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EXCLUSIVE INTERVIEW

Uta Briesewitz, ASC

Episodics and Features

StudentFilmmakers Magazine

The # 1 Educational Resource for Film and Video Makers

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OnScene.TV Covers Breaking News with

JVC GY-HM850 ProHD Camera

OnScene.tv uses the JVC GY-HM850 ProHD camera to shoot and deliver breaking news footage faster than the competition. Anthony Carrasco, operations director for the OnScene.tv San Diego branch, said the camera's low-light performance, combined with its lightweight, shoulder-mount form factor and use of non-proprietary SDHC and SDXC media cards, is "revolutionary" for the competitive industry.

With offices in Los Angeles, San Diego, and San Francisco, OnScene.tv provides breaking news and news conference footage to ABC, CBS, NBC, CNN, and Fox News, as well as regional and local news channels. Working out of customized cars with up to eight police scanners and a laptop mounted next to the driver's seat, shooters drive to news sites and shoot video that can be delivered quickly to clients.

Carrasco has been using one of OnScene.tv's three new GY-HM850s since June. The camera offers multiple native recording formats to support a variety of file-based workflows. Carrasco, for example, shoots .MOV files and is able to drag his files directly to a Final Cut Pro timeline for export without waiting for transcoding. "That is huge," he added. "It gives us such an advantage over the competition. It completely changed the game."

Another competitive advantage is the camera's built-in HD streaming engine, which allows OnScene.tv to transmit live footage directly from the camera using a 4G LTE modem or hotspot. JVC's exclusive dual codec design allows the GY-HM850 to transmit live HD footage or transfer files in the background while the shooter continues to record footage in their normal workflow.

Carrasco uses the live stream regularly to share content with clients. Even if the footage is not used live by



producers, it provides them the opportunity to review the footage in real time. "That's incredibly valuable," he added. "I don't need a backpack system to share these live shots."

For Carrasco, a shoulder-mount camcorder is a requirement, and he said the GY-HM850 is a big improvement over heavier cameras he's used in the past. "That has to be the biggest upgrade from other cameras I've used," he explained. "Having a shoulder-mount camera this light with controls positioned so perfectly has made it a winner in my book."

The GY-HM850 includes three, 1/3-inch 12-bit CMOS sensors with F11 sensitivity, as well as a removable Fujinon 20x optical zoom lens. Carrasco praised the camera's image quality, and said OnScene.tv is moving to standardize on the GY-HM850. "The color accuracy is just fantastic, and the audio is amazing on it," he said.

pro.jvc.com

EDITORS DESK



Start the New Year with fabulous gear to make your award winning movies. Check out our Holiday Gift Guide on Pages 27 through 31 for the **Top 10 Gift Recommendations** for Filmmakers, Videographers, and Storytellers. At *StudentFilmmakers* Magazine, we are looking forward to the new year and covering the five stages of filmmaking and all the new products, workflows and projects our filmmakers who are a part of our network community, magazines, and websites will be working on. Don't forget to sign up for the network for an opportunity to be featured in the 2017 Featured Network Community Members Spotlight Section. Create and update your free profile at networking.studentfilmmakers.com.

What's coming up in 2017? *StudentFilmmakers* Magazine is returning to its monthly format so that you can receive 12 issues of this amazing educational magazine every year. Visit our exhibit booth at the upcoming 2017 NAB Show in Las Vegas, and pick up new issues and collectors editions. Dallasites from The Lone Star State, vote for our Publisher/Editor Kim Edward Welch who is now a Dallas City Council District 14 Candidate. As for myself and video projects, I will be shooting new videos with my reliable 5D and T3i using my new Sound Shark in combination with my trusty Beachtek.
Enjoy This Issue!

All the Best,
Jody Michelle Solis, Editor-in-Chief
networking.studentfilmmakers.com/jodymichelle

MEET THE WRITERS



KIM EDWARD WELCH is the Publisher of Television / Broadcast / Cinema trade publications, *StudentFilmmakers* Magazine, the # 1 Educational Resource for Film and Video Makers of all levels, and sister publication, *HD Pro Guide* Magazine, which is geared for professionals. The StudentFilmmakers.com and HDProGuide.com websites, magazines, and workshops bring together professionals, independents, and students of all levels into one resource and network community.
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AL CAUDULLO's multiple award-winning career has spanned 30 years of video production including excellence in HD, 3D and now 4K UltraHD. His career highlights include ground-breaking work in Videowalls - the 72nd Annual Academy Awards, the Year 2000 Daytona 500, the World Film Premiere of "Star Trek Insurrection," and the 100th US Open PGA Golf Championship. In the field of 3D, Caudullo has brought his vast knowledge of 3D as a consultant to major industry players seeking to update and enhance their 3D hardware and software tools.



Award-winning producer and Emmy Nominated Cinematographer **JEREMIAH BAUMBACH** is a graduate of the University of Central Florida's Film Program. He has worked various freelance and full-time positions within the entertainment industry for fifteen years in addition to teaching film and television techniques at the college level for over a decade. Recently he completed his feature length documentary, "Off the couch and into the pasture." Jeremiah's website is www.jeremiahbaumbach.com.



SHERRI SHERIDAN teaches storytelling techniques to digital filmmakers and animators with her books, classes and workshops. She's also the creative director at Minds Eye Media in San Francisco (mindseyemedia.com), where she directs, produces, animates, writes and designs projects for a wide range of clients. Sherri is the author of the books, "Maya 2 Character Animation" (New Riders 1999) and "Developing Digital Short Films" (New Riders / Peachpit / Pearson 2004). Recently, she created a 20 hour DV workshop based on the books called, "Writing A Great Script Fast," available at MyFlik.com. Sherri has new book coming out in 2016 "Filmmaking Script To Screen Step-By-Step" that includes most of the information from "Developing Digital Short Films." A new app called Story Tapper is also coming soon that lets you write a story for a novel or film fast using the step-by-step process from the books and workshop.



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



JOHN KLEIN is a Chicago-based freelance cinematographer (windycitycamera.com), the producer of Glass City Films (glasscityfilms.com), and the director of Chrysalis (TheRestAreDead.com). He currently teaches at DePaul University.



SHERWIN LAU is an award-winning filmmaker that has worked on independent films, documentaries, commercials and music videos. Most recently, a music video that he served as the colorist was featured in American Cinematographer's June issue. He also teaches film production at the Creative Media Institute at New Mexico State University. He lives in Las Cruces, New Mexico with his wife. Visit his website at sherwinlaufilms.com.



MICHAEL SKOLNIK, owner of MJ Video Productions, specializes in capturing the unique moments of life and translating those video images into video creations, through wedding videography, sports video, and event videography. (mjvideoproductions.com) With a background that entails camera/editing for television broadcasts such as MSNBC, The Peoples Court, USA Live, Madison Square Garden-Sports Desk, New York Knicks, New York Rangers, New York Yankees, MLB World Series, ALCS Fox Regional Sports and 100's of social events, Michael has started his new company Sky Fly Images (www.skyflyimages.com), which specializes in Drone Operations.



SHOW ME THE LOVE! authors **PAMELA JAYE SMITH** and **MONTY HAYES MCMILLAN** have worked in all aspects of the media industry for 35+ years, in Hollywood and around the world including the Arctic, the Andes, and SE Asia on features, TV series, music videos, commercials, documentaries, and web series. MYTHWORKS, www.mythworks.net, Applied Mythology for Individuals, Organizations, and the Media Arts. Mythic Challenges, www.mythicchallenges.com, Create Stories that Change the World. Alpha Babe Academy, www.alphababeacademy.com.
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A Conversation with Uta Briesewitz, ASC

Episodics and Features

Exclusive interview conducted by Jody Michelle Solis

Your career as a cinematographer includes a wonderfully diverse body of work. What are some of the differences between filming styles for feature films, TV movies, episodics, and documentaries?

Uta Briesewitz, ASC: In feature films for theatrical release you can live more in wide shots since the big screen of a movie theatre allows the audience to discover things in the frame; even small details. You can see several actors in a wide shot and make your own decision who to look at, and it might not always be the person who delivers the line. Still, the image is large enough that you can clearly read performances even when seeing people from a distance. TV has very much been regarded as a writer's medium where editing strongly guided you where to look. Many shows have been ruled by the spoken word, meaning visually the show lived in close ups of actors and a DP or director had to make sure to capture every line on camera. The world around those characters very often fell away. Maybe a quick establishing shot at the beginning of a scene… That was it.

But television has changed tremendously over the last decade. Bigger TV screens with a 16:9 aspect ratio didn't only make the framing and composition of shots way more interesting for cinematographers, the increase in size of the screen also supports wide shots without losing details. All that plus the higher resolution allows DP's to photograph their TV shows with a big screen in mind.

There is an incredibly vast variety of TV shows out now; anything goes.