

SMPTE Time Code In/Out



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EDITORIAL

EDITOR-IN-CHIEF David E. Williams
dwilliams@nbmedia.com

MANAGING EDITOR Katie Makal
kmakal@nbmedia.com

TECHNICAL EDITOR Jay Holben
jayholben@gmail.com

CONTRIBUTING EDITORS J.R. Bookwalter,
James Careless, Chuck Gloman, Carl Mrozek,
Oliver Peters, stefan sargent, Jon Silberg,

Ned Soltz, Iain Stasukevich

ADVERTISING

EAST COAST SALES MANAGER Susan Shores
sshores@nbmedia.com 212. 378.0400 Ext. 528

WEST/CENTRAL SALES MANAGER Jeff Victor
jvictor@nbmedia.com 847. 367. 4073

EUROPE SALES MANAGER Bob Kennedy bken-
nedy@nbmedia.com 011. 44. 1279. 861264

DV EXPO SALES Contact your DV representative

CLASSIFIED AD SALES Jessica Striano
jstriano@nbmedia.com 212. 378. 0467

ART & PRODUCTION

SENIOR ART DIRECTOR Nicole Cobban
ART DIRECTOR Annmarie LaScala

PRODUCTION DIRECTOR Fred Vega
PRODUCTION MANAGER Aaron Stone

CIRCULATION

ASSOCIATE CIRCULATION DIRECTOR,
AUDIENCE DEVELOPMENT Anne Drobish
CIRCULATION MANAGER Kwentin Keenan
CIRCULATION CUSTOMER SERVICE
Michele Fonville

SUBSCRIPTIONS:

DV, P.O. Box 221, Lowell, MA 01853
Telephone: 888-266-5828

(USA only, 8:30 a.m. - 5 p.m. EST)
978-667-0352 (Outside the US)

Fax: 978-671-0460

E-mail: newbay@computerfulfillment.com

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810 Seventh Avenue, 27th Fl.
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Tel: 212. 378. 0400
Fax: 212. 378. 0470
Web: www.nbmedia.com



from the editor



Isn't This the Worst 3D Will Ever Look?

Typically Vegas, many developers and manufacturers exhibiting at the 2010 NAB Show seemingly bet the house on a coming 3D TV future — a gamble that has as yet been neither won nor lost. But I certainly heard plenty of nay-sayers griping about this technological wager, grumbling that they personally would *never* wear 3D glasses to watch a stereoscopic football game, movie, documentary or any other such programming at home.

Why not? Seems like a logical question, right? But, among the 3D-phobic I politely challenged with this simple query, none could respond with anything resembling a reasonable answer. The number-one response?

"It's just pointless."

Is an adoption of 3D today as pointless as color was in the 1960s? Stereo audio in the 1980s? And HD in the 1990s? Seriously, none of these other advances are essential to enjoying high-quality televisual programming, whether delivered via broadcast, cable, satellite or disc. (Classic *Twilight Zone* reruns are still a fave in B&W mono SD.)

So the "pointless" argument just doesn't really wash, does it?

My own theory about this illogical resistance to 3D breaks down into a two-part marketing issue. Firstly, "3D capability" has been added to numerous products in a way that looks like hucksterism of the first order — recalling the shameless advertising that has long been used to sell 3D movies, replete with cheezy "comin' at ya" graphics. The second issue is that many content-creation professionals are openly against having over-hyped technology crassly slathered over a project simply for the sake of a crude marketing hook.

It's borderline pornographic — *especially* if it doesn't even look good. (A point repeatedly made by DreamWorks Animation head Jeffrey Katzenberg during a Q&A presentation at the NAB Show.)

But the technology of today is giving us the worst that 3D TV is ever going to look. And, from what I saw, it still looks pretty damn good when executed well.

High-quality content will, of course, be what ultimately drives the adoption of 3D TV on the part of end users, and the recent announcement that a stereo Blu-ray *Avatar* has been acquired by Panasonic as a customer exclusive for those who buy their sets this fall — and *Alice in Wonderland* by Sony Electronics — helps prove this point.

So what does 3D mean for the independent professional? The readers of this publication? That depends on the speed of the format's widespread adoption. When *The Tonight Show with Jay Leno* became one of the first major network shows to broadcast in high-def in 1999, how many of you thought you would be regularly working in HD? And on HD wedding videos? Yes, it went that far that fast. And 3D may do the same.

David E. Williams
Editor-in-chief
dwilliams@nbmedia.com

Is an
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of 3D today
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the 1960s?
Stereo in
the 1980s?
And HD in
the 1990s?

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Update |



Next-Level Optics Upgrade

One of the common modifications users make to Canon HD SLRs including the EOS 7D to better suit live-action video shooting is a lens adapter, which a lot of folks use to swap the high-end automatic Canon EF lenses for more affordable glass. Most consumer-grade adapters will run you anywhere from \$30 to \$300, depending on the quality, style and vendors, but they can fall victim to the third-party tendency toward awkward compatibility.

Going in the other direction — stepping *up* the lens quality — is another story. There are a couple of PL-mount adapter kits on the market right now, and, unlike adapter rings, these mods actually transform the 7D to accept the added heft and unique physiology of cinema-style PL-mount lenses.

At the top of the heap sits FGV-Schmidle, a Munich-based camera rental house offering a Canon 7D PL mod dubbed the FGV PL7D, which is offered exclusively in the U.S. through Band Pro Film & Digital (www.bandpro.com) and priced at \$7,800. FGV-Schmidle performs a complete,

professional gut and rebuild of the camera's internal components: First, they remove the 7D's sensor, mirror, autofocus unit, ground glass and prism viewfinder. A solid-steel PL-mount and stainless steel tripod mounting block are joined and reattached to the camera. The sensor is remounted onto the sensor carrier inside the PL block. To prevent reflections, the interior of the camera is blacked out with a matte finish. A three-pin Fischer connector for remote operation is installed in place of the optical viewfinder, leaving live view via the LCD screen intact.

"All PL-mount lenses that we've tested so far work with the camera, except of the Angenieux Rouge zoom lens, which uses an extreme retrofocus design, meaning the rear of the lens pokes way out into the camera body," says Band Pro technical consultant Randy Wedick.

FGV's reason for initially choosing the 7D over other, equally capable HD SLRs like the Canon 5D Mk II or 1D Mk IV is in the camera's active sensor size. According to FGV, the 7D's APS-C sensor is closer to the Super 35 3-perf 1.78:1 format than the other two cameras. This creates a depth of field that is much closer to that of 35mm film. Also, at the time, the 7D was the only HD SLR capable of typical film frame rates. As of the NAB Show in April, the company was in the planning stages for a similar upgrade to the upcoming Canon EOS 1Ds4 and 5D3.

—Iain Stasukevich

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Gale Tattersall Director of Photography

www.videography.com/article/95134

The ace cameraman explains how he employed the Canon EOS 5D Mark II DSLR on his network series *House*.

videography

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Gale Tattersall, Director of Photography, 'House' 'Help Me'

By Jon Sisk, May 17, 2010

STORY TOOLBAR email print share this

After cinematographer Gale Tattersall read the script for this season's finale of *House*, he knew he'd have to overcome some unique challenges in his approach to shooting. Much of the drama of the episode, entitled "Help Me," takes place in a small conference room in a hospital building, and the rest of the action needed to embrace the sense of the show's character's internal isolation from the world around him.

Turns out the isolation came in the form of the Canon EOS 5D Mark II. It's a DSLR, so it's not a large image area (that of an APS-C sensor) and it's a 1.78:1 format, so it's not a square image. Tattersall, however, needed a camera that could handle a narrow depth of field to isolate subjects from their surroundings. The key to getting it all was in the camera's internal sensor. Tattersall, in light of this, he had to use a high ISO setting (around 1600) to get the shot. He was shooting in a small room with no windows.

How does lighting work in that tight space? Tattersall: It changes (over the course of the episode), but at the end it's just a few lights and a lot of work to make sure the lighting is just enough to keep the episode of the very subtle.

Did you use any of the adapters that are around to shoot with these lenses? No, the lens came and used Canon 5D lenses. I think they're magnificent, even though there are enormous problems attached to using them. They aren't designed for that. Better movement from minimum focus to infinity is tiny. You can't get the same amount of focus to infinity as you can with a lens.

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The Next Big Thing for Videographers

www.tvtechnology.com/article/99950

Columnist Frank Beacham examines how "solid, paying jobs in journalism (television or otherwise) are disappearing fast. So are jobs in video production, engineering and other facets of what was once termed 'the television industry.'"



CHANNELS AUDIO ENG OPERATIONS INFRASTRUCTURE PRODUCTION INDUSTRY NEWS

The 'Next Big Thing' for Videographers

by Frank Beacham, 04.28.2010

STORY TOOLBAR email print share this

From the comments I've received about recent columns in this publication, there are many people with professional video skills who are out of work and looking for new opportunities. If you're one of them, read on because this article may be helpful to you.

In my career, I've spent a lot of time in journalism (television or otherwise) and I've seen a lot of people in video production, engineering and other facets of what was once termed "the television industry."

I say this because most of the best known media companies are consolidating fast and there's little financial future for most of them. Even if you get a job, the pay is much less than in an earlier era. The situation in the traditional TV industry is just getting worse, and it's not very promising.

So how do you take your video skill set and turn it into money? First, look at small format video. The gear is now cheap and very good. The use of video is growing faster than ever and is poised to replace even more in coming years. Professional skill sets remain essential. It's just the jobs that have changed.

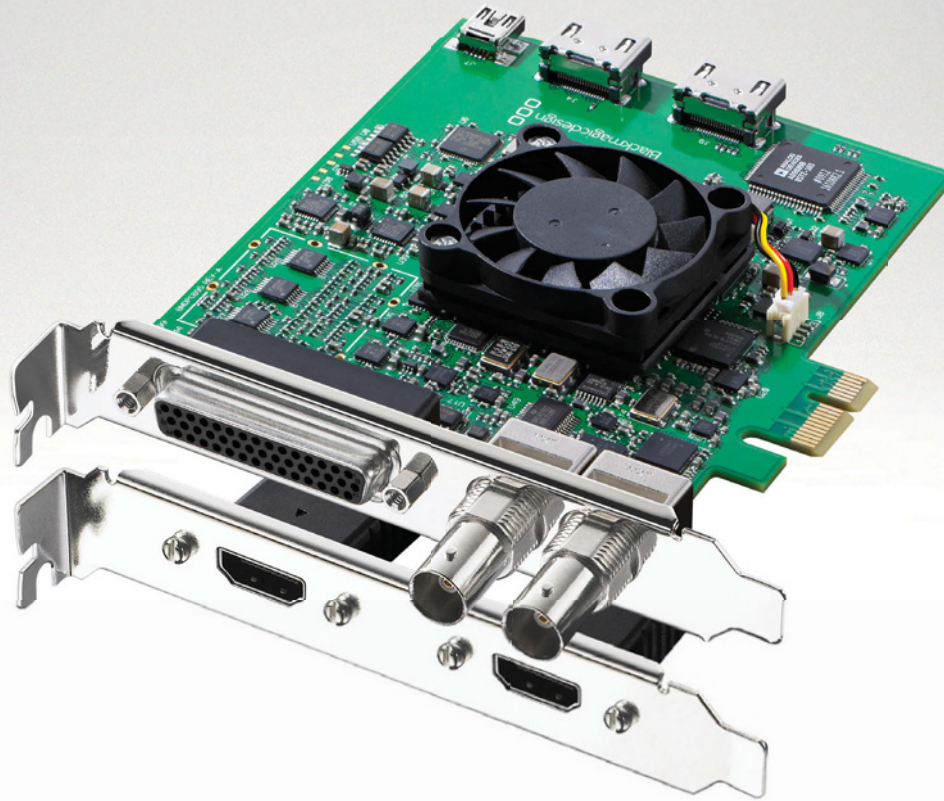
THE GOLDEN TOUCH

So how do you take your video skill set and turn it into money? First, look at small format video. The gear is now cheap and very good. The use of video is growing faster than ever and is poised to replace even more in coming years. Professional skill sets remain essential. It's just the jobs that have changed.

<in focus: Norbert



Company: K-Tek **What It Is/Does:** An accessory management system designed to complement SLR, video-capable DSLR and compact HD video cameras. Norbert's rectangular design and open-frame construction allow for easy access to the camera's controls and connectors. The wide, flat base enables the entire assembly to easily mount on a tripod. K-Tek's optional Dual Handle Kit has two elbow brackets that attach easily to Norbert to enable handheld use. Twin ergonomic foam-covered graphite handles allow it to be maneuvered from any position or angle. Also available separately, the handles can be attached to any side of Norbert, allowing the user to grip the system from above, or even hold the camera upside down or sideways. An optional adjustable camera mounting plate enables use of Norbert with cameras with long lenses and/or external battery packs. **Bottom Line:** It may not look elegant, but this lightweight frame of black anodized aluminum will get the job done. **Price:** \$382 (frame); \$175 (handle kit); \$99 (offset baseplate). **Contact:** www.ktekbooms.com



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Update

Decoding AVC-Intra Made Easy

Expand AVC-Intra-based postproduction with this high-quality solution for viewing and working with files on multiple platforms.

A maker of applications and plug-ins for video, asset management and mobile platforms, Calibrated Software now offers Calibrated{Q} AVC-Intra Decode, the most recent solution in the Calibrated{Q} product family of QuickTime components that enhance professional video workflows.

The Calibrated{Q} AVC-Intra Decode QuickTime decode codec expands AVC-Intra-based post by providing an easy and high-quality way



to independently work with and view AVC-Intra files.

AVC-Intra is an advanced 10-bit video compression technology developed by Panasonic for cameras in the company's professional P2 product line. Calibrated{Q} AVC-Intra Decode streamlines use of

AVC-Intra material by letting users share, view and work with AVC-Intra MOV files in QuickTime Player and other applications that support

QuickTime directly on their Mac or PC systems with up to full 10-bit color depth and without requiring additional software, such as Final Cut Pro. Calibrated{Q} AVC-Intra Decode also

enables cross-platform, standalone playback and use of P2 AVC-Intra MXF files in QuickTime Player or Square Box Systems' CatDV asset management software when used in tandem with Calibrated{Q} MXF Import.

Version 1.0 of Calibrated{Q} AVC-Intra Decode for Macintosh OS X 10.5/10.6 (Intel only) and Windows 7/Vista/XP is available now at www.calibratedsoftware.com.

Half the reason images look good is the glass that's in front of the sensors.

—Producer Randall Dark



Veteran HD Producer Randall Dark Picks XL H1S

A pioneering high-definition video producer for more than 20 years, Randall Dark (www.randalldark.net) has been involved in more than 2,000 HD productions. As someone who has used practically every HD camera system made during the past two decades, Dark reports that he recently became a user of the XL H1S HD camcorder from Canon U.S.A.

"In the early years, a complete HD camera system cost almost \$1 million," Dark recalls. "Prices have declined greatly since then, but when I heard what people were saying about the HD capabilities of the low-cost Canon XL H1S, I assumed that the camera must be for people who didn't need high-end image quality. I decided to test one and see for myself. I had three questions about the Canon XL H1S: Is the image quality any good? Can the video be intercut with footage from the other HD cameras? Is there a market for such a camera? To be honest, I was surprised that my answers were yes, yes and yes.

"I was blown away by the price, quality and ease of use of the XL H1S.

"I have a history with Canon," Dark continues. "I love Canon lenses, which I still use in the high-end HD world. Half the reason images look good is the glass that's in front of the sensors. Lenses are unbelievably important, and Canon makes incredible lenses."

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Anton/Bauer Gets Some Action

When action sports programming producer and star Kevin Cullen hits the road to capture extreme outdoor sports in high-def, his battery of choice is an Anton/Bauer Dionic go. From riding an ATV through the rough country surrounding the source of the Nile in Uganda to snowmobiling around an active volcano in central Iceland, these



We are outside of the working limits of our equipment on pretty much every shoot.

Kevin Cullen, president of Water Productions Corp.

harsh shooting conditions test man, machine and production gear to their absolute limits.

"As many of our programs are captured in very remote locations, we simply cannot have a problem with our camera batteries," says Kevin Cullen, president of Water Productions Corp., producer of *Personal Watercraft TV*, *SLEDSense*, *The Motorhead Traveler*, *MXCulture* and *Grass Roots Racing Television*. "We rely on our Anton/Bauer Dionic gos because they always work. We have produced 156 episodes of our five programs in HD, all powered by the Dionic gos, and they work each and every time."

Cullen uses two different Anton/

Bauer charging systems to keep the juice running: the Dual 2722 for charging and routine maintenance and a "T" Series Twin charger for lightweight portability. As the

very nature of each sports shoot is extremely physical, the Dionic go batteries not only provide the power necessary to capture each event, they strike the perfect weight bal-

ance for the cameraman, reducing fatigue.

Further specs on the Dionic go battery can be found at www.antonbauer.com.



RS
SERIES



250

RS-250
System with floor spreader
RS-250M
System with mid-level spreader

Counterbalance range●
1.8 to 5kg / 4 to 11lb
Payload●6kg / 13lb
Counterbalance●Continuous
Drag mode●2STEP
Ball diameter●75mm
Section●2STAGE

- Continuous Counterbalance
- New Drag System
- Low-temperature Characteristics
- Completely New Designed Tripod

350

RS-350
System with floor spreader
RS-350M
System with mid-level spreader

Counterbalance range●
3 to 7.5kg / 6.5 to 16.5lb
Payload●9kg / 20lb
Counterbalance●Continuous
Drag mode●Free plus 3STEP
Ball diameter●75mm
Section●2STAGE

450

RS-450
System with floor spreader
RS-450M
System with mid-level spreader

Counterbalance range●
4.5 to 10.5kg / 10 to 23.1lb
Payload●12kg / 26.5lb
Counterbalance●Continuous
Drag mode●Free plus 3STEP
Ball diameter●75mm
Section●2STAGE

Update

>forum buzz

Hot Topics from DV's Online Forum — Join the Discussion at DV-Forums.com

TOPIC: Lightweight Battery-Powered Lighting?

osgoodr: I'm leaving for Vietnam in a week — shooting interviews and need some simple battery-powered lighting. I'm interested in the Ikan iLED 155 kit. Anyone use one of these or have any other suggestions?

Jerry_R: I haven't used that one but I have used a couple of the small Frezzi lights, including their HMI and dimmable. I have also used one of the Litepanels on-camera lights and the Zylights. Frankly, the on-camera lights are not a great solution. You need some way to position them as the key unless you are using other lights. If you don't you get the deer-in-the-headlights look, which is not good. If you are shooting in low light, you may also have a problem with squinting, due to the contrast between the light and the background that the subject sees. I would go with three Zgo Zylights (rented) and figure out how to do it right — not just using an on-camera light. www.MSE.com has some arms that I use to position the lights in front and to the side of the camera. You need to decide what compromises you are going to put up with, what you are going to be shooting and how.

osgoodr: Yep — it's all about compromises on this shoot. I've got to travel really light (no pun) and free

from power much of the time. I'm not a fan of on-camera lights but hope to use it as a key or fill with window or reflector.

TOPIC: Canon EOS 5D Mark II or the XH-A1?

HiTech: I NEED EVERYBODY'S OPINION! Which one? Would you get the Canon EOS 5D Mark II or the Canon XH-A1? I will most likely be using it more to film than anything else. If there is any other camera you recommend, please let me know. Any opinion will help. Hope to hear from you guys.

Jerry_R: The A1 is a great tape-based camera, but tape is obsolete. A better choice would be the HMC150 (about \$3,430), or, if you are serious about the 5D price range, then the HPX370 (about \$11,000 including P2 cards and battery). The 7D may be better than the 5D as it can be easily outfitted to take an adapter (Hot Rod Cameras has one for about half the price) for taking PL-mount lenses (you would rent those). You will need to add a viewfinder magnifier (unless you are shooting pretty much static shots) and some support accessories. So that option would be quite a bit more than the HPX370 — which, BTW, is a 2/3" sensor camera with over- and undercrank. So, IMHO, all you'd gain with the HD SLRs is very-low-light capability and better control over DoF.

5

easy steps

3D camera rig

Element Technica, designer and manufacturer of the Technica 3D family of 3D camera mounts, has delivered its 50th Quasar 3D rig.

1 The Technica 3D Quasar mounts full-sized and fully equipped digital cinematography cameras such as the RED ONE, Sony F23/35 and 1500, ARRI D-21 and Genesis in stereoscopic pair configuration. **2** The

Quasar 3D rigs have been adopted by both feature film producers and live sports and entertainment venue productions because of the precision control the rigs afford the stereographer, ease of configuration, and the rigs' ability to shoot in either the side-by-side or beam-splitter mode. **3** The Quasar can be completely set up in under 30 minutes, and converted from side-by-side to beam-splitter mode in less than 10 minutes.

4 Quasar 3D rigs are now in the inventory of camera rental houses serving feature film and OB (outdoor broadcast) sports and entertainment event producers, both in the U.S. and Europe.

5 At the 2010 NAB Show, Element Technica introduced the compact Neutron 3D rig, for smaller cameras. With its ability to mount the smallest HD cameras, including these with 2/3" or 1/3" imagers such as the SI-2K Mini and Iconix, the Neutron is a solution for providing 3D imaging from the smallest form-factor. Find more detail at www.technica3d.com.



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Exclusive: *American Idol* spotted using HD SLRs!

>@trapezeld

Just finished online registration for the office trip this summer to @Siggraph! Can't wait for the technology, L.A., and creative inspiration!

>@adamontherun

Entire last episode of *House* shot on Canon 5D DSLR.

>@mojoproaudio

Mojo Pro Audio wins DV Black Diamond Award at NAB!

>@shannon_pr

Prime Focus expands stereo 3D capabilities worldwide!

>@YourDigiCams

Interview with Wayne Rowe, author of *Zen and the Magic of Photography*

>@BLUWAVETECH

Steve Jobs rips apart Flash and will not use Flash for any Apple products.

>@WebisodeNow

We are looking for the best in Horror Web series www.webisodenow.com

>@CLTFCPUG

#finalcutpro check out www.cltfcug.org for the final "edit off" details! You don't want to miss the new giveaway!

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VIDEO SYSTEMS

Update

videography.com:
**Tech at TEDTalks:
 Video Workflow
 at the Annual
 TED Conference**

When Jason Wishnow joined TED in 2006 as director of film and video, he helped launch



TEDTalks, an online video series intended to open up the conferences to the rest of the world.

Singular Software PluralEyes Review

Singular's PluralEyes does only one thing, but does it so spectacularly that you'll wonder how you ever lived without it. That "one thing" is synchronizing your audio and video clips without you having to worry about such nuisances as timecode or clapboards.

creativeplanet.com:
**Film Directing
 Schools**

Our students don't make student films; they write, direct, shoot, edit, produce and act in professional Hollywood feature films.

2-pop.com:
**Forums: Working
 with Canon 5D
 Mk II Footage**

User recently began working in HD, seeking help working out with the bugs involved with integrating 5D into existing Mac editing setup.

Location Lighting with LEDs



When LEDs came onto the scene several years ago, they were small units without much output. Although they consume much less power than their tungsten or metal-halide cousins, their output was a fraction of traditional sources. But finally, that's starting to change. Read about LEDs coming of age online at www.dv.com/june2010.

dv.com most-read features

DV101 — DSLR Add-Ons & Upgrades

The cost of DSLR accessories can quickly amount to more than the price of the camera. The trick is to figure out what you really need and find the best, most versatile components to fit those needs at a price you can afford.

Modern Editing: What Matters, What Doesn't

Experienced video editors and post house execs discuss which modern editing skills have proven to be must-haves ... and which have proven to be nothing but flashes in the pan.



Introducing Sony's VideON Online Network

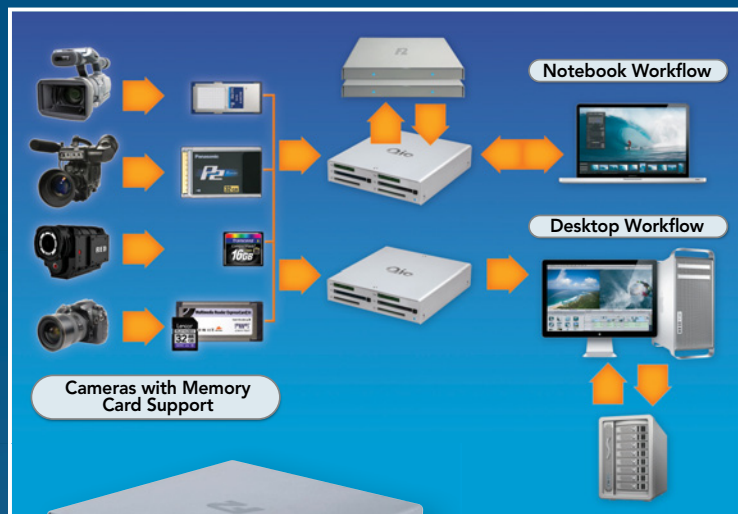
See and share great work, learn new video techniques and connect with others in the Sony professional community.

Qio

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Your Workflow, Uninterrupted.



Four eSATA connectors on the back of Qio enable you to connect up to two of Sonnet's Fusion F2 portable 2-drive RAID SATA storage systems to easily copy files between them.



Multiple Slots, Quick Input and Output

Winner of a 2010 NAB Best of Show Black Diamond award from DV Magazine, Sonnet's Qio™ is a multi-tasking marvel. Qio embraces multiple media card format workflows—its dual P2, SxS™, and CompactFlash® slots plus an SDHC card adapter enable you to offload files quickly and more efficiently. About the size of three stacked CD cases, Qio's rugged aluminum case also contains the heart and circuitry of the acclaimed Sonnet Tempo™ SATA E4P SATA controller. Four eSATA connectors on the back of Qio enable you to copy files between any cards and attached SATA drives or your computer with aggregate bandwidth up to 250MB/sec.

ExpressCard®/34 and CardBus Support

Qio's SxS slots also support ExpressCard/34 adapters, including Gigabit Ethernet, WiFi, USB, FireWire®, and more, while the P2 slots accept CardBus adapters. Qio effectively sextuples the number of expansion card slots available to notebook users, while desktop users may swap adapter cards without opening their computers' cases. How is this possible? Qio's included interface adapter (ExpressCard/34 for notebooks, PCIe for desktops) extends your computer's PCI Express bus to the Qio enclosure, effectively adding expansion slots to the desktop. When it comes to supporting all the different media and expansion card formats available, Qio's got you covered.

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score



PROS: Amazing picture, great sensitivity, large sensor, very low price.

CONS: Poor ergonomics for video work, focus control is difficult with standard and professional Canon EF still lenses.

BOTTOM LINE: A giant leap forward in inexpensive, high-quality, film-like HD video

MSRP: \$1,699

CONTACT: www.canon.com

Sure Shooter

The Canon EOS 7D has its frustrations, but this DSLR is an exceptional production tool.

BY JAY HOLBEN

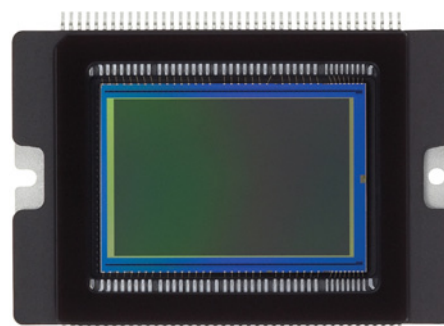
I take great pains to be as thorough as possible with my reviews to consider all the angles and to put the tools through real practical testing. I had the chance to do all of this with the Canon EOS 7D hybrid DSLR/HD camera — and more. Due to Canon's generosity, I've had the camera in my hands for much longer than most reviews would ever merit and I've had the opportunity to do several tests, still shoots as well as photograph a short narrative film for director Jamie Neese.

As with all reviews, there are aspects of the Canon EOS 7D that I am critical about; no product is perfect and no single product can do everything that everyone would possibly want. My biggest conundrum here is that my most significant issues with the Canon 7D arise because I am trying to use the camera for what it was not designed to do. Although the 7D has HD video capa-

bilities — 1920 x 1080 MPEG-4 H.264 AVC format with a Super 35-sized (APS-C) sensor — this is *not* a digital video camera. This is a still camera, and as a still camera, it's fantastic. I have been very happy with the quality, features and performance of the 7D as a still camera. The sensitivity of the chip is astounding, even with the slow 28-135mm or 18-135mm f/3.5-5.6 package lenses.

My critical comments come from the camera's shortcomings when shooting HD video in a production environment. In short, when you use the camera for what it's not really meant to be used for, you have problems. Go figure.

The problems, however, are not insurmountable and, considering the cost of the camera and the quality of images it is capable of, in addition to all of the third-party tools and accessories coming on the market for the DSLR hybrid cameras, most of my issues



The huge 22.3mm x 14.9mm (APS-C size) sensor in the EOS 7D makes all the difference.

quickly become moot.

So, with all that in mind, I'll dive into my thoughts on the 7D. As an HD digital video camera, the ability to have a full Super 35-sized sensor (22.3 x 14.9 mm) with incredible (6400 ISO) sensitivity for \$1,700 is remarkable. The image quality is astounding — even though it's H.264 MPEG-4 4:2:0 video. Color representation and latitude are fantastic. The 7D shoots 1920 x 1080, 1280 x 720 or 640 x 480 video at 29.97, 25, 23.976, 59.94 or 50 frames per sec-

ond. Both 1920 x 1080 and 1280 x 720 are recorded at 330 MB/min (44 Mb/s).

The camera's sensitivity is stunning, and noise levels remain very low. Although I wish it could go lower than 100 ISO, the image is clean all the way up to 1600 ISO, where you start to see some noise, but even at 3200 ISO the noise was not objectionable for most situations. At 6400 it's pretty noisy, but

still better than +9db gain on many other cameras! If you're shooting with the less-expensive EF lenses, which are typically in the f/3.5-5.6 range, you're going to need this extra sensitivity for sure.

As this is a still camera, not a video camera, there are things that are missing that videographers have typically taken for granted. One of the first things I encountered with the 7D was the lack of built-in ND filters. My first



The EOS 7D represents a giant leap forward in inexpensive, high-quality, film-like HD video.

time shooting with the 7D was at a San Diego Chargers game at Qualcomm Stadium. Canon invited me down to test out the 7D on the field, and I was excited to try out the 24p and creamy depth of field with some good sports action. Nope! Sorry, Charlie. With broad daylight and 100 ISO being the lowest I could go, I was shooting 24p video (at 1/30 sec) at an f/22 to try and get a clean exposure. Bye-bye creamy depth-of-field.

The ergonomics of the camera are very rough. Although it's well designed as a still camera, if maybe a tad bit small, it's horribly designed as a video camera. Handholding the 7D while shooting video is atrocious. You absolutely have to have some third-party accessories for handholding — such as Redrock Micro or Zacuto accessories. When mounted on a tripod, there are obvious flaws in the 7D's design, as the

battery compartment is at the base of the camera and the it has to be removed from the tripod to exchange the battery. Further, in movie mode, the batteries just get devoured. You'll get an hour and a half per battery in movie mode, at best.

One of the biggest issues with the 7D — and it's a significant one — is focus. Focus is extremely difficult to control in many respects. Videographers may not be used to the limited depth of field of the larger sensor — where focus is even more critical. The EF lenses, even the professional "L" series, are primarily designed for autofocus use, and their manual focus abilities leave much to be desired. The focus scales on these lenses are compressed, not expanded (as on cine-style lenses). They're typically in small windows on the top of the lens that are impossible for an

operator to see and extremely difficult for a camera assistant to see. The best solution is to utilize an external monitor — both as a viewfinder and as a focus assist. Fortunately, unlike with the EOS 5D Mk II, the signal coming out of the 7D's HDMI port is true 1080i, so you can use an external monitor for focusing, such as the new Marshall Electronics field/camera-top monitors.

If you're a serious owner/operator, you'll want to look into the new EF-mount prime lenses offered by both Zeiss and Schneider, introduced at the recent NAB Show.

One of the many nifty features of the 7D is Dual-Axis Electronic Level display. In Live View mode, the leveling feature looks much like an airplane's attitude indicator, with its artificial horizon line. The lines light up green when your pitch and roll have settled into a nice even state.



Linking Up

Find more links regarding the 7D online at dv.com/june2010.

I didn't want to give this camera up. Despite its shortcomings, the 7D represents a giant leap forward in inexpensive, high-quality, film-like HD video. Be cautioned, however, as you're likely to spend four or five times the cost of the camera in accessories to make it truly production-friendly. **dv**

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10 NLE and Plug-in Updates from NAB

ITEM/ CONTACT	COMPANY	MSRP	WHAT IT IS & WHAT IT DOES	
1stVideo	VeriCorder	\$19.99		The first NLE for the iPhone 3GS records video at 640x480 from the built-in camera, or you can import a movie. Edit, add text and titles. E-mail or upload to YouTube or your Web site. Must be seen to be believed. VeriCorder will also offer 1stVideo Net for workgroup collaboration or newsroom/server applications. This is a breakthrough product.
www.vericorder.com				
Final Cut Studio 3	Apple	\$999		What's new at NAB? Nothing. Just a maintenance upgrade prior to the show. But Apple is still the 800-pound gorilla in the room even when not in the room. The evidence of Final Cut Studio was in virtually every booth. Avid will now import ProRes, and the new ARRI Alexa camera has a ProRes option. New control surfaces for Color and Soundtrack Pro appeared. One doesn't need "new" in order to be noteworthy at NAB.
www.apple.com				
Media Composer 5	Avid	\$2,495		Media Composer 5, introduced at NAB, includes support for ProRes through AMA, in addition to other codecs. MC 5 breaks the mold of Avid's exclusive requirement of its own branded hardware. Both PC and Mac users can access video out through the Matrox MXO2 Mini. ProRes ensures compatibility with Apple's über-codec. Trim on the timeline. A whole host of new features reassures even skeptics that Avid is determined to maintain its position.
www.avid.com				
Adobe Premiere CS 5	Adobe Systems	\$1,899; upgrade from \$599		Perhaps the most extensive upgrade to Creative Suite ever. In addition to the feature set, the most noteworthy add is 64-bit operation with Mac or PC 64-bit OS. This allows addressing of all available RAM and results in considerable speed increases. Premiere handles any files up to 4K and takes H.264, REDCODE RAW and AVC-Intra (all without rewrapping). With compatible Nvidia graphics card, Premiere accelerates playback via Mercury Playback Engine. Photoshop boasts content-aware fill and After Effects' rotobrush is nothing short of magic.
www.adobe.com				
Boris Continuum Complete 7	BorisFX	From \$995		New for NAB 2010, BCC 7 is advertised by Boris as the Swiss Army knife of visual effects. Now also 64-bit aware for CS5. New plug-ins in BCC 7 include a real-time color corrector, video noise reduction, complete keying suite, audio-driven keyframe generator, and a spline-based warping tool, among others. I contend that if you are going to purchase only one plug-in package for Apple, Adobe or Avid, BCC is your choice.
www.borisfx.com				
Lock & Load	CoreMelt	\$149		CoreMelt produces an innovative line of creative visual effects that render quickly and cleanly. A video stabilization and rolling shutter reduction for After Effects and Final Cut Studio (FCP and Motion), Lock & Load is particularly important for DSLR shooting. It has saved a few shots for me. Quick rendering. Unlike FCP's stabilization, which analyzes the entire clip, Lock & Load does not waste time; it analyzes only from in->out points.
www.coremelt.com				
Luca Light Kit	Luca Visual FX	\$49		These lighting effects for AE, FCP, FCE and Motion work as a component of FxFactory from Noise Industries, whether the free version or pro version. Consists of nine unique lighting effects/transitions with gradients, vignettes, flicker and stylized effects. Packs a lot of punch for something so reasonable, and renders lightning (so to speak) fast.
www.lucasplugins.co.uk				
Rolling Shutter	The Foundry	\$500		Capable of extremely precise correction of rolling shutter effects for AE, PC or Mac, Rolling Shutter joins Keylight and FurnaceCore for FCP as plug-in offerings from this high-end FX house — which also brought us Nuke, among other industry-standard compositing applications. Rolling Shutter utilizes a motion estimation algorithm to predict distortions caused by large CMOS imagers to provide extremely accurate correction.
www.thefoundry.co.uk				
Monsters GT	GenArts	\$99		An AE plug-in to complement or work independently from Sapphire, Monsters GT previously was available only on Smoke or Flame but now is available for PC/Mac. Includes NightVision, CCTV, Warps and Distorts, Fluid simulations, and particle generators/trails. Another example of how the highest-end products are finding their way to the desktop. I wrote several years ago that Sapphire is the best effects plug-in package I've tested. And I stand by that.
www.genarts.com				
Nodes	Yanobox	\$99		Final Cut or AE (PC/Mac). Used to build text and graphics into 3D animations, this plug-in works with either the free or pro version of Noise Industries' FxFactory. Utilizing GPU acceleration, Nodes creates lines, boxes, bubbles, tubes to create attention-grabbing text effects. Create a "node" and map a symbol, graphic or text to it. A unique product that can help achieve a very stylish look.
www.yanobox.com				

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Potent Portable

The next phase in “smaller, faster, cheaper” direct-to-disk recorders.



BY MICHAEL HANISH

The unveiling of the Cinedeck recorder set a new standard for what is possible with a portable recorder in terms of features, functionality, design and price. The Cinedeck/Extreme, the first of three planned models which all will have the same physical shape but different recording capabilities, was co-developed with CineForm and uses the platform-agnostic and visually lossless CineForm Digital Intermediate codec. The Extreme model records up to 2K resolution at 12-bit 4:4:4 or 10-bit 4:2:2 quality, in .MOV or .AVI format.

The Cinedeck is a 5" x 8" x 3" compact computer with a 1024 x 600 LCD touch screen on the front. Sharing the front panel is a vertical row of buttons to change modes. I/O, hard drive (SSD) and power connections are on the left and right sides, and on

the back is a built-in Anton/Bauer Gold Mount or V-mount battery mount. The unit weighs about 4 lb. without batteries, consumes an estimated 50 to 65 watts per hour while recording (depending on data rate and encoding type) and roughly 35W/h while idle, and will run on 9-25V from either a battery or the included wall adapter. The unit ships with a dock to allow mounting of the drive onto a host computer for transfer and editing.



I/O includes HDMI, HD-SDI/SDI, LAN, and analog sources and destinations at SD and HD frame sizes and a wide variety of frame rates, as well as a headphone jack to monitor audio, external computer and NTSC/PAL monitor ports, an eSATA port with port multiplier and RAID support, two USB ports, and a tethered remote port. Onboard, real-time up- and down-conversion, de-interlacing,

3:2 pulldown removal and 23.98 to 60i conversion on payout are built in.

When boot-up is complete, the user is presented with a bright LCD screen showing the selected input. Unit info and status are displayed along the top of the screen, including operating temperature, clip name, frame size, rate, and codec choice, and media space available. Soft buttons along the right side offer choices of aspect ratio and grid overlays — with more functionality and features to be added by the time you read this, including image analysis tools such as waveform, histogram, spectrum analyzer, and zebra, and edge detection focus tools; the left side shows audio meters. Timecode is displayed at the bottom.

I shot two jazz concerts with the CineDeck, attached to top hot shoe of my Sony PMW-EX3 via SDI, with the camera on sticks on a small dolly. With a few pumping iron sessions, I could have worked the show handheld, but the package felt too heavy for me to be comfortable. Operating Cinedeck is a pleasure. Mounted on top of my rig, I could easily use it for critical focus while shooting and file-based review during breaks in the action. One thing that caught me by surprise while shooting in a live

score



PROS: Highest quality, flexible I/O, easy to use, compact.

CONS: Minimal documentation, somewhat high power draw, heavy for handheld use, still some unimplemented features.

BOTTOM LINE: Sets new standards in what is possible for an extremely portable recorder.

MSRP: \$7,995

CONTACT: www.cinedeck.com

performance situation, although it shouldn't have, was fan sound. Cinedeck is a compact (and densely packed) computer, in need of cooling during operation; fortunately, there is a software panel to control both fan speed and the alarm that results when the unit gets too warm. I'm told that on the shipping unit the cooling system has been revised to cut noise considerably. Since the LCD screen provides a wide angle of clear and accurate viewing, and the unit is so simple to operate, the Cinedeck is a joy to use, even in the “live” situation of shooting an event. The files were noticeably sharper and cleaner than files recorded to my camera's media cards.

Cinedeck is a big-league disk recorder at relatively minor league prices, the next phase in “smaller, faster, cheaper” direct-to-disk recorders. The functionality and feature set would be enough to make this unit attractive to production and postproduction teams. **dv**

The Cinedeck is a joy to use, even in the “live” situation of shooting an event.

score



PROS: All the advantages of LED fixtures: low power consumption; virtually no heat; bright, soft output. Versatile with mixable color temps, lightweight.

CONS: Expensive. Illumination drops off dramatically, making it useful for close-up work only.

BOTTOM LINE: An excellent lighting option

MSRP: \$2,995

CONTACT: www.litepanels.com

Full-Spectrum

Adjustable color temps make this a versatile pick.

BY CHUCK GLOMAN

The Litepanels 1x1 Bi-Color, an LED source that offers both 3200° K (tungsten) and 5600° K (daylight) illumination, is an extremely versatile fixture that consumes very little energy (only 45 watts), gives off no heat, lasts up to 100,000 hours, is dimmable in both daylight and tungsten (or mixes both at the same time), runs on AC or DC, and gives off a soft, even light.

Great for portraits or interviews, the Bi-Color features 1,128 light-emitting diodes (564 daylight and the



other 564 tungsten-balanced), resulting in a surprisingly bright source. The LEDs reside behind a clear piece of plastic, which has a slot for the optional six-piece CTO or six-piece CTB gel set for additional correction.



Placed 4' from a subject at full illumination, 100 footcandles of light (1,100 lux) will bathe your talent in a soft glow. Moving the light back to 8' cuts the output by more than half (34 footcandles or 370 lux), but LEDs are meant to be used up close.

Drawing less power than a 50W incandescent lamp and generating virtually no heat, you can use the Bi-Color all day with no discomfort to either the talent or your electric bill. **dv**



More Online: For more on the Bi-Color, see our June issue URLs at www.dv.com/june2010.

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Under the Hood

Car expert Craig Lieberman is geared up for viral video production.

"Viral videomaking" has become an industry buzzword, although few content creators can actually put their finger on exactly how it works or what's entailed in doing it successfully. Craig Lieberman, on the other hand, is one of the few who can.

A self-proclaimed "car nut" with a marketing and advertising background who first put his knowledge to use as a technical advisor on two *Fast*

were compelling, cool to watch, provided good branding for the company and provided a call to action so that advertisers could track the results? My business took a new direction and it changed my life."

The first hurdle Lieberman had to overcome was one of perception. "The challenge with making viral videos is that [they] need to be broadcast quality. [Based on] people responding to

For most of us, this is our passion. We don't want to make our living any other way.

& *The Furious* feature films, Lieberman combined those elements in 2004 to create videos for the automotive aftermarket sector, and a new business model was born.

"I remember a moment of enlightenment when an ad sales guy approached me to buy print ads in his magazine," Lieberman recalls. "I saw that in the automotive sector, there was an untapped opportunity to reach large audiences over the Web. YouTube had become a dumping ground for crummy videos related to my exotic car hobby. The bar was set really low.

"What if," Lieberman asked himself, "someone created videos that

Craigslist ads, there is still a perception that videographers are only worth \$100 a day, 'work for credit', or the promise of new work. Combine that with a 'race to the bottom' — whereby amateur videographers proclaiming to be professionals are responding to such ads — and you can quickly see that costs are up while the perception of what we should charge is going down. There's the challenge: How do you break through this perception? You get what you pay for, always. That said, we work as economically as possible. We're new to the game, so we have to."

To that end, Lieberman relies on modern, low-cost HDV hardware such as the Canon XH A1 and the Sony PMW-EX1 as well as "a dozen support cameras" in addition to a full range of support gear including a Steadicam and a boom with jib arm.

As a die-hard PC guy, Lieberman



>gear used

CAMERAS: Canon XH A1, Sony PMW-EX1 **EDITING:** Apple Final Cut Pro **PLUG-INS:** Noise Industries FxFactory

started out learning on Sony Vegas but expanded to Adobe Premiere when he first opened his business. With his PC unfortunately too outdated to be used in an efficient workflow, Lieberman switched over to the Mac and initially struggled to learn Final Cut Studio sans formal training.

After mastering the basic software, Lieberman soon discovered the joy of templates and plug-ins, but he didn't relish the exorbitant price tags

attached to most of them. "With a few clicks, I found Noise Industries," Lieberman says. "I downloaded their trial version of the FxFactory engine, and I was hooked." Noise Industries' flagship product, FxFactory, powers hundreds of plug-ins for Final Cut Pro, Motion and other host programs. The innovative developer of visual effects tools for postproduction professionals allows potential buyers to install and try out hundreds of their plug-ins before committing to a purchase.

Turning back to viral videomaking, Lieberman is quick to remind us that it's finally being taken seriously by big business: "Even Lamborghini is making videos targeted specifically at the Web." **dv**



You'll find links to Lieberman's videos at www.dv.com/june2010.

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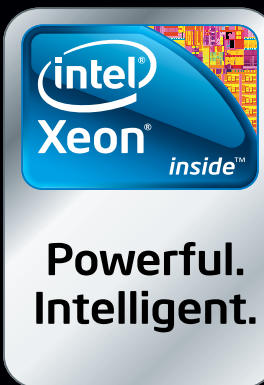
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- Sample-based audio editing, 5.1 mixing, and multichannel mastering at 64-bit float /192 kHz resolutions.
- DVD and Blu-ray Disc™ authoring and encoding, including full Dolby® Professional AC-3 Encoding license.
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- DVD-RW Drive
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Delays in Adobe long-promised mobile Flash 10.1 have left many skeptical that it will ever be suitable for mobile applications.

for a new player format. HTML5 may be the answer to the Mac users' prayers: being able to view video content on their iDevices. The standards for HTML5 are still in the draft phase, however, and although it is proposed to have a single video codec standard, one is yet to be decided on. For a time, Xiph.org Foundation's Theora codec, an open source, license-free format that has been said to be close to MPEG-4, was positioned to be the codec of choice for HTML5, but not everyone felt it was good enough. Theora doesn't have all the features the higher-end codecs have and isn't as good as H.264. In addition, although Theora is an "open" codec, there are considerable legal disputes about potential patent infringements with the format. Current drafts of HTML5 are a little more vague: "We need a codec that is known to not require per-unit or per-distributor licensing, that is compatible with the open source development model, that is of sufficient quality as to be usable, and that is not an additional submarine patent risk for large companies. This is an ongoing issue."

Netflix, one of the early adopters in Internet delivery, recently announced that in the last year, more than 55% of its membership has tried the Watch Instantly online streaming option. Netflix uses Microsoft's Silverlight as its delivery engine and has partnered with many set-top providers to stream its content. TiVo, Xbox 360, Roku and, since very recently, Nintendo Wii consoles all support Netflix Watch Instantly

The Skinny on Streaming

Some thought on the future of Web video — and how Apple may change it all.

Streaming video is the future of home entertainment — as the DVD slowly dies off, downloads and streaming will fill the gap. So what's happening in the world of streaming video and what does the future look like?

I've heard whispers of HTML5, the fifth generation of the language of the Internet, supporting a video tag that would stream various video formats in browsers without requiring a third-party player. The techies in the Blog-o-sphere are calling this the "Flash killer."

Although Adobe's Flash has been a resident king on the Internet for quite some time now — especially as the fundamental basis of YouTube's video empire — it does not play well with Apple's OS X operating system. In addition, the rise in iPhones, iPod touches and now iPads — none of which support Flash — has Mac users scrambling

movies. The Apple iPad also supports Netflix Watch Instantly, and Steve Swasey, vice president of corporate communications for Netflix, has said that they're working on iPhone and iPod touch compatibility as well. Could that mean that Silverlight might also help be the end to Flash? Silverlight was *supposed* to be Microsoft's Flash Killer, but it was really no more than a fizzle in the pan. If not for Netflix's use, it may have shriveled up completely.

Another nail in the coffin for Flash Video could be YouTube's conversion to H.264 (primarily for compatibility with Apple devices). The online video giant is starting to dabble in HTML5 as well play videos *without* using Adobe's Flash player. The beta site page for YouTube's new wave option — www.youtube.com/html5 — only works with Google Chrome, Safari and Internet Explorer with Google Chrome Frame. We Firefox users are out in the Flash cold for the time being.

CBS has begun testing HTML5 playback to stream shows for the Apple iPad, as well. Episodes of *CSI: Miami* and *The Young and the Restless* have been marked as "iPad-test."



Some of the problems with Flash have been stated as security risk and, especially where mobile devices are concerned, battery life. Delays in Adobe's long-promised mobile Flash 10.1 have left many skeptical that it will ever be suitable for mobile applications. Apple's CEO Steve Jobs has commented that Flash is "the number one reason Macs crash." In addition, he commented that Flash, according to the antivirus giant Symantec, has "one of the worst security records in 2009." Flash uses software to decode and play video, which eats up battery life on mobile devices. To prolong battery life, the decoding

needs to be done on the hardware level.

In an interesting turn, Google announced that its Chrome browser will ship with Adobe Flash built in: no need to install, no need to update, it's integrated into the browser from the get-go.

Hulu, home of NBC, ABC and Fox online, currently the fourth most popular streaming site (behind YouTube, Vimeo and Metacafe) also uses Flash. There has been talk of Hulu creating a subscription-only application specifically for the iPad, but as of now, that is only speculation.

What might the future of streaming video look like? Know, for sure, that the Apple iPad will have significant influence over what happens to video content online. More than likely, H.264 will emerge as a favorite codec and HTML5 video tags will likely replace third-party players.

If so, Flash is likely to go the way of the dodo. **dv**

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Above: Doing a demo with Tiffen's new Steadicam Tango crane arm. Above, right: Canon's DSLRs were omnipresent on the show floor. Photos by Carl Mrozek



(ALMOST) LIVE FROM THE NAB SHOW

The DV team, including editor David E. Williams, technical editor Jay Holben, and contributing editors Carl Mrozek, Oliver Peters, Ned Soltz and Stefan Sargent, made regular blog reports from the 2010 NAB Show in Las Vegas from April 11-15, highlighting new tools and technologies and events of interest to our readership. Here are some highlights from those reports.

APRIL 11, 8:17 A.M. EMBARGO ALERTS AND OTHER NAB THOUGHTS

I was only out of touch for three and a half hours on my second leg from Chicago to Vegas when I arrived to hear of Sony's announcement of the PMW-320 XDCAM camera. I personally shoot an EX1 and an EX3 but really like the feel of a shoulder-mount camera. The PMW-320 is the same form factor as the 2/3" PMW-350 announced some months ago and shipping now. But it retains 1/2" chips. Shipping in August for \$14,800 with kit lens; \$12,800 without.

Several days before NAB, Panasonic announced the HPX370, improving on the HPX300. The 370 improves some of the skew issues that some users experienced at 1080 24p formats and incorporates a new 1/3" CMOS chip block with greater low-light sensitivity. It retains the DVCPRO HD or AVC-Intra options.

We knew for several weeks about the pending JVC announcement of the HM-790, offering additional features for studio, ENG and EFP applica-

tions beyond the wildly successful HM-700. But we honor silence when requested and now can begin to discuss it both online and ultimately in print when either I or one of our other writers has the chance to put this new JVC offering, as well as the new Sony and Panasonic, to the test. — Ned Soltz

APRIL 11, 2:45 P.M. PHONETIC SEARCH FOR FCP

"get" is a phonetic search tool that uses patented technology developed by Nexidia. This is the same basic technology that has been licensed to Avid for its ScriptSync feature. Many FCP editors may desire a tool like ScriptSync for Final Cut, but in reality, linking media to a "marked-up" transcript visible in your bins isn't possible because it would step on Avid's patents.

Instead, get allows you to search media by keyword and delivers that media based on the accuracy of the matches. In this way, get works much like a Google or Spotlight search. The difference is that Nexidia technology is

used to search and index your media phonetically. From the initial information I've seen, it appears to work at the Finder level outside of FCP, so you can use get to find the media anywhere on your system and then drag the matching clips into an open FCP project. — Oliver Peters

APRIL 11, 11:58 P.M. PANASONIC GOES GA GA OVER 3D

Last year, the empty-shelled predecessor of the AG-3DA1 3D camcorder sat sadly in a dark case in the Panasonic booth — as kind of the crazy cousin — and thus didn't attract much attention or generate much buzz, even within Panasonic. I had a hard time finding anyone to brief me on even the rudiments of this odd-looking double-barreled camera. What a difference a year makes. This ugly duckling of a camcorder occupied center stage at Panasonic's NAB press conference as the centerpiece of their multifaceted and user-friendly 3D production strategy.

To prove their user-friendly point, Panasonic

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*Some exclusions apply



Panasonic's focus on 3D production had NAB visitors donning glasses to get their first look at stereo TV — here with footage taken with the new AG-3DA1 camcorder. Photo by Carl Mrozek

put beta models of the AG-3DA1 into the hands of several filmmakers and asked them to take it out for a test ride in Vegas and see what it could do. They got a quick-start course before setting off, but not much more. Pierre des Lepinois, HD and 3D pioneer and founder/owner of Evergreen Films, raved about the 3DA1's compactness and portability: "So far, we've been using big HD cameras on big 3D rigs. As a result, it takes awhile to set up and execute each shot. Typically, we can only do a handful of 3D setups in a day's shooting. With the 3DA1, we were able to do multiple setups in a few locations in a day. It completely changes what's possible."

First impression: this camera is capable of some beautiful, even inspiring 3D, but there is a learn-

ing curve. For a mere \$1,000 down payment (and another \$21K later), you can be one of the first to shoot 3D the easy way—starting in early fall—and learn the dos and don'ts of how to get great 3D.

APRIL 12, 9:18 A.M.

SONY HIGHLIGHTS

Sony announced a partnership with ESPN in the launching of ESPN 3D broadcasting. DirectTV will be the first provider to distribute ESPN 3D content. Sony was showing coverage of the Masters Tournament from Augusta both on a projection screen in the press conference (a 4K digital projector — very sweet) and on consumer Bravia 3D LCD panels. In the booth, Sony was showing 3D beam-splitters from 3ality. Again, lots more than just the

splashy 3D emerged from Sony. The new HDCAM SR camera SRW-9000PL not only has a professional lens mount but also incorporates a 35mm chip. The concept of large chips in video cameras is becoming reality. And for the future, Sony unveiled very quickly what was described as an "affordable" 35mm chip camera. It looked like a PD170 body with a longer interchangeable lens, matte box and follow focus (those are most likely optional). Let's go on. How about an upcoming HDCAM SR Lite format, MPEG-4 with data rates of 880, 440 or 220 MB/s? How about monitoring acquisition with the first OLED monitor, the 7" PVM-740? In the XDCAM line, the PMW-320 joins the EX1, EX3 and PMW-350. It has the same shoulder-mount form factor as the 350 but with 1/2" rather than 2/3" chips.

Finally, Sony has a new online network for training and showing videos, VideoOn. Check it out at www.sony.com/videoon. — Ned Soltz

APRIL 12, 9:45 A.M.

AVID COMES ON STRONG

The first of their announcements is what Avid is calling an Integrated Media Enterprise. It's less of a

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While there was plenty of new gear on this year's NAB Show floor, peer networking was one of the most important aspects of the event. PHOTO BY CARL MROZEK

single product and more of a concept or roadmap for the future. It will become the framework for an ecosystem of products encompassing media management tools and professional services by Avid. This will eventually evolve into products for editing "in the cloud" and builds on Avid's recent purchases of Blue Order and Maximum Throughput. At its core, this is about asset management and will be based on a number of products under the umbrella of the Interplay family. Interplay has been known as Avid's asset management and search tool used for news. That software now becomes known as Interplay Production. This will be joined by Interplay Media Asset Manager, a more encompassing product designed to catalog, track and search for media according to a whole range of rich metadata.

A more tangible product announcement for most editors is the release of Media Composer 5, Symphony 5 and NewsCutter 5. This software release may prove to be one of the most important Avid versions in many years and significantly raises the bar in the competition with Apple's Final Cut Pro. It checks off many of the common wish list items from Avid editors. Highlights include new format support, such as HD-RGB, QuickTime (ProRes and H.264) and RED support through Avid Media Access (real time, no transcoding required), as well as native AVCHD. — *Oliver Peters*

APRIL 12, 11:15 P.M. AROUND THE SHOW FLOOR

Last year, to the surprise of industry observers, Blackmagic Design purchased DaVinci. This year, Blackmagic is bringing to market a standalone, software-only version of DaVinci Resolve 7.0 for \$995. While not the full Linux system with scalable multiple GPU capabilities and with control surfaces, standalone Resolve nonetheless is the full DaVinci color application. And it works with the relatively



inexpensive (\$1,795 list) Tangent Wave control surface. Blackmagic each year seems to introduce products at reasonable price points but with strong features. This year, they are first out of the box with USB 3.0 devices. UltraStudio Pro at \$895 is not only a USB 3.0 device, but it incorporates 3G HD-SDI and HDMI I/O in a stylish upright design. Intensity Shuttle at \$199 is a full 10-bit HDMI I/O device, USB bus powered and USB 3.0 interface to computer. And it's only \$199. Last year, the UltraScope package was a big hit. This year, Pocket UltraScope, a \$595 external device, plugs into any USB 3.0 computer and accepts SDI signals. DeckLink HD gains 3D capabilities in the \$995 DeckLink HD Extreme card with 2K and Dual Link SDI output ... including 3D. Or how about a new version of HDLink Pro for \$595 with 3D output? Also featured were a Smart Control push-button panel for their hardware video router and a whole new Micro Videohub, a 16x16 3G SDI appliance for \$1,995. And the big announcement in small packages at low price: an external H.264 Pro Recorder converter for \$349. Check it all out at www.decklink.com.

And so many other things on the floor... CineForm is now shipping its Neo3D application, and it works with the Tangent Wave surface.

SmartSound is adding vocal music to Sonicfire Pro. Two CDs are currently available.

The Petrol Cambio Carry and Shoot bag looks like a roll-aboard suitcase. But its handle raises to become a tripod extension, tripod legs come off the back and the wheels pull out for stability. It looks like a Transformer!

Shadowstone LED is showing an 8K lumen high-CRI Fresnel light called Reveal Studio. Price is \$3,400.

Litepanels basically started the whole pro LED movement, and it has several new offerings. I've reviewed and have been using the Litepanels Micro Pro on-camera light. I don't leave home without it. They've now added a "dual" version suitable for your DSLR. "Dual" means it is a flash when in still mode, or continuous light — your option. Litepanels as well has introduced LED lighting with Fresnel lenses in their Sola series ranging from the on-camera Sola ENG for \$649 to a 200 watt (2K equivalent) Sola 12 to be priced right around \$6,000.

Then there is always the fun product on the floor that already has customers lined up and ready to buy: Go Pro Wearable HD — under \$300. Strap this little waterproof HD camera on your helmet, chest, surfboard or Ferrari and you're now a human camera. It is definitely the day's cool-factor winner. — *Ned Soltz*

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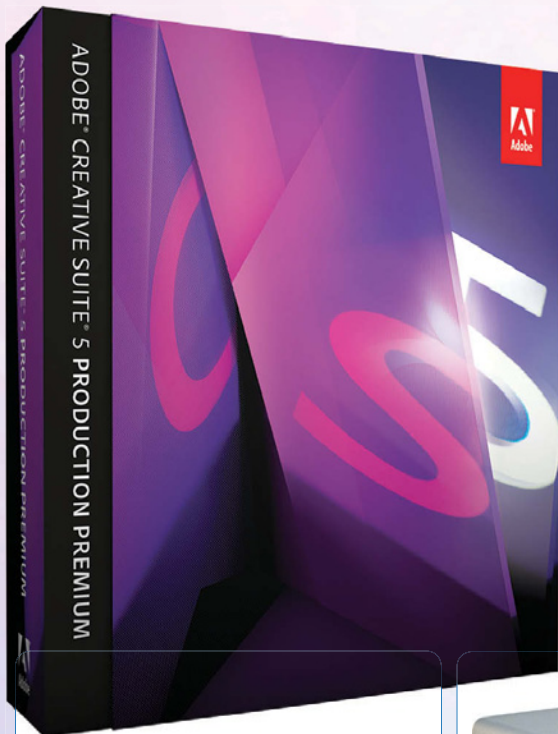
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It's an HD world, and the time has come for you to step up to HD! But which camcorder do you buy? What format to choose? Are some HD formats better than others for editing and producing your video? This guide will help give you the background info you need to make educated purchase decisions.

Videoguys' System Recommendations

Many computer software and hardware vendors will list a minimum system spec that is often not adequate. While you will have enough horse power to make them run, you may not get the full advertised performance and you will be disappointed. This is why we have chosen to post our own minimum recommended system for the latest new NLEs. We are confident that if you follow our guidelines you will be very happy with your new NLE purchase.

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Desert sunrise, Arctic tundra, nighttime urban streets: the look of your footage defines the mood. Now you can define the style of your video or film, regardless of on-set conditions, with powerful imaging tools. Choose from 100+ Look presets, to help set the mood for your next production!

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The new Alexa digital cam had plenty of people buzzing at the ARRI booth. Photo by Carl Mrozek

APRIL 13, 2:15 P.M. MORE FLOOR FINDS

Ever had a camera freeze in the cold? Check out International Supplies. This product may not even be on their Web site yet, but soon they will be shipping the Camera Warmer in sizes suited for the smallest cameras up to full-size shoulder camcorders. The concept is simple, really: Craft a waterproof, snap-on covering for the camera. Sew pockets inside

the covering for strategic areas such as the battery. Go to the pharmacy and buy a few \$1 instant heat packages. The instant heating packages will keep the camera above freezing for up to nine hours. If the problem is only moisture, not cold, just don't add the packets. Priced from \$130, this product will be very useful.

Pro Prompter gives users another reason to buy an iPad as their line of teleprompters is based

around Apple's new device. With an upcoming software update, you will be able to sync text on your iPhone to the iPad for output to the prompter. Their "presidential" floor standing model sells for \$699. A basic camera mount starts at \$850.

I've long been a fan of the NewTek TriCaster, having reviewed both the TriCaster and its slo-mo/fast-mo companion, the 3Play. Today I got an up-close look at the \$25,000 model 850, which has eight video inputs in addition to the usual complement of DVR and other sources. This really takes live Webcasting to the level of high-end production.

Saw an Avid Media Composer 5 demo today: ingest of any number of formats into an Avid bin seamlessly via AMA, put mixed codecs and frame rates on the timeline, preview via the Matrox MXO2 Mini, trim footage within the timeline. For me, this was the biggest news of the show. — Ned Soltz **dv**



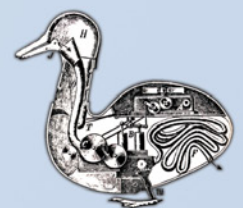
More Online: You'll find our full NAB Show coverage at www.dv.com/june2010.

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Introducing the Safe Harbor Tsunami with Adobe CS5 and NVIDIA® Quadro® by PNY Graphics

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NVIDIA Quadro FX 3800, 4800, and 5800 graphics cards by PNY are the driving force of the Mercury Playback Engine, with GPU-accelerated effects taking the load off the system processors to deliver a feature-rich editing experience like NEVER before.

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Viewcast Osprey Cards

The Osprey line offers a wide range of options for PC users to do live video capture and streaming, from the entry-level Osprey 100 to the Osprey 700e HD with Digital SimulStream that can output multiple resolutions and formats simultaneously including MPEG-4, Adobe Flash and Windows Media. Great for Webcasting or Video-on-Demand.



Black Magic Design UpDownCross

Mini Converter UpDownCross provides an easy way to convert between SD and HD video formats as it includes a full up, down and cross conversion, as well as full NTSC/PAL standards conversion. Works at the highest 10 bit SDI video quality, with superior multi tap image filtering and processing.



Matrox Convert DVI

Converts high-resolution DVI sources into HD or SD video for broadcast, display and recording. Create broadcast video from computer games, YouTube videos, Google Earth, web browsers and more. Outputs to HD/SD SDI, HD/SD component, S-video and composite. Downscale 1080i HD to 720p or SD video. Operates with PC computer or in stand-alone mode.



FxFactory Pro 2

Advanced visual effects package for Final Cut Pro, Motion, Final Cut Express and Adobe After Effects, offering 150+ hardware accelerated plug-ins including filters, generators, and transitions. Built-in masking tools avoid the need for separate compositing steps. Use presets or create and save your own custom effects presets.



Create|HD

Offers a 4:2:2 solution for uncompressed digital content creation. Accelerate real time effects within supported NLE and compositing software. Allows for hardware based real-time up, down or cross-conversion during capture or playback. Dual SDI outputs allow for original and converted signals to be output simultaneously.



CalDigit VR 4TB RAID

Two drive RAID system with 250MB/s performance. Configure as RAID 0, RAID 1 or JBOD. Quad interface — eSATA, FW400/800 and USB 2.0. Increase storage with additional fast-swap drive modules. Front panel LCD displays RAID information and system temperature. Works with Mac, Windows and Linux systems.



NVIDIA Quadro FX 3800 by PNY, 1GB PCIe

Upgrading to Adobe CS5? You'll want to choose an approved Quadro FX display card to take advantage of the Adobe Mercury Playback Engine for a real-time video editing experience. Get real-time results with multiple video layers, color corrections and effects for projects in SD, HD, 2K, 4K and beyond.



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Canon VIXIA HF S20 Dual Flash Memory HD Camcorder

- 32GB internal flash memory
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- 1/2.6" 8.59MP CMOS sensor
- 3.5" Touch Panel LCD
- Eye-Fi compatible
- Optical image stabilizer
- 8MP still image capture
- Native 24p, 24p Cinema, 30p frame modes
- Microphone and headphone terminals

#CAHFS20



8 Mega Pixels

AVCHD

Canon VIXIA HV40 HDV Camcorder

- 1/2.7" 2.96 MP HD CMOS sensor with RGB primary color filter
- Frame rates: 60i, native 24p (records at 24p), 24p cinema, and 30p (at 60i)
- DIGIC DV II image processor • Canon HD 10x optical video lens • Instant Auto Focus w/ext. sensor • SuperRange optical stabilization
- 2.7" widescreen LCD screen • External mic input
- Smooth variable zoom with 3 fixed zoom speeds

#CAHV40



3 Mega Pixels

HDV

Panasonic AG-HMC70U 3-CCD Professional HD Memory Card Camcorder

- Record high-definition 1080i (1440 x 1080) video on SD/SDHC media cards
- Solid-state recording with fast scene searches in thumbnail view • 3 1/4" progressive scan CCD sensors • Advanced Optical Image Stabilizer
- Leica Dicomar 12x zoom lens
- 2.1-megapixel still image recording
- Dual XLR inputs and stereo mini mic in
- HDMI digital HD output & USB 2.0

#AGHMC70U



AVCHD

Panasonic AG-HMC40 3-CMOS Pro HD Solid State Camcorder

- 1080 and 720 HD resolution recording on SDHC cards
- 3 1/4" 3-MP CMOS HD image sensors
- AVCHD MPEG-4 AVC/H.264 encoding
- 10.6-megapixel still capability
- 12x optical zoom
- 2.7-inch LCD monitor
- XLR audio input, HDMI output, USB 2.0

#PAAGHMC40



AVCHD

JVC GY-HM100U 3-CCD ProHD Solid State Camcorder

- Supports 1920/1440 x 1080, 1280 x 720 HD formats in 35, 25, and 19Mb/ps with variable frame rates
- Dual SDHC card slots (loop, pre-record)
- Captures native QuickTime files
- Fujinon 10x HD lens
- Optical image stabilization
- Dual XLR audio, with phantom
- Color viewfinder and large LCD monitor

#JVGYHM100U



ProHD

SONY HDR-AX2000 3-CMOS AVCHD Flash Camcorder

- Three 1/3" CMOS Exmor sensors
- Records to Memory Stick PRO Duo, SD/SDHC Cards (Dual media slots)
- 1080/60i, and 24p/30p AVCHD recording
- 20x zoom G-Lens (29.5mm wide)
- Zoom, focus, and iris rings
- Dual XLR inputs • 3.2" Xtra Fine LCD
- Low-light (1.5 LUX) capabilities
- CinemaTone Gamma and CinemaTone Color Control

#SOHDX2000H



AVCHD

SONY HVR-HD1000U Pro Shoulder-mount HDV Camcorder

- HDV 1080i and DV SP/LP recording and playback
- 1/2.9", 3.2-Megapixel CMOS Image Sensor
- Carl Zeiss Vario-Sonnar T* Lens
- Optical Image Stabilization
- Down-Conversion Mode (1080i to SD)
- 2.7" LCD
- Memory Stick Duo Slot
- Smooth, Slow Rec. Mode with Audio Recording

#SOHVRHD1000U



HDV

SONY HDR-FX7 3-CMOS HDV Camcorder

- High-Definition (1440x1080) Recording
- 3x 1/4" with 2.1k Megapixel ClearVid CMOS Sensors
- 20x Carl Zeiss Vario-Sonnar T* High-Def. Optical Zoom Lens
- Expanded HD Focus Indicator
- Smooth Slow Recording Mode: Great for Viewing or Analyzing Footage
- 3.5" Wide ClearPhoto LCD • HDMI Interface Output

#SOHDFX7



HDV

SONY HDR-FX1000 3-CMOS Pro HDV Camcorder

- 3- 1/3" (1.2 MP) ClearVid CMOS sensors with Exmor Technology
- vSony G-series extra-low dispersion 20x optical zoom lens
- Extended dynamic range
- 24p and 30p progressive scan recording
- 3.2" XtraFine LCD with 921k pixels
- Records HDV (HD) and MiniDV (SD)
- HD focus assist feature • Cinema Tone Color

#SOHDFX1000



HDV

Canon XH A1S 3-CCD Pro HDV Camcorder

- True 1080 High-Definition Video at 60i, 30F or 24F Frame Rates
- 3x 1/3" Native 16:9 CCDs with 1.67 Megapixels each
- External AF Sensor for Fast and Accurate Focus in HD
- 20x HD Professional L Series Fluorite Lens
- DIGIC DV II HD Image Processor
- 2.8" Widescreen LCD • Mic Input: Dual XLR

#CAXHA1S



HDV

Panasonic AG-HMC150 3-CCD Pro SD/SDHC Camcorder

- 3 1/3" progressive CCD sensors
- Records HD 1080/60i/30p/24p, 720/60p, 30p, 24p formats
- Solid-State HD recording onto SD/SDHC media (21 Mb/ps - 1920x1080)
- In-camera Waveform monitor Vectorscope and two focus assist displays
- Leica Dicomar 13x wide zoom lens • Optical Image Stabilization
- Time/date stamp (legal depositions) • Dual XLR audio inputs

#PAAGHMC150



AVCHD

Panasonic AG-HVX200A 3-CCD Pro DVCPRO HD Camcorder

- DVCPRO-100 HD 100Mb/ps 4:2:2 Recording to P2 Cards
- High-Definition 1080 and 720p Recording to P2 Cards
- Variable Frame Rates
- Leica Dicomar 13x Wide HD Lens
- 3x 1/3" 16:9 Progressive Image Sensors
- Two P2 Card Slots • DVCPRO 50 & 25 Recording
- 3.5" LCD Monitor • MiniDV Transport SD Recording

#PAAGHVX200A



DVCPRO HD

Canon XL-H1A / XL-H1S

3-CCD Pro HDV Camcorders

- High-definition 1080i 1440 X 1080 recording
- DIGIC DV II HD color processor
- Interchangeable lens mount • 3 1/3" native 16:9 image sensors with 1.67 MP each
- Canon 20x HD O.I.S. zoom lens (incl.)
- Total cine imagery control • HD resolution with selectable 60i, 30F and 24F frame rates
- **XL-H1S Step up:** SDI 1080i uncompressed 1920 x 1080 output Time Code I/O with Genlock

#CAXLH1A #CAXLH1S



HDV

SONY HVR-Z5U

3-CMOS Pro HDV Camcorder

- 3 Sony ClearVid 1/3-inch CMOS sensors with Exmor technology • Sony G-series 20x optical zoom lens (29.5mm wide-end)
- Native (24p/24A/30p) progressive scan recording • Direct connectivity to Sony's HVR-MC1K flash memory recorder
- Records HDV/DVCAM/MiniDV
- Dual XLR inputs, SMPTE timecode
- 3.2" XtraFine LCD with 921k pixels • Cinema Tone Gamma and Color Control

#SOHVRZ5U



HDV

SONY HVR-Z7U

Pro HDV/CF Flash Camcorder

- 3 1/3" ClearVid CMOS Sensors w/Enhanced Exmor Technology • Interchangeable 1/3" Bayonet Lens Mount
- 1080, 24p and 30p Native Progressive Recording • CompactFlash Card Slot
- Optical Image Stabilization
- 12x Carl Zeiss Vario-Sonnar T* Lens
- Down-convert HD to SD
- HDMI and i.LINK Interface

#SOHVRZ7U



HDV

Canon XF300

Solid State High-Definition Camcorder

- Records 1080 and 720 resolutions
- MPEG-2 4:2:2 50Mbps (Canon XF) Codec
- 35Mbps 4:2:0, a 25Mbps 4:2:0 recording options
- Variable frame rates (60i, 60p, 30p, 24p)
- 3 1/3" CMOS sensors
- Two Compact Flash (CF) card slots
- 4" 1.23Mp LCD monitor • DIGIC DV III image processor • Canon 18x HD L-Series lens

#CAXF300



HD

Panasonic AG-HPX170

P2HD Pro Solid-State Camcorder

- Two P2 card slots recording HD (1080i and 720p) and SD (480i) • 20 variable frame rates
- 3 1/3" progressive CCD sensors
- HD/SD-SDI output
- 13X Leica Dicomar wide zoom lens
- Enhanced metadata management
- Optical Image Stabilization Dual XLR inputs
- 3.5" LCD monitor • In-camera Waveform monitor Vectorscope and two Focus assist

#PAAGHPX170



DVCPR0 HD

Panasonic AG-HPX300

3-CMOS Pro Solid State Camcorder

- 10-bit, 4:2:2, native 1080 and 720p HD resolution in variable frame rates • AVC-Intra 100 and 50 codecs
- Two P2 card slots (hot swapping, loop, pre-record) • HD-SDI output
- 3 advanced 1/3", 2.2 MP CMOS sensors
- 20-bit digital signal processor
- 17x Fujinon HD lens
- Built-in scan reverse mode
- Waveform and vector scope display

#PAAGHPX300



DVCPR0 HD

SONY HXR-NX5U

3-CMOS NXCAM Flash Memory Camcorder

- Three 1/3" Exmor CMOS sensors, with a ClearVid array
- Capture uses Memory Stick PRO Duo / SDHC Cards, with relay record capability (optional HXR-FMU128 flash memory unit)
- 20x wide G series lens
- HD-SDI & HDMI output, SMPTE Time Code in/out, Dual XLR inputs
- Built-in GPS system • 3.2" Xtra Fine LCD

#SOHXRNX5U



NXCAM AVCHD

JVC GY-HM700U

3-CCD ProHD Solid State Camcorder

- Supports 1920/1440 x 1080, 1280 x 720 HD formats in 35, 25, and 19Mb/ps with variable frame rates
- Dual SDHC card slots (loop, pre-record)
- HDSDI output • 3 1/3" CCD sensors
- Captures native QuickTime files
- Over-crank and under-crank record
- Canon 14x optical zoom lens
- 4.3" LCD screen & LCOS viewfinder • SxS memory recorder (optional)

#JVGYHM700U



ProHD

SONY PMW-EX1R

XDCAM EX Solid State High-Definition Camcorder

- SxS Memory Card Recording w/800Mb/ps Data Transfer
- DVCam Recording • Cache Recording
- Image Inversion Function
- 1/2-inch Exmor 3 CMOS Sensors
- 1080i/720p Switchable
- Multiple Frame Recording
- 14x HD Fujinon Lens
- 3.5" LCD • Full Manual Focus Ring
- Over- and Under-cranking

#SOPMWEX1R



XDCAMEX

SONY PMW-EX3

XDCAM EX Solid State High-Definition Camcorder

- Interchangeable 1/2" bayonet lens mount, incl. Fujinon 14x5.8 lens
- 3 1/2" Exmor CMOS image sensors that shoot full raster 1920x1080 hi-def imagery
- Recording on removable SxS flash memory cards • 1080 and 720 shooting modes with selectable bit rates in both PAL and NTSC standards • 3.5" LCD
- 8-Pin remote studio connectivity

#SOPMWEX3



XDCAMEX

SONY PMW-350

XDCAM EX Camcorder with Lens

- 3 2/3" Exmor Full-HD CMOS sensors
- SxS memory card HD recording
- 23.98p Native Recording
- Four-channel audio
- Timecode in/out, genlock in, HD/SD SDI and HDMI out
- 3.5" LCD monitor
- DVCAM recording option (CBK-DV01)
- Interval and Frame recording

#SOPMW350K



Power Optional

XDCAMEX

Panasonic AG-HPX500

3-CCD Pro DVCPR0 HD P2 Camcorder

- 3x 2/3" Progressive Image Sensors
- Records onto P2 Cards- 1080- 60i/50i/30p/25p/24p; in 720- 60p/50p/30p/25p/24p; and DVCPR050, DVCPR0 and DV - Standard-Def
- 4- P2 Storage Slots • Variable Frame Rates
- Over- and Under-cranking • 3.5" Color LCD Screen
- SD Memory Card Slot

#PAAGHPX500



Lens and Power Optional

DVCPR0 HD



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My Friend Flipa

Getting creative coverage with the pint-sized Flip Video UltraHD pocket digital cam.



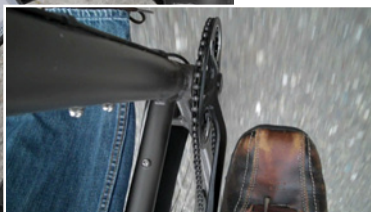
Flipa gets her first ride using Sargent's mounting rig, traveling across the Golden Gate Bridge.



Shooting an instructional video, Sargent chose to use his Flip UltraHD and clamping setup mounted to a bicycle.



With his son, William, on the bike, Sargent used his home-built mounting rig to get the UltraHD into a variety of unusual angles.



I'm in love with my \$150 widescreen Flip UltraHD. The good thing is that I'm using her professionally; I'll get my return on investment on day one. I call her *Flipa*.

To create a flexible mounting system for Flipa, I buy her a collection of clamps from Steve Cardellini, who lives down the road in Corte Madera, and some lengths of 5/8" aluminum tubing from the local hardware store. From B&H Photo, I mail order a Bogen Manfrotto Mini Ball Head type 494 at \$55.

Finally, in this mad batch of spending, I buy a Kenko magnetic 0.45X wide-angle lens, costing all of \$24.99. The little Kenko comes with a separate ring, which has a peel off adhesive backing. You stick the ring onto the Flip around its lens and, hey, presto, magnetism holds the attachment in place. *Magic!*

With the wide-angle on, there's some vignetting at the edges. A 7% enlargement in post will fix. Besides doubling your shooting angle, the wide angle takes away a lot of the camera vibration. If there's one thing wrong with the Flip, it's the camera shake you get when shooting handheld.

I'm curious to see if the magnetic wide-angle lens will stay put. I clamp the camera onto our Ford utility's front grille, pop on the Kenko lens and drive from the Presidio across the Golden Gate Bridge at 45mph, up through the Rainbow Tunnel at 60mph, past Sausalito, and pull over at the Strawberry Shopping Center. That's eight bumpy miles and a lot of wind on the bridge.

I get out expecting to see my Flipa without her WA lens. *Surprise!* It's still there, and the camera is happily shooting away. In fact, there's 1 hour 48 minutes left in her internal 8GB of memory.

Back at base, using FlipShare software, I transferred the footage to hard disk. The camera's USB connector "flips" out, but you'd be crazy to plug it directly into your precious computer. Instead, use a USB female-to-male extender cable — they cost practically nothing and will save that awful moment when the Flip camera levers the computer's USB slot wide open.

If there's one thing wrong with the Flip, it's the camera shake you get when shooting handheld.



More Online: For Sargent's complete Flip report, see our June issue page at www.dv.com/june2010

If you have a Mac, iPhoto will open. *Use me, use me!* No way. Copy the FlipShare software from the camera to the computer and wait a while. Eventually, the tardy FlipShare program will open. It's nowhere near as user-friendly as iPhoto, but for Flip fooage, it's miles better. Though, it needs a better user interface.

My friend Adam Wilt tells me that "the Flip data rate is 8.9 Mb/s, or ~1.1 MB/s in MPEG-4 AVC, while 720p HDV is 19 Mb/s, or 2.4 MB/s. The codecs are very different. MPEG-4 AVC is roughly twice as efficient as MPEG-2 (which is what HDV uses), so a 1.1 MB 720p Flip image is roughly what you might expect compared to the 2.4 MB/s 720p HDV image."

In other words, it looks pretty damn good.

To prove this, I connect the Flip to my pro Sony HD monitor using a mini-HDMI-to-HDMI cable and examine the quality of a rock-steady tripod shot. Looks great! (BTW, Flip only plays back through its mini-HDMI slot, so don't expect to use that output during record.)

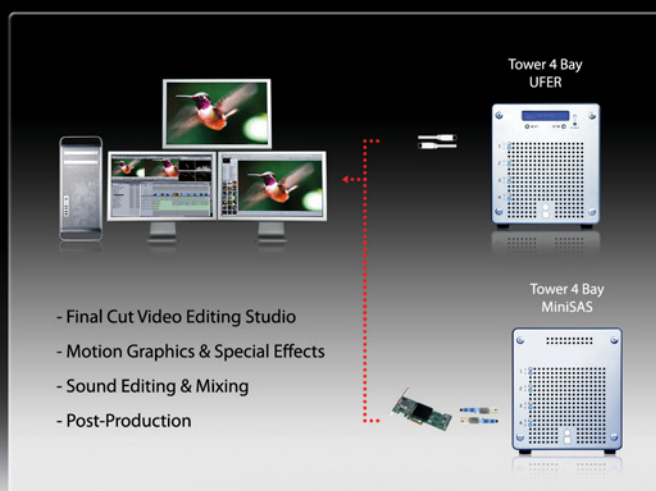
With your precious files on your hard disk and you'd think you could import them to Final Cut Pro and start editing. I wish! No, they're MPEG-4 files. Great for viewing but impossible to edit. I use Squared 5's MPEG Streamclip to make DV files. Find your files in FlipShare Data and knock them off in Streamclip, one by one. *Yawn.* Not the fastest, but it works. You can then do other things (like sleep) while it makes FCP-compatible files. **dv**



Working with Will, a volunteer motorcycle rider from a local bike shop in San Francisco, Sargent again employed his custom mounting brackets, as well as a Fotopro Action Mount, using Velcro straps to mount the camera to Will's neck.



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Award-Worthy Products That Caught Our Eye at the NAB Show

The annual *DV* Black Diamond Awards recognize the best products making their NAB Show debut, specifically those that will appeal to our readership of independent video professionals. A select panel of engineers, editors and production and post pro-

fessionals joined the *DV* editorial team to nominate and judge their favorites — with each winner requiring a unanimous vote.

There were many, many more top-notch new offerings than these 18 on display at the 2010 NAB Show, but some were sim-

ply improvements on established products, while others were more geared to different strata of production and post users.

Here are the details on this year's *DV* Black Diamond Award winners.

1 ADOBE SYSTEMS CREATIVE SUITE 5

While there are a multitude of new features and options that make this incarnation of Adobe's pro video package a winner, the 64-bit, GPU-accelerated Adobe Mercury Playback Engine has perhaps garnered the most attention. Allowing the user to edit natively with their chosen video format, it also offers batch encoding source content to a wide variety of video formats for Web, disc, broadcast, film, device and mobile delivery, as well as support for file exchanges with Final Cut Pro and Avid.

2 AV3 SOFTWARE 'GET' POWERED BY NEXIDIA

The 'get' video search plug-in for Final Cut Pro employs a phonetic indexing engine to analyze spoken words within content, immediately identifying relevant material. The editor then selects the desired clips and the media is exported to projects or directly into the FCP timeline — saving hours of manual searching, tagging and logging.

3 BLACKMAGIC DESIGN DAVINCI RESOLVE 7.0

By taking over DaVinci and recasting their exemplary platform as an affordable software-only solution (as well as a more expensive option featuring redesigned control surfaces), Blackmagic has further democratized the postproduction realm and given power to the people.

4 BLACKMAGIC DESIGN MINI CONVERTER UPDOWNCROSS

Converting between SD and HD video formats has never been easier, as this novel box includes full up-, down- and cross-conversion, as well as NTSC/PAL standards conversion. Working at the highest 10-bit SDI video quality, with multi-tap image filtering and processing, this inexpensive converter can replace a number of others.

5 CANON U.S.A. XF305 AND XF300 PROFESSIONAL CAMCORDERS

Recording to inexpensive CF cards, the XF305 and XF300 capture full-HD 1080/60i images (using three 1/3" CMOS sensors) at 50Mb/s with MPEG-2 4:2:2 compression, utilizing Canon's MPEG-2 codec that employs the MXF container format. Both camcorders have 30p and 24p options, as well as a 35Mb/s 4:2:0 recording option and a 25Mb/s 4:2:0 option.



You'll find direct manufacturer links to each of these products at www.dv.com/june2010

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included



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- Light & Battery Combo Kits
- Studio 12v DC Broadcast Light
- Light & Battery
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- Dual Use AC/DC
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6 KINOMATIK MOVIE TUBE PR

This modular DSLR upgrade converts HD-capable still cameras into a professional video tools, adding a unique top-positioned grip, standard 15mm rods, a viewfinder mount, a video breakout box (including 12V-15V power in, composite video in, viewfinder out, 12V power out, video out) a shoulder rest, and an extended battery mount plate.

7 LITEPANELS SOLA LED FRESNEL SERIES

The Sola 6" (650W output, 75W draw) and 12" (2,000W output, 250W draw) lamps operate similarly to a tungsten or HMI Fresnel, but that's where the similarities end, as the modest power consumption and minimal heat creation, hallmarks of LED lighting, make these sources shine. Focus and dimming are controlled electronically (from a rear touchscreen or DMX board).

8 MARSHALL ELECTRONICS V-LCD50-HDMI

This lightweight, 5", 800 x 480 camera-top/field monitor packs plenty of features usually found on more expensive models, including four user-configurable front-panel function buttons, RGB check field/field detect, RGB gain and bias control, false color and peaking filters, image flip, freeze frame, and HDMI auto color space and ratio detect.

9 MATROX VIDEO PRODUCTS GROUP CONVERT DVI

This unit allows one to easily convert and use computer-based content such as Skype, YouTube, Google Earth, video games and Web browser sessions, as well as mobile phone videos. The Convert DVI also allows system audio to be embedded in the SDI signal.

10 MOJO PRO AUDIO DIGITAL WIRELESS BODY PACK

The Mojo digital body pack bypasses interference and frequency issues by using a Wi-Fi network to deliver uncompressed 48 kHz/24-bit audio to your laptop recording system (with a dynamic range in excess of 140 dB and a signal-to-noise ratio of better than 100 dB). Additionally, the system offers full wireless remote control of the transmitter and includes automatic RF frequency hopping.

11 NEWTEK TRICASTER TCXD850

The size of a dorm-room microwave, the TCXD850 is a 22-channel HD/SD live production switcher, offering redundant power and removable storage, eight external sources, eight virtual/mix channels, new live HD virtual sets and advanced matte generation, overlay with rotation, positioning and scaling in 3D plus animated effects, HD live streaming, and multi-view monitoring of all inputs and outputs.

12 O'CONNOR O-GRIPS

Easily mounting to most common camera rod systems (15mm, 19mm and Studio LWS 15mm), O-Grips is a robust, flexible and virtually tool-free option for anyone doing extensive handheld shooting. The rubber-sheathed grips are comfortable, offering a non-slip hold. They are repositioned and then locked down with a simple twist of the wrist.



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13 PANASONIC SOLUTIONS COMPANY AG-3DA1 FULL HD 3D CAMCORDER

The AG-3DA1 integrates 3D shooting into a familiar, lightweight (6.6 lb.) form/function package. It's equipped with dual lenses and two full 1920 x 1080 2.07-megapixel 3-MOS imagers to record 1080/60i, 50i, 30p, 25p and 24p (native) and 720/60p and 50p in AVCHD. It can record for up to 180 minutes on 32GB SD cards in Panasonic's AVCHD PH mode. A game changer.

14 PETROL BAGS CAMBIO

Remove your camera from this padded case, kick out the rolling bag's wheels and lock the rear leg support in place, pop up the nickel-plated center steel column (up to 56"), mount your rig (up to 9.9 lb.) to the Cambio Micro Head, and you're in business.

15 REDROCK MICRO MICROREMOTE

The microRemote brings professional production quality and capability to the masses. Featuring an iPhone "brain," this remote follow-focus system unshackles your camera assistant and allows for careful, precise, repeatable adjustments.

16 SINGULAR SOFTWARE PLURALEYES

This plug-in for FCP and Sony Vegas Pro will save users hours of drudgery on multi-camera edits, dual-system audio projects or multi-take workflows as it automatically synchronizes all your audio and video clips without the need for timecode, clappers or any special preparation.

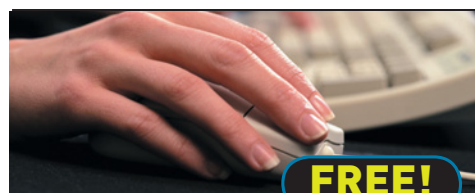
17 SONNET TECHNOLOGIES QIO

Qio reads from and writes to just about any memory card — P2, SxS, CompactFlash, SDHC and SATA storage systems with an eSATA interface, all at high speed. Replacing multiple standalone card readers, Qio's dual P2, SxS and CF slots enable the user to offload files more efficiently, and the included adapter handles SDHC cards as well. For anyone juggling cards from multiple camera types, this is a must.

18 SONY ELECTRONICS HXR-NX5U CAMCORDER

Small, capable and affordable, the HXR-NX5U employs the AVCHD format (1080i/1080p/720p) and features dual Memory Stick slots, allowing for long shooting sessions (up to 170 minutes) without worry. The optional HXR-FMU128 Flash memory unit allows for HD or SD recording. Features include a wide-angle 20x G-lens, HD-SDI and HDMI output, SMPTE timecode I/O, dual XLR inputs, simultaneous HD/ MPEG-2 SD capture and even a built-in GPS.





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We shouldn't do this, but we want you to get the job.

Yes, Indeed, Life's a Pitch

Down and Out in Dorking.

LONDON, JANUARY 1995 It's the beginning of the year and I'm in misery. My best client, Entertainment Productions, has gone bust. I've got no work for the whole of '95. I'll starve. We'll have to sell the house and live in a caravan.

But wait, I meet a friend: "Stefan, I know of a £25,000 [\$50K] job that's going begging."

"Begging?"

"Yes, it's a travel agency in Dorking." [A quaint market town about 25 miles south of London.] "Her name is Susan Beamish. Give her a call."

DORKING #1 No freeway. An hour and fifteen to get to Dorking. I wait. Ms. Beamish isn't in — called away on urgent biz. Two young assistants see me. They want a corporate video about their travel agency. It's a specialist agency that works with large businesses. I tell them that I make videos for a chemical company, ICI. They have a travel agency in their HQ building in London.

"That's us!" says Girl Assistant A.

"Great, I know your people there. I've done several overseas shoots for ICI. Do you know Janet?"

Boy Assistant B: "You've worked with Janet! Terrific. Well, you know all about us. You seem to be the perfect person to make the film. There's a budget of £25,000."

Me: "I know. Where did it come from?"

A: "Susan read that in *Televisual* magazine; it says £2,000 a minute is average."

Me: "I was interviewed for that article. A month before, that journalist was writing for a meat trade magazine. He knows nothing. You can't quote by the minute. Let me come up with a proposal and a proper budget. It could be far less £25,000."

B: "You're the only person who's said that."

Me: "Only person?"

B: "It's a competitive pitch. Susan has nine other companies presenting."

Me: "Ten production companies all after the same job! I really don't think I want to do this."

A: "Please try. I shouldn't say this. But you're the best. You really are far more experienced than any other of the candidates."

I'm a candidate? Pitching against nine others... even if I get the job, do I want it?

Me: "OK, I'll write a treatment and do a budget. Here's my showreel and a

couple of one-hour documentaries I've made."

I drive back. That's the best part of my day gone.

DORKING #2 See Susan. Practice active listening. Another day blown away.

ICI HQ'S BUILDING, LONDON I visit Janet at the travel agency. Get good background stuff. I bet none of the other candidates know as much. I write a one-page treatment. That's three days gone. Twins A and B have it. They want me back.



Despair; no work this year. Saved! There's a job in Dorking. I'll pitch...

DORKING #3 "We shouldn't do this, but we want you to get the job."

They dump onto the table a collection of scripts and storyboards. The storyboard is amazing. Pages of detailed, beautifully painted frames. It's a remake of *Around the World in 80 Days*. These guys must be nuts to waste so much effort on a lousy pitch.

B: "Would you like to see some scripts?"

Girl Assistant A hands me one. It's a finished shooting script. The first line is EXT. OUTER SPACE. The mind boggles.

Me: "Please, no. I can't read other people's pitches. Look, I really appreciate your faith in me, but Susan's got my reel, I've written a treatment."

Next week: "Good news. You're in the top three! Susan wants the finalists to meet our management."

Oh no, last heat of *DORKING IDOL*.

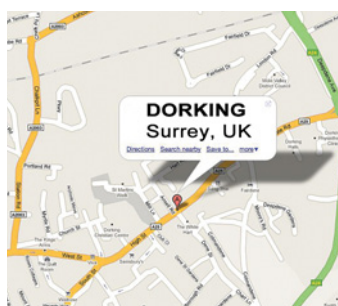
DORKING #4 A disaster. I'm out. Susan says I don't understand the concept. My big "Huh?" moment. I'm finished. My career is over. Dead in Dorking.

REVERSAL OF FORTUNE Two days later, I get a call from an old client, Rob Jones. He's landed the ICI World Conference. Needs 10 "best practice" videos. Locations are Spain, India, Malaysia, Taiwan, Melbourne, West Coast and East Coast U.S. Am I available? *Woo hoo! I'm back! I'm back!*

Rob: "ICI has a travel agency in their HQ building. Go there. See Janet, she'll book the flights."

Janet tells me news. Dorking is in ruins. The travel agency film is off. So is Susan.

Me? I have a round-the-world ticket, business class — and 50% advance payment in the bank. 1995, what a great year! I love this business. **dv**



>blogbytes

NAB 2010 — 2D or Not 2D?

Sargent recounts his experiences at the recent NAB Show, with special focus on Panasonic's AG-3DA1 camcorder, featuring exclusive video clips. Log on to www.dv.com/june2010

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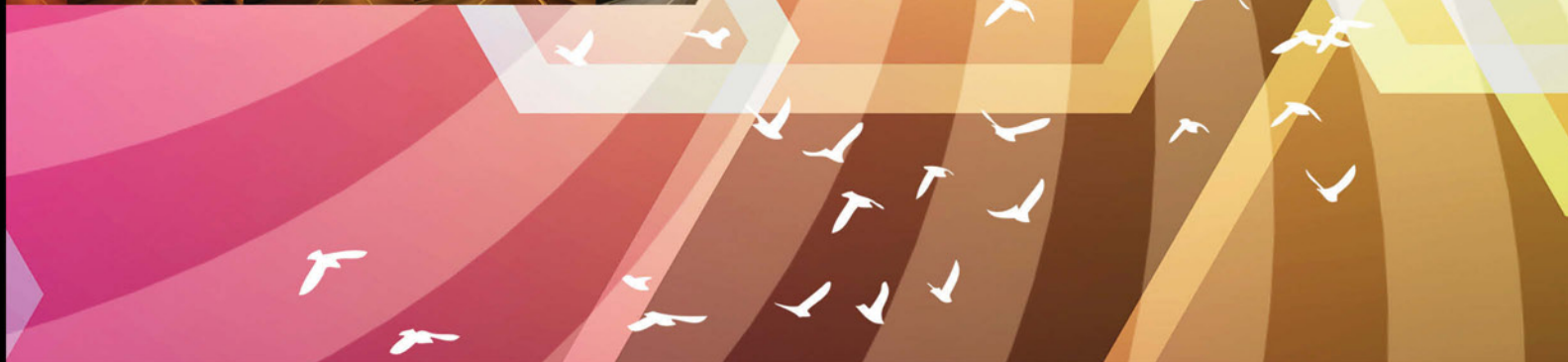
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