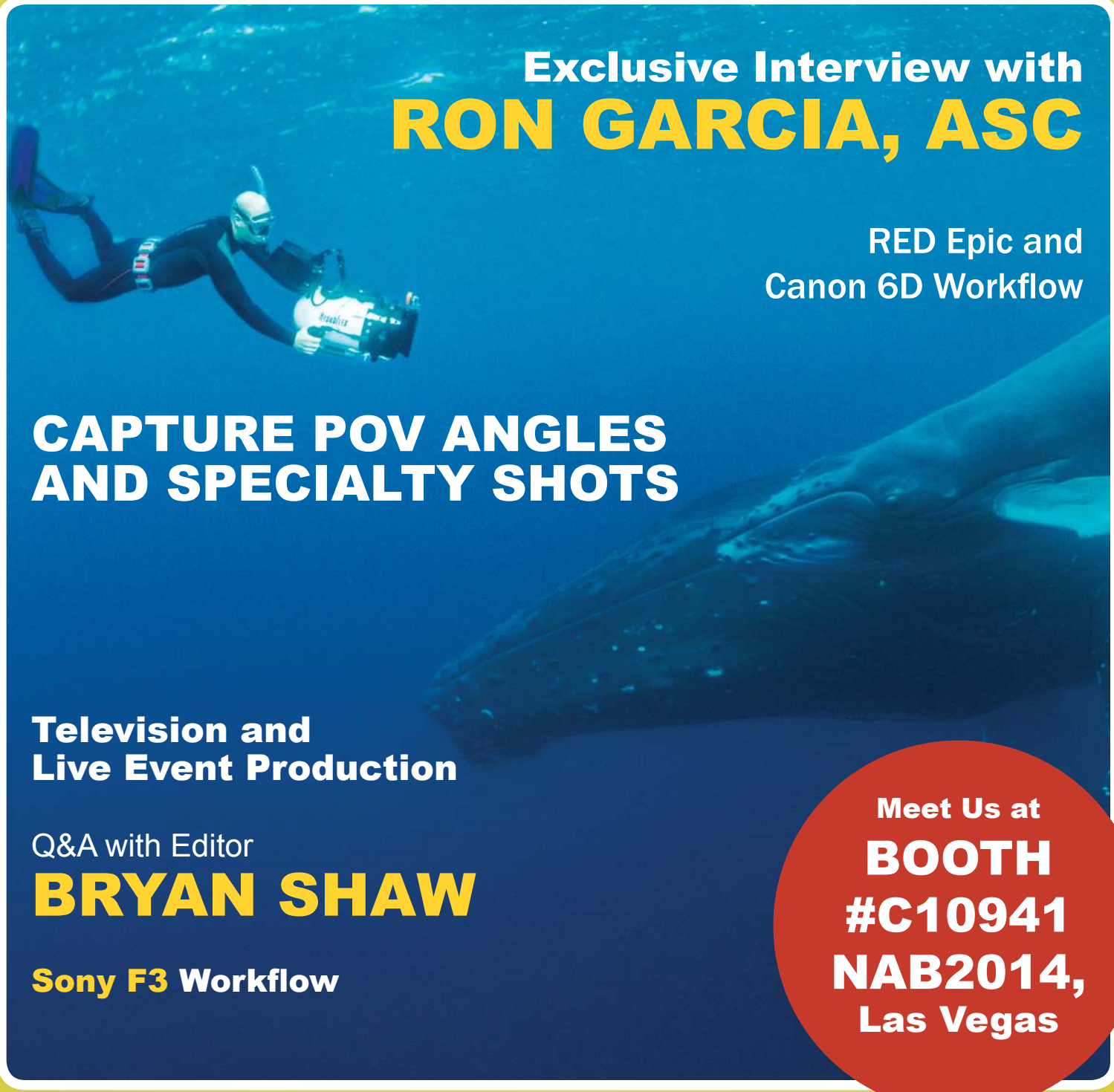
HDPROGUIDE

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

2014, Vol. 2, No. 1



Exclusive Interview with RON GARCIA, ASC

RED Epic and Canon 6D Workflow

CAPTURE POV ANGLES AND SPECIALTY SHOTS

Television and Live Event Production

Q&A with Editor **BRYAN SHAW**

Sony F3 Workflow

Meet Us at BOOTH #C10941 NAB2014, Las Vegas

TIFFEN®
FILTERS



1945: Warm Pro-Mist®



1946: Warm Soft/FX®



1947: Bronze Glimmerglass®

*"When shooting '**42**,' Tiffen filters helped me hit it out of the ballpark."*

DON BURGESS, A.S.C.



Legendary cinematographer Don Burgess was seeking a period look when shooting the hit feature "42." He chose to give each year of Jackie Robinson's career represented in the film its own subtle look with a different Tiffen filter. "I wanted it to become softer, warmer and progressively a little cleaner, with the colors less muted, as Jackie moved closer to playing for the Dodgers," Don says. As for Tiffen filters, "I've been using them for 30 years – the consistency makes them a product I know I can rely on."

TIFFEN FILTERS · TIFFEN DFX · STEADICAM Camera Stabilizing Systems · DOMKE · lowel · LISTEC · Davis & Sanford

TIFFEN®
Helping Create the World's Greatest Images™

The Tiffen Company
90 Oser Avenue, Hauppauge, NY 11788 Visit us at tiffen.com

©2013 The Tiffen Company. All trademarks or registered trademarks are property of their respective owners.
These images are from "42" © Legendary Pictures Productions LLC. & Warner Bros Entertainment Inc.

TABLE OF CONTENTS

TELEVISION AND LIVE EVENT PRODUCTION	6	**BlackcamSystem Exhibits at NAB2014, Booth #C5649** *Capture POV Angles and Specialty Shots with BlackcamSystems*
MULTI-CAMERA WORKFLOW	12	**When in Rome** *Shooting with the RED Epic and Canon 6D*
FILMMAKING AND VIDEOGRAPHY	14	**Camera Motion Research: RADIAN Wireless HD Video & CamLink Accessories** *Visit Camera Motion Research at Booth #C11731 - NAB2014, Las Vegas*
	17	**Cinemecanix Exhibits at NAB 2014, Booth #C12129** *Keeping it Simple and Making it Solid*
	20	**SHΛPE Exhibits at NAB 2014, Booth #C5443** *Announcing New SHΛPE GIMBΛL ISEE II*
CINEMATOGRAPHY	22	**A Conversation with Ron Garcia, ASC** *HD 2K/4K Cameras, Insights and Experiences on Set*
	28	**Remaking a Cult Classic** *Breathing New Life into Sam Raimi's Acclaimed Film, "The Evil Dead"*
NETWORKING	32	**Michael Aku Rodriguez**
INDIE FILMAKING	34	**Shooting with the Sony F3** *Interview with Cinematographer Bryan Greenberg*
TELEVISION AND LIVE EVENT PRODUCTION	38	**Get the Bird's Eye View with Condorcam** *"Take Condor!"*
LIGHTING	42	**Rotolight and RTS Exhibit at NAB 2014, Booth #C12029** *Get Hands-On with the New Rotolight ANOVA Bi-Colour V2 Range of LED Floodlights*
VIDEO MONITORING, RECORDING, AND PLAYBACK	43	**ATOMOS Exhibits at NAB 2014, Booth #C9532** *New ATOMOS Products to be Revealed at the 2014 NAB Show in Las Vegas*
FILMMAKING AND VIDEOGRAPHY	46	**RigWheels Exhibits at NAB2014, Booth #C12145** *Announcing New RigWheels PortaRail and Universal End Brackets*
EDITING	48	**Editing Insight** *Q&A with Editor Bryan Shaw*
DIRECTORY	49	









Editor's Note



As HD Proguide Magazine editorial crew is on magazine editing lockdown as we get this technology-packed edition of HD Proguide Magazine to press, I stand (not sit) editing at my workstation with a 10-hour loop of some high-sugar, hyperactive dubstep playing through surround sound. Enjoy this wonderful issue of HD Proguide Magazine (NAB Edition). The NAB2014 exhibit booths listed in this edition are must-visit booths.

HD Proguide Magazine editorial staff gives a shout out and very special thanks to all of you who have helped make this magazine possible. We thank all of our readers, subscribers, and online network members; we thank our contributing writers and professional training instructors; and we thank our advertisers and sponsors for their support. If you enjoy reading HD Proguide Magazine and want to see more pages, please remember that without our advertisers and sponsors, this magazine would not be possible. So please, when you're researching, testing, and purchasing new equipment and gear for your productions, please remember to check out our advertisers and sponsors' products first, and let them know you read about their company or saw their company listing in HD Proguide Magazine. We also want to give a special thanks to the filmmakers, film producers, and HD Proguide Magazine readers listed below for sharing their comments. We greatly, greatly appreciate your feedback.

"HD Proguide Magazine is a brisk, eye-popping, skills-driven, counter-intuitive foray into next-gen video and film with savvy advice on gear and tricks-of-the-trade. A must-read."
~Bill Vartorella, Craig and Vartorella, Inc.

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

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

"The HD Proguide Magazine looks great! I would love to look more on rentals ads, promotions, and packages from rental houses like CSI."
~Gleb Osatinski, Director/Writer/Producer, New York
www.houseattheedgeofgalaxy.com
www.imdb.com/name/nm4685276

"I just finished the premier edition of HD Proguide Magazine, and I have to say, I'm impressed, it's a fast read, full of great info about the latest in new equipment, tons of interesting production tips and some solid inside industry knowledge. Kudos to publisher Kim Welch and editor Jody Michelle Solis for coming up with a fast read, entertaining and educational print and online publication."
~Dean Goldberg, Associate professor, Communication Arts, Co-Director, Technology and Digital Media, Mount Saint Mary College, www.msmc.edu

"I have been an online member of StudentFilmmakers.com for many years and recently discovered the new HD Proguide Magazine, which is fantastic. The articles and interviews are a great insight for filmmakers from every level. I'm a filmmaker with a fair few films under my belt, and like everyone, I started from scratch, and I'm always discovering and learning new things. A magazine like HD Proguide Magazine is a way to do that. I recommend it to any filmmaker and anyone who is in the film industry."
~Jason Croot, Filmmaker, UK, IMDB www.imdb.com/name/nm2907429

Enjoy this issue!

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

Visit us online at
www.hdproguide.com

Publisher
Kim Edward Welch

Editor-in-Chief
Jody Michelle Solis

Contributing Writers
Norman C. Berns, Al Caudullo, David Daudelin, Jerry Franck, Kelcie Des Jardins, Camille Haimet, Philip Goetz, David Kaminski, Naomi Laeuchli, Edmund Olszewski, Patrick Reis, Peter Stein, ASC, Scott Essman, William Donaruma, John Klein.

Editorial Department
Erica McKenzie, Manuel Valladares

Designer
Tincuta Moscaliuc

Event Videographer
Edmund Olszewski

Advertising & Sponsorship Opportunities:
Kim E. Welch, 212.255.5454

Contact HDProguide.com
www.hdproguide.com/about
212.255.5454 (US and International)

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

HDProGuide Magazine, established in 2013, is published in New York by HDProGuide.com. Opinions are solely those of the authors. Letters, article queries, photos, movie stills, film submissions, and unsolicited manuscripts welcome, but returned only with SASE. Submissions are subject to editing for style, content, and to exclusive rights provisions in this publication. Advertising: Rate card upon request.

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

Postmaster
Send address change to: HDProGuide Magazine
P.O. Box 286636, New York, NY 10128

Tiffen	www.tiffen.com	2
Atomos	www.atomos.com	5
Shure	www.shure.com/americas	7
Beachtek	www.beachtek.com	9
BlackcamSystem	www.blackcamsystem.com	11
Camera Motion Research	www.camotionllc.com	15
Cinemecanix	www.cinemecanix.com	17
iKan Corporation	www.ikancorp.com	19
Rig Wheels	www.rigwheels.com	21
Lowel Light	www.lowel.com	23
Condorcam	www.condorcam.com	25
EZ FX, Inc.	www.ezfx.com	27
Carl Zeiss	www.carlzeiss.com	29
CSI Rentals	www.csirentals.com	31
Akitio	www.akitio.com	35
International Supplies	www.internationalsupplies.com	37
AFI Conservatory	www.afi.com/Conservatory	39
CSS Music	www.cssmusic.com	41
Alfa Case	www.alfacase.com	43
Professional Sound Services	www.pro-sound.com	27
NAB2014	www.nabshow.com	44
Cine Gear Expo	www.cinegearexpo.com	47
SHAPE	www.shapewlb.com	52

ATOMOS

Rec Play Mon Edit

Discover Smart Production

The ultimate all-in-one HDMI and HD/SD-SDI recorder-monitors for filmmakers.

CONTINUOUS POWER | 3:2 PULLDOWN REMOVAL | 10-bit 4:2:2 | ProRes | Avid DNxHD® | HDD | SSD





SAMURAI BLADE
$1295 USD

NINJA BLADE
$995 USD

Waveform/Vector | Monitor Assist | Tag & Cut | Calibration



ATOMOS SPYDER: COLOR CALIBRATOR
$149 USD

Accurate colors at the camera saves time in post.

→ Easily calibrate any where, any time with one click.
→ Calibrate Samurai Blade and Ninja Blade screens to SMPTE Rec. 709 or C-Log
→ Compatible with Mac and PC
→ Includes Atomos Spyder and USB to Serial Adaptor.

VISIT US AT NABSHOW® BOOTH #C9532
Where Content Comes to Life

ATOMOS

The world's most advanced pro monitors, recorders and play back decks.

Atomos is dedicated to crafting the world's most advanced professional video monitoring, recording and playback tools to assist you in your creative endeavors. Discover Smart Production with Atomos.

www.atomos.com

BLACKCAMSYSTEM EXHIBITS AT NAB2014, BOOTH #C5649



Thomas Janze is the founder and CEO of BlackcamSystem. Being a director for live concert recordings/broadcast, Thomas was looking for a camera system that could be used on stage without obstructing the scene and that would not disturb artists and audience. No such system existed. Hence, Thomas teamed up with robotic engineer Jan Karabasz and together they created BlackcamSystems.

In this exclusive interview, Thomas Janze talks with HD Proguide Magazine about some of his favorite and memorable production experiences and shares some quick tips for capturing POV angles and specialty shots with BlackcamSystems. Janze also shares new announcements for BlackcamSystem exhibiting at NAB2014, Las Vegas.

Q&A

AS A DIRECTOR FOR LIVE CONCERT RECORDINGS AND BROADCAST, WHAT IS ONE OF YOUR MOST FAVORITE OR MEMORABLE PRODUCTION EXPERIENCES?

THOMAS JANZE: I started using BlackcamSystems first when directing live concerts for Volkswagen Sound Foundation. I must explain – I have a film production company called Totho, producing live concert recordings, music videos, commercials and theatrical documentaries. So, then I directed a live concert of the American band Incubus in Berlin which was live streamed, using two B20 systems. The band and their management were so excited about the new perspectives; they immediately bought 2 systems for their world tour. Those two systems have been on a second world tour with Incubus, we never heard of any complaints, which also proves how solid and Rock'n'Roll the systems are. Actually, the production company also used these two B20s for another world tour, with the band Rush. Both bands came to Berlin, so we could kind of reunite with our first two Babies, that was quite emotional, I must confess.

AS IT RELATES TO WORKING WITH BLACKCAMSYSTEMS, WHAT MAKES SHOOTING FOR LIVE CONCERT RECORDINGS AND BROADCAST UNIQUE TO SHOOTING OTHER KINDS OF PRODUCTIONS IN YOUR EXPERIENCE?

THOMAS JANZE: Well, with regards to using the Blackcam, shooting a live concert is especially satisfying, as with our systems we get up-close images that weren't possible before. Blackcam's systems are super small, flexible and easy to integrate into any stage set ups. Such as the B10 or B20 operated on a circle around the drum set, like we did for Coldplay – a 180° circle, or a concert of a German Punk band called Die Toten Hosen, for them we set up a 360° circle, both productions were directed by famous British director Paul Dugdale. Live TV productions like the finals of "The Voice" now look different, since for example one of the three B40 systems that were used for the show was integrated into the stage, tracks and dolly invisible beneath the stage, so there is only the remote head and the camera, which seems to fly and offers super dynamic images and the possibility to react immediately to any spontaneous action on stage or interaction with performers and the jury. Also, I directed the music video of last year's winner of "The Voice of Germany" using the B20 with a Canon C300.

IF YOU COULD SHARE SOME QUICK TIPS RELATED TO CAPTURING POV ANGLES AND SPECIALTY SHOTS WITH BLACKCAMSYSTEMS, WHAT WOULD THEY BE?

THOMAS JANZE: Well, obviously the shots around the drum set, shooting from a position behind or next to the drummer is very dynamic, plus the systems are super versatile so one can easily follow the drummer's moves. Or using a set up of a straight track running along the back of a stage, aiming towards the audience, like we did for a 3D production about the World's biggest Heavy Metal Festival "Wacken", where bands like Motörhead, Rammstein, Deep Purple or Alice Cooper performed. And also, very importantly, the set up in front of a stage, since the systems are so small and adaptable to any stage design we always achieve minimal disturbance for audience and artists, while creating intimate and unique images. Finally, a system running upside down, mounted to the ceiling of a venue or studio, which we have done for "XFactor UK" for example. In a nutshell, we basically produce images, create new