HDPROGUIDE

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

PREMIERE ISSUE 2013, Vol. 1, No. 1

Meet HDPROGUIDE at IBC2013, Media Supporter Booths, 36 & 37, Hall 8/9 Walkway



EXCLUSIVE INTERVIEW
MANUEL ALBERTO CLARO
Differences in Shooting Documentaries and Highly Stylistic Feature-Length Films

BLACKMAGIC CINEMA CAMERA
Advantages, Solutions, and Tips

MUSIC VIDEO PRODUCTION
Canon Cinema EOS C300

DSLR TIMELAPSE
Tips for Shooting on Location

GROW YOUR HD PRODUCTION BUSINESS
Gain More Exposure

5 FATAL DISTRIBUTION MISTAKES
Do Any of These and You're Doomed

TECHNOLOGIES AND TECHNIQUES
HD Shoot to Post Workflow

MARKET YOUR ACCOMPLISHMENTS
Professional Networking

WEDDING VIDEOGRAPHY
Capturing Authentic and Real Emotion


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PUBLISHER'S DESK



Welcome to the debut edition of HDProGuide Magazine. This great issue will be exhibited and distribution at IBC2013 in Amsterdam. Drop by and pick up your complimentary issues at the HDProGuide Magazine media supporter booths, 36 & 37, hall 8/9 walkway. Meet and network with editorial staff at the show.

HDProGuide.com and HDProGuide Magazine covers new professional HD technologies as they develop and as they emerge for independent filmmakers, new professionals, and experienced professionals working in the field for many years. Be sure to sign up online for the HDProGuide.com Network, and add us to your growing professional social media networks. Stay connected.

Truly,

Kim E. Welch

Publisher / Editor-in-Chief

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Whether you work freelance, work in studios, or have your own production company, HDProGuide.com and HDProGuide Magazine will help you get hired for more projects, gain more exposure, and build your business this year and beyond.

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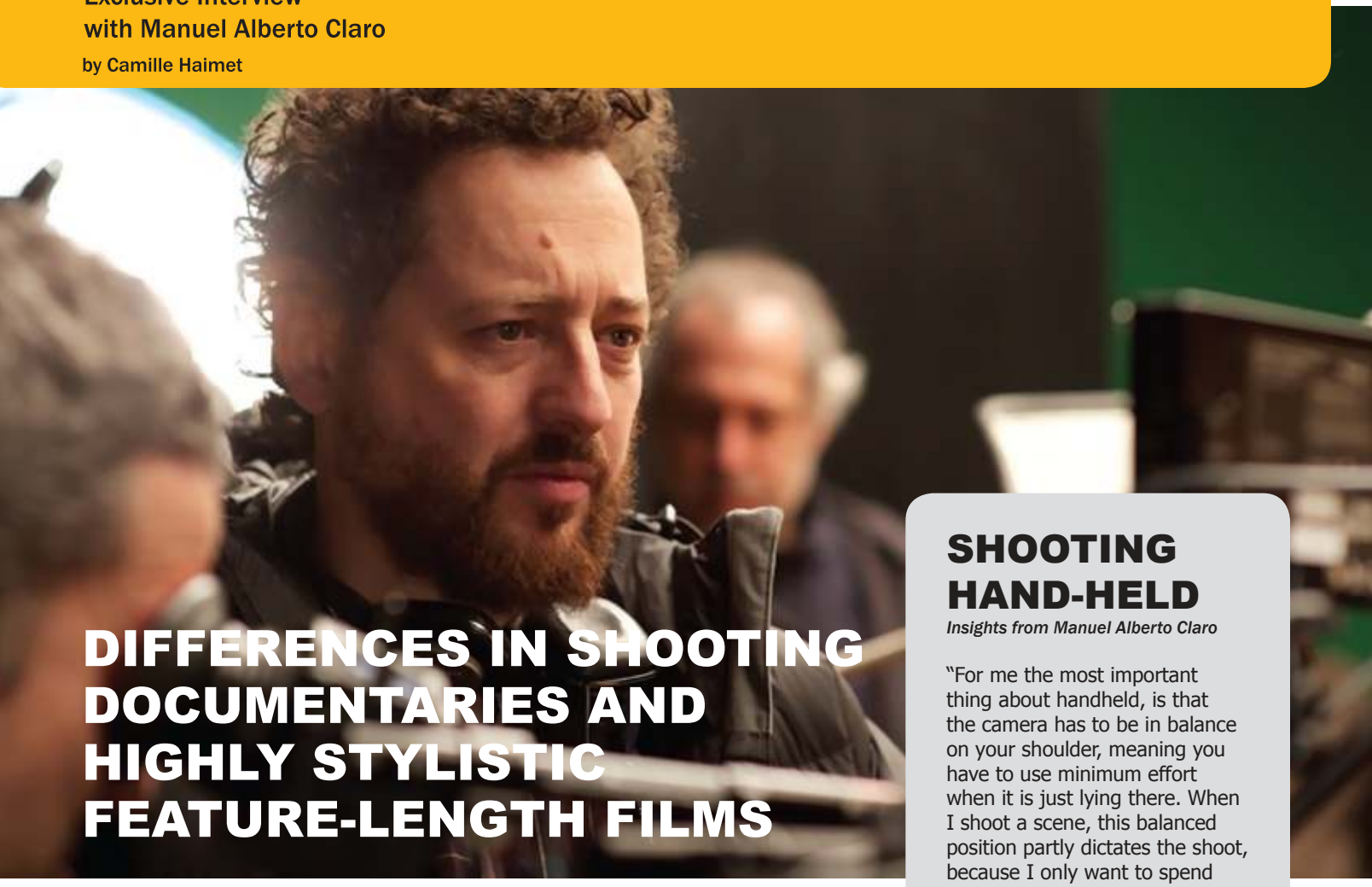
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Exclusive Interview
with Manuel Alberto Claro

by Camille Haimet



DIFFERENCES IN SHOOTING DOCUMENTARIES AND HIGHLY STYLISTIC FEATURE-LENGTH FILMS

SHOOTING HAND-HELD

Insights from Manuel Alberto Claro

"For me the most important thing about handheld, is that the camera has to be in balance on your shoulder, meaning you have to use minimum effort when it is just lying there. When I shoot a scene, this balanced position partly dictates the shoot, because I only want to spend minimum energy on holding the camera, and maximum energy on being present inside the scene and experiencing what is going on with immediacy. All the energy you use holding the camera somehow detracts from the presence in my opinion."

DANISH CINEMATOGRAPHER, MANUEL ALBERTO CLARO, DISCUSSES THE DIFFERENCES IN THE TECHNIQUES REQUIRED FOR SHOOTING DOCUMENTARIES AND HIGHLY STYLISTIC FEATURE LENGTH FILMS LIKE LARS VON TRIER'S MELANCHOLIA.

Q&A

YOUR WORK IS FAIRLY ECLECTIC, SPANNING FROM DOCUMENTARIES, TO SHORTS AND FEATURE LENGTH FILMS. WHAT ARE THE MAIN DIFFERENCES IN FILMING TECHNIQUES BETWEEN THESE GENRES?

MANUEL ALBERTO CLARO: In the projects I work for, I often find that fiction is stylistically inspired by documentaries and vice versa. In fiction where you have a lot of control you miss the natural life and surprising elements of documentaries, and in documentaries you strive for a more controlled visuality. It is a little like fighting against the built-in circumstances of the genre, in the quest for cinematic life. Generally I believe that any interesting approach has a built in conflict…like life, no?

IN CHRISTOFFER BOE'S DEBUT FILM, RECONSTRUCTION, MOST OF THE SHOOTING WAS DONE IN AVAILABLE LIGHT. WHAT WERE THE CHALLENGES SPECIFIC TO THIS KIND OF CAMERA WORK?

MANUEL ALBERTO CLARO: The challenge is that you have to be able to adapt to what's out there! This approach can work very well if you work with a director who is very flexible and is cool with changing things last minute. I would say Christoffer Boe and I take 70% of the decisions in the prep, but very importantly leave 30% to the shooting day, but you have to be able to make quick decisions and go with your gut feeling.

WHAT TECHNIQUES AND CAMERAS DID YOU USE FOR THE ASTROPHYSICAL ASPECT OF MELANCHOLIA? WHAT WERE YOUR COLLABORATIONS WITH THE ART DEPARTMENT LIKE?

MANUEL ALBERTO CLARO: We used an Arri Alexa for the main film and a Phantom camera for the slow motion shots in the opening. The collaboration with the art