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BORIS CONTINUUM COMPLETE 6,
HELIOS SUN POSITION CALCULATOR

HD HYBRID SHOOTING

THE INDIE FEATURE *REJOUER* EMPLOYS THE PANASONIC LUMIX DMC-GH1

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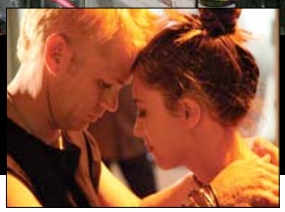

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LIGHTING LESSONS

Photo by Rich Schmitt

At last year's Digital Video Expo, one of the greatest successes of the entire event was the series of four Master Classes In Lighting sessions organized by award-winning director of photography George Spiro Dibie, ASC (seen above, third from left, with, from left, Robert Primes, ASC; Richard Crudo, ASC and Allen Daviau, ASC).

This "show-and-tell," as George describes it — consisting of a panel of top cinematographers hand picked from the ranks of the American Society of Cinematographers screening clips of their work, discussing their lighting approach and then taking questions from attendees — was also one of our biggest failures. Why? Because we had no idea how popular it would be.

The first sign of the impending disaster arrived when I noticed that the 60 chairs set up for the anticipated Master Classes audience were all filled some 40 minutes before the first 90-minute session even began. Soon, we had a standing-room-only crowd of some 300 attendees, forcing us to delay the start of the event to futz with A/V issues.

Twenty-five minutes were soon eaten up, as George and his ASC all-stars patiently waited for us to get our act together. And not a single member of the somewhat-less-patient audience left.

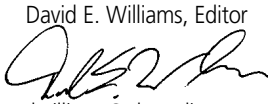
Finally, the first clip played out — scenes from the 1990 feature *Avalon* — and esteemed director of photography Allen Daviau began to tell tale of how the period drama's story inspired his lighting and camera choices. During the entire time Daviau spoke, the audience was silent, hanging on his every word with the hope of picking up his technique, creative methodology and technical insight. Following Daviau, other speakers in the Master Classes sessions included ASC greats Owen Roizman (*The French Connection, The Exorcist)* and Daniel Pearl (*The Texas Chainsaw Massacre*) and current ASC president Michael Goi (*My Name Is Earl*).

We event organizers learned a few lessons as well.

At this year's Digital Video Expo, to be held September 23-24 (see page 18), the four Master Classes with be housed within their own theater-like venue, with improved audio and video and seating for 300.

And I can't wait to see who George is bringing with him.

David E. Williams, Editor



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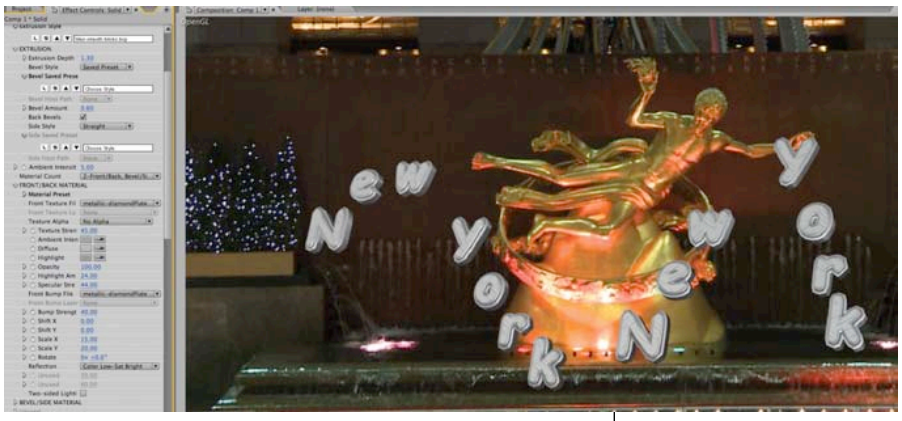
COMPLETE INDEED

THIS NEW COLLECTION OF NLE PLUG-INS IS AN ESSENTIAL.



BY NED SOLTZ

If you could only purchase one comprehensive set of plug-ins for your NLE, the answer is simple: Boris Continuum Complete (BCC). Currently at a well-seasoned version 6, Boris FX offers BCC for AE (Adobe After Effects and Premiere), FxPlug (Apple Final Cut Studio and Final Cut Express), AVX (including Avid Media Composer 3.5, NewsCutter, Symphony and a version specific to Avid DS 10 or greater) and Sparks (Autodesk Flint, Flame, Inferno and Smoke). Sparks remains at version 5 for now.

BCC is a collection of over 200 filters in categories including 3D objects, colors and blurs, effects, keys and mattes, time, distortion/perspective, shaders, wipe transitions and OpenGL. While the filter collection remains consistent across the various supported platforms, the filters are naturally subject to whatever features or limitations the host application offers.

For example, FxPlug architecture offers fewer options for on-screen controls than do AE versions. The AVX version offers integration with After Effects, allowing BCC keyframes created in After Effects to be transferred to the Avid timeline. Also, the AVX version supports Avid's new AVX 2 HUD UI, along with the new advanced keyframing. The FxPlug version allows real-time previews through the FxPlug architecture, while the AE version supports After Effects' lighting and camera systems. The AE version lacks the preset browser found in the FxPlug version. FxPlug also allows filters to be combined in what is called a BCS filter, to be discussed later.

I'll concentrate primarily on the AE and FxPlug versions.

Moving beyond the basics of applying a filter, note that many filters integrate a motion tracker and pixel chooser. Pixel chooser allows you, in a filter that supports it, to apply your effects to a specific portion of the image, while the motion tracker will very accurately track an element to which you will apply the effect. The motion tracker technology is borrowed from the same technology as Boris Red, one of the pioneer apps in the technology of motion tracking. In fact, a strong advantage of BCC FxPlug is that it offers the ability to track within Final Cut Pro and is a more accurate motion tracker than that in Apple Motion.

Detailing all 200+ filters would pose an obviously impossible task, so I will just highlight a few of my favorite effects and features.

I'll start with a new feature in the FxPlug version (so, obviously, Mac-only and Final Cut Studio-specific). A new category of filters is created called BCS filters. These filters leverage FxPlug's ability to create filter units to perform multiple operations. The BCS Chromakey Studio filter combines key, matte choker and light wrap into one "filter." Granted, you could achieve this effect by applying three different filters, but it is so much more convenient to apply what appears to be one filter with multiple parameters. I have tended to use these much more within Final Cut Pro than within Motion. Motion versions up to Motion 3 have shown me less than dependable stability, so I much prefer to work either in FCP or in AE for motion graphics. As of this writing, I have not completed sufficient testing in the newly released Motion 4 component of Final Cut Studio to render any opinion whatsoever.

AWARD OF DV EXCELLENCE

But speaking of keying, the capabilities of BCC are second to none. Regardless of the host application, I've found that the BCC Linear Color Key and BCC Chroma Key filters provide consistently fast and accurate results. I tend to use the Linear Color Key more than the Chroma Key filter as I have found that it handles variations of color in poorly lit keys with greater accuracy.

The creative options that BCC offers are unlimited. Users can purchase the total package or the Continuum Units confident that they will be stable and will work as represented. There is no package like this on the market, and, I repeat, if you could buy only one plug-in package, Boris Continuum Complete is the one. DV

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SCORE

BORIS CONTINUUM COMPLETE 6

PROS: Complete. Fast. Has many filters that no other package offers. Highly controllable. **CONS:** Steep learning curve to derive the maximum benefit of package. Some confusion between filters that seem similar (e.g. Chroma Key vs. Linear Color Key). **BOTTOM LINE:** Essential. **MSRP:** $995 AE.FxPlug; $1,995 AVX; $2,495 Avid DS; $2,495 Sparks (BCC 5)
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NEW SQUEEZE

THE NEW FCS COMPRESSION TOOL IS AN IMPROVEMENT, BUT NOT QUITE THERE.

BY J.R. BOOKWALTER

The latest edition of Final Cut Studio shines most of its new feature spotlight on Final Cut Pro 7, Motion 4 and Soundtrack Pro 3 (to be reviewed separately), which is apparent when you see that Compressor's version number has been bumped only halfway (from 3.0 to 3.5). But don't let that fool you: there's plenty to like in Compressor 3.5, especially if you're like many users who found it took too many clicks to get the results you wanted.

Batch templates are one of the big advances in the new Compressor. They allow you to streamline your workflow with pre-built (or your own custom-made) templates for common tasks, such as sending a video to YouTube or Apple's MobileMe service, or even creating a basic DVD or Blu-ray disc, complete with menus (more on that in a moment). Apple supplies a few templates to get you started, but they're easy enough to create and save for future use.

Behind a lot of the power of batch templates is the new Job Action feature. This is where most of the real post-encoding magic happens, such as sending your video to iTunes, opening it with an application of your choosing or creating a Web reference movie. If you find yourself doing the same tasks over and over again when Compressor is done encoding your media, you'll probably appreciate Job Actions more than anything else in this upgrade.

Apple has taken some lumps in recent years for its failure to adopt the Blu-ray format. So imagine the surprise of heavy DVD authors like myself to find that Blu-ray has been snuck into the new Compressor! (Never mind the fact that it *really* belongs in DVD Studio Pro 4, which has yet again been barely touched in the 2009 FCS, which doesn't bode well for its future.)

Blu-ray comes to Compressor as part of the one-two punch of Job Actions and batch templates. Select the "Create Blu-ray" template, drop your HD media onto the project tab and select the Inspector's Job Action tab to customize the disc options. But don't expect anything full-featured — this is for basic discs only, although Apple does give you a nice selection of five menu templates, the option for a chapter menu (if you have chapter stops set in your media) and the ability to add custom artwork for the background, logo and title graphics.

My budget-priced Buffalo USB 2.0 Blu-ray/DVD burner was instantly recognized as an output device, and you also have the option of creating an AVCHD disc on standard DVD-R media, or writing your BR disc image to the hard drive. You can also create a DVD using the same method, although the customization is a little more basic.

While I give Apple kudos for finally acknowledging that Blu-ray exists, the BR features it includes with Compressor 3.5 are scarcely more than those already available in the cheaper, consumer-centric Roxio Toast 9 or 10 (although I'm certain that the H.264 encoding is superior in Compressor). Here's hoping DVD Studio Pro will eventually get upgraded to support Blu-ray, or maybe there's a "Blu-ray Studio Pro" cooking in the labs, waiting to pounce when the Mac systems finally get drives to read such discs. (That's the irony of Compressor's Blu-ray features — it can create the discs, but it can't read them under Mac OS X!)

Next, I put both the YouTube and MobileMe templates through their paces. Apple's dedicated settings (which can be adjusted to your liking) are quite good, but the uploading has a bug or two. My first Publish to YouTube export came back as failed, with an error message that the file "might" be too big for YouTube (?!). Ironically, as far as YouTube was concerned, all was right with the world and the file showed up just fine on the site. Further encodes were hit or miss… after queuing up a few trailers in a row to update my freelance editing work page, eventually the queue failed. I suspect that Compressor may have been going too fast for YouTube, trying to upload two files to the same service at a time, which is probably a no-no. But otherwise, the template worked well, although the tab to enter your description and tags is a little small for my aging eyes. I had no problem adding an HD trailer to my MobileMe Gallery page, and it looked and played back great.

Does Compressor 3.5 make a worthwhile reason to buy or upgrade Final Cut Studio? Probably not, but as part of the package it brings enough new to the table to justify its part of the suite. Now that Apple has upped the ante by bringing Blu-ray encoding to the table with the new version, it will be interesting to see where they take future updates to Compressor. DV

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SCORE

APPLE COMPRESSOR 3.5 ♥♥♥♥♡

PROS: Batch templates bring some ease of use to an overwhelming array of options, Job Actions expand the program's reach beyond just encoding, adds basic Blu-ray and DVD encoding and burning. **CONS:** Requires Intel processor, Qmaster users with old and new systems may be left in the lurch, potential bugs when uploading some YouTube videos. **BOTTOM LINE:** A nice "halfway" upgrade that improves on core functions. **MSRP:** Not available separately; $999.00 new, $299 upgrade **CONTACT:** www.apple.com

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HERE COMES THE SUN

AN INTUITIVE, INGENIOUS IPHONE LIGHTING TOOL.

AWARD OF DV EXCELLENCE

BY JAY HOLBEN

An advanced sun tracking app for the iPhone/iTouch, Helios is far and away one of the best pieces of sun tracking software since Clear Day Software's SunWhere in the 1990s.

Helios allows the user to plot any given date and any given position, from their current GPS position to a pre-selected city around the globe to a custom GPS entry, and determine the exact position of the sun at any given moment of the day.

Once you have a date and position, the program has three primary interfaces: the heliometer, Sky View and a clinometer.

Since downloading Helios, I have used it on almost a dozen shoots — not including my intensive testing — and it has never failed me. The functions are intuitive and easy to use. Helios has a very beneficial (and witty) help function, but it requires an Internet connection to access.

Once you have data for a given location and day, you can use the e-mail function to send an extremely detailed report to yourself or someone else for printing.

If you have an iPhone 3Gs, Helios integrates with the compass function, but I was unable to test this feature myself.

All in all it's an incredibly powerful application that helps tame the brightest, most stubborn light source on the planet. DV

SCORE

HELIOS SUN POSITION CALCULATOR V 2.1

PROS: Intuitive, informative, flexible, all the information you need — literally — at your fingertips, multiple presentations of information and powerful toolset. **CONS:** Backward rotation for landscape mode, requires Internet connection for help. **BOTTOM LINE:** Just buy it. **MSRP:** $29.99 **CONTACT:** www.chemicalwedding.com

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	www.atlascamerasupport.com			
	Mantis	Element Technica	$1,970	High-end support for bigger cams. A unique support with bicycle grips and pivoting dovetail shoulder mount. It's not exactly for the smallest of the small cameras as it supports units even up to a fully decked out RED One. Offers an innovative design derived from actual study of how different cameras handle. Camera actually rolls on axis most conducive to its characteristics. Give this one a good look.
	www.elementtechnica.com			
	DSLR 2.0 Support Rig	Redrock Micro	$440 and up Modular DSLR rig.	Equip your DSLR with just handles or the full $975 "Captain Stubling" bundle (pictured). Base plate, handles and follow-focus with the precision engineering that goes with the Redrock Micro name. Our DV magazine editors gave this a Black Diamond Award at NAB 2009.
	www.redrockmicro.com			
	microShoulder Mount	Redrock Micro	Bundle $395	Adjustable over-the-shoulder mount. Fitted with rods, it's adjustable to fit virtually any small to medium camera. Very comfortable shoulder pad. Room to add accessories, such as a Noga arm. Very versatile.
	www.redrockmicro.com			
	Zgrip iPhone Pro	Zacuto	$295	Leave it to Zacuto to design a pro-level mount for the iPhone 3Gs with its video capabilities. Get really smooth shots and check out Zacuto's site for other accessories. Also available is a "consumer-grade" $59 iPhone Junior. Both just snap on your 3Gs.
	www.zacuto.com			
	DSLR Sharp Shooter	Zacuto	$1,902	The ever-expanding line of Zacuto DSLR support gear is designed by shooters for shooters. This series starts with a $680 Gorilla kit and goes all the way to the $5,500 Precision Shooter kit. Buy as much or as little as you need. The Sharp Shooter contains a base plate, quick-release adapter, Z-Mount, shoulder pad, rods, Z-Finder viewfinder attachment and a strap.
	www.zacuto.com			
	DVRig Junior	DVTec	$320	Designed for small cameras. DVTec understands that the most stabilizing part of the human body is the tummy. The DVRig Junior has a two-way tilt head on a spring-loaded shock-absorbing rod that fits into a support belt. I've shot run-and-gun with a Sony PMW-EX1 on this mount. The stability of the shots was amazing.
	www.dvtec.tv			
	VZ-1 Shooter	VariZoom	$129	Baby of the VariZoom line. VariZoom describes this unit as an "elastic glove" fitting on your shoulder. It provides multi-point adjustment and has room to mount one of VariZoom's controllers appropriate to your camera. The Zero Gravity ZGRig ($1,199) combines VariZoom's Zero Gravity head with a shoulder and chest brace unit for unparalleled stability.
	www.varizoom.com			

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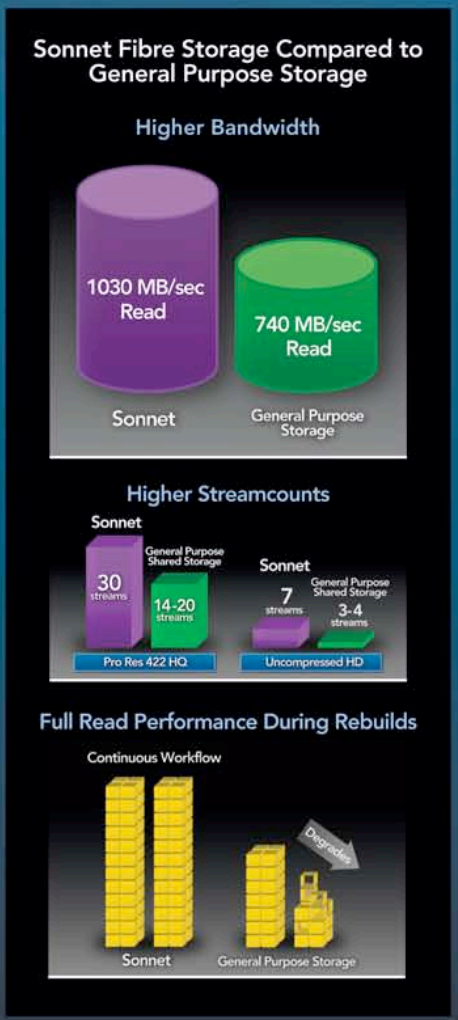

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Little CAMERA Big MOVIE

THE PANASONIC LUMIX DMC-GH1 WAS READY FOR ITS CLOSE-UP IN AVCHD FOR THE INDIE FEATURE *REJOUER*.

BY JON SILBERG

In the indie feature *Rejouer*, a man suffering déjà vu in the extreme realizes that he is reliving the same day over and over again and must try figure out a way to stop this odd phenomenon. (The French "rejouer" translates as "replay.") And while writer-director Liam Finn had experimented in with consumer and prosumer production gear on his previous projects, this time around he wanted to push even further by making a feature using a hybrid still/video camera — Panasonic's Lumix DMC-GH1.

A key production plan the three had come up with before settling on the Lumix was the notion of putting professional cine lenses on the front end of whatever camera they selected. Often, Friedman notes, people get very wrapped up in a unit's sensor specs and ignore the importance of high-quality optics and a skilled focus puller.

Friedman, who had worked at the now-defunct Dalsa, which offered the Origin 4K camera, was able to obtain a set of lenses from that company — optics made of very high-quality glass and the product of the same designers who created the Panavision Primos. "One thing that Panasonic did [with the Lumix] that was very smart," Friedman says, "is that, rather than trying to come out with their own lenses to compete with Canon and Nikon, they decided to make the camera adaptable to pretty much any lens on the market."

This is done, Friedman adds, through a series of adapters. But there were no such adapters for the cine-standard PL-mount lenses he had procured, so he designed his own patent-pending attachment, including the mount itself, and a system of rods to help prevent the relatively heavy lenses from damaging the lightweight Lumix.

The format of the Lumix provides "four times the image area of a ⅔" sensor," Friedman notes. "This allowed for our standard [35mm cinematography] wide-angle lenses to really have an even more extreme wide-angle look, and it also meant that depth of field was closer to what people expect from a motion picture than it is using a ⅔" HD camera."

The GH1, listing for about $800 to $1,500 in the U.S., was available only in England and Japan last spring when the *Rejouer* team was gearing up for production, but it addressed a lot of issues that worried them about going down the Canon EOS 5D MK II route that they'd initially started on. "The 5D MK II had issues about manual control while in movie mode," Friedman says, noting that some of these issues have since been addressed in a firmware upgrade from Canon. "Also, the Canon is 30p and we wanted to end up at 24p in order to have the option of doing a film-out at the end. So we met up with respected post people who do format conversions and asked them how we can make 30p look like 24p, and the answer turned out to be, 'You can't.' They

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told us, 'If you start at 29.97 or 25, we can get you to 24, but 30 to 24 looks bad no matter how you slice it.' So the Panasonic's 24p was looking like a very good choice."

In testing the Lumix, Mickens discovered a significant difference between the ISO rating on the camera's dial and the results he got based on his handheld incident meter. "The lowest we could crank it down to was 100 ASA," he says. "But I found I could treat that like 640! I could light to ASA 640 and get the picture just right with the camera set at 100. So I set the camera up as two 'stocks' — 100 ASA and 400 ASA, which was the highest speed we could use."

He notes that in both case, he made sure to be careful with both the top and bottom end of the curve. "It could clip fairly easily with overexposure," he says, "and it could quickly fall off to black if you didn't fill in shadows pretty well."

For all the benefits of this little camera, the filmmakers, after having used it, did have some notes for the manufacturer to consider in designing GH1 descendants. "I'd love to see them improve the compression," Friedman says of Panasonic's 17-megabit AVCHD codec. "Yes, it's making 1920x1080 23.98 video with a lower data rate than MiniDV and HDV, so it can't be perfect, but they tried to minimize this quality tradeoff by not pushing on the compression scheme."

"If you shoot carefully, you can get a great image," Mickens says, "but it's also easier than with other compression codecs to make the image bad, so if you're not conscious when you're shooting, you can hurt yourself. If you have extreme unpredictable motion and a very bright, overexposed image, those things seem to be the magic combination to make it look terrible. The good news is that that's not how people generally shoot."

Mickens shot using economical SD cards, which were then converted via CineForm software into ProRes 422 files and dropped into Final Cut Pro for editing: "CineForm has an interpolation function to take the color space from the 4:2:0 of the camera file to 4:2:2. It's not real 4:2:2, of course, but it's a very good facsimile."

For Finn, the process of making *Rejouer* was aided by the camera in obvious ways (low cost to purchase and use the camera, and cheap SD cards, to name a few) and some less obvious ones, too. "I wanted to make a big movie with a little camera," he describes.

To that end, Finn took his actors to exterior locations all over the Los Angeles area, exploiting the Lumix's "incognito" form factor. "We shot with tons of people walking around and the actors doing their scene, and nobody on the street ever looked at the camera," Finn recalls. "People probably thought, 'They're just taking snapshots.' Nobody had any idea we were making a movie." DV

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BY JAMES CARELESS

We asked some members of our content creation community about Digital Video Expo — why it's important for them to attend or participate, and how they think it can benefit you.

Photo by Rich Schmitt

JAMES MATHERS, DIGITAL CINEMA SOCIETY

"As a cinematographer and president of the nonprofit educational cooperative Digital Cinema Society (www.digitalcinemasociety.org), I'm challenged to keep on top of the latest entertainment technology trends," explains James Mathers. "By gathering key industry experts and leading manufacturers together at a convenient time and location, Digital Video Expo provides a valuable service that helps me to efficiently stay up to date," he continues. "The people I want to see are at Digital Video Expo, and so is the gear I need to check out, right there and then, available for hands-on demos. I have been attending for many years and try to never miss this important annual industry event."

PHILIP HODGETTS, INTELLIGENT ASSISTANCE

"Trade shows like Digital Video Expo are a great way to learn new information and network," says Philip Hodgetts, president of Intelligent Assistance (www.intelligentassistance.com). Based in Burbank, Intelligent Assistance specializes in assisted editing products and consulting help for NLE workflow, creative effects, streaming and podcasting.

"There's no real substitute for face-to-face teaching from industry leaders with their carefully prepared presentations; plus, you have the opportunity to interact with the instructors and ask your questions," Hodgetts says. "These teachers have their fingers on the pulse of the industry and will be the first to reveal new workflows and ideas as they are being established. Expos and trade shows present a unique opportunity to directly compare camera gear, lighting, or editing and post solutions.

"That's not the only reason to attend Digital Video Expo," Hodgetts asserts. "Without a doubt, the most important reason to be at a trade show is to network — with vendors on the show floor, and with your peers on the show floor or at user group meetings, over coffee or in one of the many sessions open to the general public. This is a network-based business, and a trade show presents a great opportunity to network.

"Finally, there's also the 'serendipity factor,'" he concludes. "Serendipity — the art of discovering something wonderful while actually looking for something else — happens at expos and shows because you're out of your ordinary routine, exposed to new people and new ideas in ways that just aren't in the normal day-to-day grind of making a living."

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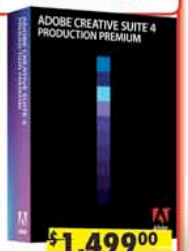

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Pioneer BDR-203 Blu-ray Disc Writer with External USB Housing & Media Bundle

This BD/DVD/CD Writer will write up to 8x on BD-R (25Gb) and BD-R DL (50Gb) media. Author hi-def Blu-ray Disc videos or take advantage of the high-capacity data storage. Complete MEGA bundle includes external USB housing & media.

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The 105UPR receiver is an all-new, compact case design with attached shoe-mount & pivoting, high-gain antenna. Unlike the entry-level models of its competitors, the 105UPR receiver offers 92 user-selectable channels in the 566-589MHz band. 105LT includes receiver & lapel mic with transmitter

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JAY HOLBEN, ADAKIN PRODUCTIONS

"The conference sessions at Digital Video Expo are carefully designed to give the attendees the most bang as possible for their buck," says Jay Holben, a director/producer at Adakin Productions in Los Angeles and technical editor of *DV* magazine.

Holben will be managing seven conference sessions at the Expo: "The conference hosts are all knowledgeable, experienced and ready and willing to share," Holben says. "We try very hard to formulate and organize the sessions for the best results in getting out the most valuable and practical information possible. Professionals and aspiring professionals alike can benefit greatly from the conference sessions and walk away with a wealth of solid information. I'm very proud to participate in Digital Video Expo for my third year and look forward to sharing all the tools and techniques I possibly can."

LAUREN SELMAN, REEL GREEN MEDIA

As founder and CEO of Reel Green Media (www.reelgreenmedia.com), Lauren Selman is on a mission to reduce the entertainment industry's negative impact on the environment. And when you ask her why she's attending Digital Video Expo — in fact, Selman is even giving a presentation here on how to "go green" in video production — she points out the business benefits.

"It is important to attend conferences like Digital Video Expo for multiple reasons," says Lauren Selman. "One, it connects you to your community. You can meet people, network, find out the latest innovations and trends. Two, it gets you out of yourself and out learning more. The best thing we can do for ourselves and especially in this economy is learn, learn, learn!

"In my presentation series, [which is] about greening, I hope to bring people the knowledge and resources necessary to decrease the environmental impact of their industry," she continues. "What are the choices that we are making? What are the biggest obstacles? What are our biggest opportunities? The best way for us to know is to talk about it. The solutions to the future of our industry begin in these conversations. It is important, both for our industry and our planet!"

MICHAEL HORTON, LOS ANGELES FINAL CUT PRO USER GROUP

Michael Horton manages the Los Angeles Final Cut Pro User Group (www.lafcpug.org), and his reason for attending Digital Video Expo is short and sweet: "Online social networks are fine and good up to a point, but where else can you meet total strangers in one setting who not only share your passion but want to learn as much as you do?" Horton asks. "There is no substitute for face-to-face human interaction."

PAUL HOLTZ, CLASS ON DEMAND

"There are countless reasons why industry professionals should attend conferences like Digital Video Expo," says Paul Holtz, founder and CEO of Class on Demand. He's not only attending Digital Video Expo; Holtz is also hosting a session entitled "The Art of the Interview." "As competition continues to tighten in today's marketplace, staying informed on technological advancements is crucial for the optimization of both skill sets and profit," Holtz says.

"Digital Video Expo gives cinematographers, editors, producers and videographers alike a variety of educational opportunities, including certification programs and a wide array of industry-focused, information-packed sessions that help strengthen marketability.

"Exposure to new products from a large number of manufacturers is also interesting to see — from both the attendee and exhibitor's point of view," he adds. "Learning about the upcoming trends in both hardware and software can improve the workflow of both attendees and exhibitors. I always look forward to discussing business opportunities with my professional peers.

"Industry professionals should also take

advantage of the immense networking opportunities that exist at conventions like Digital Video Expo," Holtz concludes. "Interaction with prominent keynotes and top-tier organizations can open doors to a variety of networking opportunities."

JESSICA SITOMER, THE GREENLIGHT COACH

A veteran career coach who specializes in the entertainment industry, Jessica Sitomer is the "Greenlight Coach." Her site (www.the-greenlightcoach.com), seminars and recently published book, *And...Action! Powerful, Proven and Proactive Strategies to Achieve Success in the Entertainment Industry*, are dedicated to helping creative, talented people maximize their potential. "It's my job to help people succeed in the entertainment industry, and the best way to do that is to get *you* networking with the right people," she explains.

"I find the number one obstacle that most people encounter is the inability to find the right contacts. Digital Video Expo is designed specifically to educate people on digital content creation. This means that anyone who works in — or may work in — the digital arena needs to attend. This would include producers, directors, camera departments and editors. An expo is the ideal place to find the maximum amount of people in a short period of time to grow your contacts and expand your visibility within the industry."

"Here's what I posted on my blog (www.thegreenlightcoach.com/cms/content/blogsection/1/9/) after receiving the following question from a director," Jessica reads. "'I hear you're the keynote speaker at the Digital Video Expo. Very cool! You know I'm a director; should I go?'"

Sitomer responds, "Everyone in the entertainment industry should go! It's a Digital Video Expo, which means that anyone who works directly with digital video, wants to work with someone who works with digital video, and/or wants to meet someone who works with digital video *and* may know someone you want to meet, *must be there*."

Not only will there be "cool techie stuff to check out," Sitomer continues, "there will be educational programming — including yours truly doing the keynote speech on 'the business side of the business' and a breakout room on 'the keys to success at a networking event.'

"Of course, the number-one reason to attend Digital Video Expo is because it is an opportunity to network with thousands of people. That means that you can potentially add 100 new contacts to your contact list. I've been asked the 'minimum number of people one should know.' I answer '100' ... and you can meet them ALL in a few days! Get your butt to Digital Video Expo!" **DV**

Digital Video Expo 2009 takes place Sept. 22-24 at the Pasadena Convention Center. You can find out more, including how to register, by going to www.dvexpo.com.

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Digital Video Conference

Broadcast Symposium West

Digital Video '09 Expo

HD Content Creation and Distribution for the 21st Century

SEPTEMBER 22-24, 2009
Exhibits: September 23-24, 2009

new location!

Pasadena Convention Center | Pasadena, CA

www.dvexpo.com

YOU NEED TO BE AT DIGITAL VIDEO EXPO

here's why...

- With more than 100 top industry exhibitors, our show floor will showcase a wide range of high-tech tools.
- Network with thousands of digital content professionals during three days. We'll help you make professional connections that could lead to future partnerships, projects, and new creative options!
- Our new educational partner, Weynand Training International (WTI), will offer Apple training and certification to improve and expand your opportunities.
- We offer attendees three new educational tracks, over 40 conference sessions, workshops, panels, and hands-on training all catering to your most urgent professional needs.

WHO IS ATTENDING

VIDEOGRAPHERS
CINEMATOGRAPHERS
INDEPENDENT FILM PRODUCERS
CAMERA OPERATORS
DIRECTORS
EDITORS
POST SUPERVISORS
MOTION GRAPHIC DESIGNERS
COLORISTS
SOUND EDITORS
DVD PRODUCERS
WEB VIDEO PRODUCERS
CORPORATE VIDEO PRODUCERS
DOCUMENTARY FILMMAKERS
TELEVISION ENGINEERS
TELEVISION BROADCASTERS

MARK YOUR CALENDAR AND REGISTER TODAY!

SPECIAL OFFER! Visit www.dvexpo.com to register today. Use Customer Code DVAD2 for an additional $50 off the lowest conference prices. (Code not valid for Apple Training)

Register Early for Best Rates!
See page 2 for special offer

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SEPTEMBER 22-24, 2009
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Registration
Schedules
Exhibit Information

INSIDE

- **3 All-New** Conference Tracks for 2009
- **Introducing** Broadcast Symposium West
- **Special Focus** on Career Management and Development
- **Networking Events and Screenings** Open to All Attendees
- **Apple Certification** and Immersion Courses for Beginning and Advanced Users
- Digital Video Expo Drawings for **Hot New Gear**

KEYNOTE SPEAKER

Thursday, September 24, 12:00 pm, Presentation Theater
(Open to All Attendees)

Jessica Sitomer presents: ***Sometimes Talent Isn't Enough: Secrets to Developing Your Career in Digital Content Creation***

FREE EXHIBIT PASS
Limited Time Offer — See page 2

YOU NEED TO BE AT DIGITAL VIDEO EXPO
here's why...

- Staying informed about the latest new (and money-saving) technologies and techniques, sharpening your skills, and networking is critical at this time. **We can help you get there.**
- With more than 100 top industry exhibitors, **our show floor will showcase a wide range of high-tech tools.** Get hands-on experience with the latest gear.
- Network with thousands of digital content professionals during three days of informative conference sessions, industry association events, product demonstrations, and hands-on training. **We'll help you make professional connections that could lead to future partnerships, projects, and new creative options!**
- Increasing your capabilities is a must in today's highly competitive industry. **Our new educational partner, Weynand Training International (WTI), will offer Apple training and certification to improve and expand your opportunities.**
- Keeping pace with the latest technologies and techniques is essential for your professional success! **We offer attendees three new educational tracks, over 40 conference sessions, workshops, panels, and hands-on training all catering to your most urgent professional needs.**
- **There's something for everyone at Digital Video Expo.** One great exhibit floor. Three informative conference tracks. Don't miss out!

VIDEOGRAPHERS
CINEMATOGRAPHERS
INDEPENDENT FILM PRODUCERS
CAMERA OPERATORS
DIRECTORS
EDITORS
POST SUPERVISORS
MOTION GRAPHIC DESIGNERS
COLORISTS
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REGISTER BY AUGUST 14 FOR A SAVINGS OF UP TO $200!

REGISTRATION OPTIONS	20% OFF ON OR BEFORE AUG. 14	10% OFF ON OR BEFORE SEPT. 9	REGULAR PRICE AFTER SEPT. 9
Expo Exhibits-Only Pass	**Free** (use DVBRO code)	**Free** (use DVBRO code)	$25
TRACK 1: DIGITAL VIDEO EXPO CONFERENCE			
Digital Video Expo 3-Day Full Conference	$380	$428	$475
Digital Video Expo 2-Day Full Conference	$319	$359	$399
Digital Video Expo 1-Day Full Conference	$239	$269	$299
TRACK 2: BROADCAST SYMPOSIUM WEST CONFERENCE			
Wednesday Only	$239	$269	$299
TRACK 3: APPLE TRAINING AND CERTIFICATION			
Final Cut Pro: Level 101 (3 days and certification)	$796	$896	$995
Final Cut Pro: Level 300 (3 days and certification)	$796	$896	$995
ONE-DAY HANDS-ON APPLE TRAINING			
Apple's Soundtrack Pro (Tue.)	$265	$299	$335
Apple's Motion (Wed.)	$265	$299	$335
Apple's Color (Thu.)	$265	$299	$335

SPECIAL OFFER! Visit www.dvexpo.com to register today. Use Customer Code DVBRO for an additional $50 off the lowest conference prices. (Code not valid for Apple Training)

THREE CONFERENCE TRACKS

1

THE DIGITAL VIDEO EXPO CONFERENCE PROGRAM

Produced by the editors of *DV* and *Videography* magazines and the Creative Planet Communities Web sites, Digital Video Expo offers a multi-tiered educational program for creative professionals. The three-day Digital Video Expo conference includes tracks on tapeless production, 3D production, career development, "going green" in video production, emerging technologies, content distribution, and **Web video**, as well educational opportunities such as the digital camera sessions, **lighting workshops**, and **RED Boot Camp**. Conference-goers will also have the opportunity for educational sessions with cameras from Panasonic, Sony, JVC, RED, and Canon.

2

NEW! BROADCAST SYMPOSIUM WEST

Focusing on the benefits and ROI of the latest technologies.

Topics covered include:

- **Mobile TV Implementation:** Television for the small screen is now a hot topic and appears to be a big potential revenue stream for the broadcaster. However, a solid foundation is required for both the repurposing of mainstream content and for transmitting this content to cell phone users and other audiences. This session will address issues on both ends of the mobile DTV spectrum.
- **Content Archiving:** Broadcasters are constantly creating content, but it has little value unless it can be properly archived and recalled for repurposing or other uses. This session will examine the hardware and processes necessary for both archiving currently generated content and migration of older content to an easily accessible storage system or medium.
- **Audio Loudness Issues and Solutions:** Many solutions have been offered for maintaining a uniform (and comfortable) audio level for program and commercial content. This session will examine the merits of the latest approaches and address their implementation and level of success in overcoming audience complaints.
- **3 Gbps Plant Signal Distribution:** The current economic situation notwithstanding, some television operations are seriously considering, or are moving ahead with, implementation of an infrastructure capable of transporting 1080p video. Special attention in planning such systems is required, as is the level of care and skill in the physical implementation of a successful 3 Gbps transport system. This session will offer suggestions and "lessons learned" advice.

3

APPLE TRAINING AT DIGITAL VIDEO EXPO WITH NEW PARTNER WEYNAND TRAINING

Since 1984, Weynand Training International (WTI) has been providing state-of-the-art training for broadcast facilities, film studios, television production companies, corporations, government agencies and professionals seeking career advancement.

This year Weynand will provide two three-day **certification classes** and three one-day hands-on "immersion" workshops. **See page 7 for more details.**

SEE THE CONFERENCE GRID ON THE NEXT PAGE
FOR THE SCHEDULE AND THE FULL LIST OF TOPICS

event highlights

Seeing RED: The RED ONE Camera in Production and Post

Members of the Los Angeles RED User Group and experts from Kappa Studios present the Digital Video Expo edition of their RED Boot Camp — a two-part presentation that offers the complete story about working with the RED ONE camera, including history and capabilities, workflow options, and comparisons to other systems. RED-shot footage will also be screened. **Day 1, Track 1.**

New Camera Showcase

This year saw the introduction of a variety of amazing new cameras for the video professional. Get the information you need about them before your next purchase with this two-part presentation by *DV* magazine Technical Editor Jay Holben, who will offer specs, information, and personal insights on the latest camera offerings from Panasonic, Sony Electronics, JVC, Canon, Hitachi, Ikonoskop, ARRI, and more. **Day 2, Track 1.**

Master Classes in Lighting

Participating in lively panel discussions organized by Emmy-winning director of photography George Spiro Dibie, ASC, expert and experienced directors of photography offer insight about specific lighting scenarios with a series of four 90-minute demonstration sessions. During each of the four sessions, panel members will screen favorite scenes from their work and explain the creative approach to the material and how the various lighting effects were achieved. The audience is then invited to join an informal Q&A session with Dibie and his fellow DPs. **Day 2, Free to All.**

TRACK 1: Digital Video Expo Conference TRACK 2

DAY 1: TUESDAY SEPTEMBER 22 (NO HALL HOURS/CONFERENCE ONLY)

	MTG B	MTG C	MTG F	MTG G	
	LIGHTING TRACK	**CAREER DEVELOPMENT TRACK**	**POST PRODUCTION TRACK**	**RED BOOT CAMP TRACK**	
9:00 - 10:15 am	Check Web site for updates	Growing Your Business with Philip Hodgetts	Postproduction Trends for 2009/2010	RED Sample Footage	
10:30 am - 12:00 pm	Lighting Workshop with Jay Holben	Growing Your Business with Philip Hodgetts	Building a Cost-Effective Editing Suite	RED Production	
1:15 - 2:00 pm	Lighting Workshop with Jay Holben	Career Development with Jessica Sitomer	Postproduction with Ned Stoltz	RED Post Production	
3:30 - 5:00 pm	Lighting Workshop with Jay Holben	Career Development with Jon Reiss	Tapeless Media Post Workflows	RED Filmmaker Roundtable	
5:30 - 6:15 pm	Lighting Workshop - Q&A	Career Development with Jon Reiss	Postproduction with Ned Stoltz	RED Screening	

DAY 2: WEDNESDAY SEPTEMBER 23 HALL OPEN FROM 11:00 am - 7:00 pm

	MTG B	MTG C	MTG F	MTG G	C209/C210
	WEB VIDEO TRACK	**CAMERAS TRACK**	**CONTENT DISTRIBUTION TRACK**	**3D PRODUCTION TRACK**	**BROADCAST SYMPOSIUM WEST (TRACK 2)**
9:00 - 10:00 am	Codecs, Encoding and Compression	Video DSLRs - Basics	DVD Distribution	Check Web site for updates	Audio Loudness Issues and Solutions (9:15 - 10:30 am)
10:15 - 11:15 am	Web Video with Philip Hodgetts	Video DSLRs - Production	Navigating Film Festivals	Intro to Stereoscopic Production	3Gbps Plant Signal Distribution (10:45 am - 12:00 pm)
10:30 am - 12:00 pm	LIGHTING MASTER CLASS - FREE TO ALL				
11:30 am - 12:30 pm	SOMETIMES TALENT ISN'T ENOUGH: Secrets to Devloping Your Career in Digital Content Creation				
12:30 - 1:00 pm	DIGITAL VIDEO EXPO DRAWINGS				
1:00 - 1:45 pm	PRESENTATION THEATER - FREE TO ALL				
1:30 - 3:00 pm	Web Video Demos	New Camera Overview with Jay Holben	Monetizing Your Content	3D Production	Mobile TV Implementation (2:00 - 3:15pm)
1:30 - 3:00 pm	LIGHTING MASTER CLASS - FREE TO ALL				
2:00 - 2:45 pm	PRESENTATION THEATER - FREE TO ALL				
3:00 - 3:45 pm	PRESENTATION THEATER - FREE TO ALL				
3:30 - 5:00 pm	Web Video Product Showcase	New Camera Overview with Jay Holben	Finding an Audience	3D Production Product Showcase	Content Archiving (3:30 - 4:45pm)
3:30 - 5:00 pm	GOING GREEN IN VIDEO PRODUCTION - FREE TO ALL				
4:30 - 5:00 pm	DIGITAL VIDEO EXPO DRAWINGS				
5:00 - 6:30 pm	Los Angeles Post Group Afternoon Meeting	IDMA Afternoon Meeting		Digital Cinema Society Meeting	
7:00 - 10:00 pm				LAFCPUG Evening Meeting	

DAY 3: THURSDAY SEPTEMBER 24 HALL OPEN FROM 10:00 am - 4:00 pm

	MTG B	MTG C	MTG F	MTG G	
	HD WORKFLOW TRACK	**EDITING TRACK**	**NEW TECHNOLOGIES TRACK**	**DIGITAL CINEMATOGRAPHY TRACK**	
9:00 - 10:15 am	Flavors of HD with Jay Holben	FCP Plug-Ins	iPhone Apps for Production	Check Web site for updates	
10:30 am - 12:00 pm	Flavors of HD with Jay Holben	NLE Update with Oliver Peters	New Product Showcase	Check Web site for updates	
10:15 - 11:15 am	LIGHTING MASTER CLASS - FREE TO ALL				
12:00 - 1:00 pm	KEYNOTE PRESENTATION - FREE TO ALL				
1:00 - 1:30 pm	DIGITAL VIDEO EXPO DRAWINGS				
1:30 - 2:15 pm	PRESENTATION THEATER - FREE TO ALL				
1:30 - 3:00 pm	HD Workflow Track	Editing with Oliver Peters	Making Sense of Storage	RED User Group Meeting	
1:30 - 3:00 pm	LIGHTING MASTER CLASS - FREE TO ALL				
2:30 - 3:15 pm	PRESENTATION THEATER: DVPA				
3:30 - 4:00 pm	DIGITAL VIDEO EXPO DRAWINGS				

TRACK 3: Apple Training & Certification

DAY 1: TUESDAY SEPTEMBER 22			
	RM 211	RM 214	RM 212
	FINAL CUT PRO TRAINING & CERTIFICATION	**FINAL CUT PRO TRAINING & CERTIFICATION**	**FINAL CUT PRO STUDIO ONE-DAY WORKSHOPS**
9:00 am - 5:00 pm	Final Cut Pro: Level 101 Diane Weynand	Final Cut Pro: Level 300 Michael Wohl	Apple's Soundtrack Pro
DAY 2: WEDNESDAY SEPTEMBER 23			
	RM 211	RM 214	RM 212
	FINAL CUT PRO TRAINING & CERTIFICATION	**FINAL CUT PRO TRAINING & CERTIFICATION**	**FINAL CUT PRO STUDIO ONE-DAY WORKSHOPS**
9:00 am - 5:00 pm	Final Cut Pro: Level 101 Diane Weynand	Final Cut Pro: Level 300 Michael Wohl	Apple's Motion Mark Spencer
DAY 3: THURSDAY SEPTEMBER 24			
	RM 211	RM 214	RM 212
	FINAL CUT PRO TRAINING & CERTIFICATION	**FINAL CUT PRO TRAINING & CERTIFICATION**	**FINAL CUT PRO STUDIO ONE-DAY WORKSHOPS**
9:00 am - 5:00 pm	Final Cut Pro: Level 101 Diane Weynand	Final Cut Pro: Level 300 Michael Wohl	Apple's Color
5:30 - 7:00 pm	Optional Testing Time for Level 101	Optional Testing Time for Level 300	

BUNDLE YOUR APPLE ONE-DAY WORKSHOPS AND SAVE!

Choose *Soundtrack Pro, Apple Color* and/or *Apple Motion*.. if you sign up before **August 14** you can save up to ***$95!*** Choose 2 workshops for only **$480.** Choose all three for only **$700!**

Learn from the authors who wrote the books for Apple!

DON'T MISS THIS!!

Digital Video Expo Keynote:
Open to All Attendees

Thursday, September 24, 12:00 pm, Presentation Theater

Jessica Sitomer *presents Sometimes Talent Isn't Enough: Secrets to Developing Your Career in Digital Content Creation*

Sometimes talent isn't enough. And without the proper skills to promote yourself and your work, those dreams of success as a digital content professional may die on the vine. Enter Jessica Sitomer, who has worked in the entertainment industry for 18 years as a writer, an independent producer, a development associate, a director, and an actress. For 12 of those years she was a career coach for entertainment industry professionals. Within that period she served for seven years as the in-house career coach for the International Cinematographers Guild Local 600. In January of 2008, Sitomer launched her own business, The Greenlight Coach, offering a 12-month Career Growth Series program covering business tools, mastering interviews, how to get in the door, overcoming fear, finding stability in an unstable industry, and creating career breakthroughs. During her Digital Video Expo keynote address, Sitomer will discuss these and other keys to success, which will help you build — or relaunch — your career.

SPECIAL OFFER

Visit www.dvexpo.com to register today. Use Customer Code DVBRO for an additional $50 off the lowest conference prices. (Code not valid for Apple Training)

event highlights

Going Green in Video Production

Digital Video Expo teams up with Lauren Selman and Reel Green Media to explore the environmental impact of digital video and the entertainment industry, as well as the latest technologies, systems, and programs that make a difference. From learning about e-waste business to education content choices, you will learn about methods to minimize your impact on the planet. This portion focuses on the environmental impacts of production, from concept to cinema screening, and discusses environmental business strategies that can assist us all. **Day 2, Free to All.**

The Lowdown on DSLRs

HD-capable digital SLR cameras from Canon, Nikon, and other manufacturers are rapidly being adopted by the video production community. Their footage helped cinematographer Anthony Dod Mantle win the Academy Award for *Slumdog Millionaire.* So what's the real story behind these pint-sized cameras? What are they capable of and how can you use them in your creative process? *DV* and *Videography* Contributing Editor Oliver Peters will discuss specs, workflows, and the inventive accessories available to help make your DSLR a production-worthy piece of pro HD video gear. **Day 2, Track 1.**

Flavors of HD

How "high" a definition do you need for your production? And what will you do with your footage once it's acquired? *DV* magazine Technical Editor Jay Holben and other experts discuss the diverse capabilities and uses of the available forms of high-def video, offering the information you need to determine and meet the real technical needs of your production. **Day 3, Track 1.**

Digital Video Expo Drawings

FREE DURING THE SHOW

All you have to do is submit a completed entry form — available at the exhibit hall entrance and at NewBay Media's booth — and then be there in person to claim your prize from a collection of professional production and post products!

- **Wednesday September 23 12:30 pm Presentation Theater**
- **Wednesday September 23 4:30 pm Presentation Theater**
- **Thursday September 24 1:00 pm Presentation Theater**
- **Thursday September 24 3:30 pm Presentation Theater**

NETWORK Your Way to Success

Make contact with Digital Video Expo's distinguished list of association partners. They'll be on the show floor and hoping to meet you in the exhibit hall!

- Digital Cinema Society
- Digital Video Professionals Association
- Hollywood Post Alliance
- International Digital Media Alliance
- Los Angeles Final Cut Pro User Group
- Los Angeles Post Production Group
- RED User Group Los Angeles
- Wedding & Event Videographers Association
- Women in Film

INDUSTRY MEETINGS ON SITE

Wed. Sept. 23, 2009 at 5:00 pm

Digital Cinema Society

International Digital Media Association (formerly DVDA)

Los Angeles Post Production Group

Wed. Sept. 23, 2009 at 7:00 pm

Los Angeles Final Cut Pro User Group

Thurs. Sept. 24, 2009 at 1:30 pm

RED User Group Los Angeles

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GET CERTIFIED!
APPLE AUTHORIZED TRAINING COURSES

Learn from the authors who wrote the books for Apple!

WEYNAND TRAINING INTERNATIONAL
Authorized Training Center

FINAL CUT PRO - LEVEL 101

Learn from Diana Weynand, master trainer, distinguished educator and author of the Apple Pro Training Series books *Final Cut Pro 6, Final Cut Pro Express 4,* and *Final Cut Pro for Avid Editors*.

This three-day introductory course is designed to provide participants with a comprehensive foundation of Final Cut Pro. Incorporating four different genres of material — including documentary footage, dramatic television series, commercial, and short-form documentary — the lessons start with basic automatic and manual drag–and–drop editing in FCP, then move forward to incorporate additional editing techniques and project management. Over the course of the three-day class, the course covers capturing audio and video, trimming and adjusting edit points, refining and customizing your editing workflow, editing with multiple cameras, mixing audio tracks, applying transitions and filters, changing speed, adding titles and graphics, and finishing and outputting.

FINAL CUT PRO - LEVEL 300

Learn from Michael Wohl, author of the Apple Pro Trainer Series *Final Cut Pro — Beyond The Basics,* and one of the original designers of Final Cut Pro, who worked on the development team for more than four years.

This three-day course provides the most extensive must-know professional techniques for cutting dialogue scenes, action scenes, multi-camera projects, scene-by-scene color correction, and more. The lessons covers advanced trimming, audio, and multi-cam editing. How to ingest tapeless clips and logging options, rippling sequence markers, smart clip loading, asymmetrical trimming, nesting sequences, gang syncing, preparing for finishing, using the Media Management tools, and exporting and outputting to all different kinds of formats, as well as many troubleshooting tips. In addition, you will learn about Motion templates and Soundtrack Pro's noise reduction and audio finishing and workflows. This course is designed for existing Final Cut Pro users who wish to increase their skill level through learning advanced features and workflows.

BECOME AN APPLE CERTIFIED PRO

Don't stop at just the training. Take the Apple Certified End User test and get listed on Apple's Web site as a Certified Pro. You'll also be able to use the Apple Certified Pro logo on your Web site or business card. It's a great way to market yourself to future employers.

The exam is an online test you can take in the classroom right after the course when everything is fresh in your mind. Or, if you'd like to wait, you can come to back to the Weynand Training Center and take the class at a later date.

FINAL CUT PRO STUDIO ONE-DAY WORKSHOPS

SOUNDTRACK PRO: **Fixing and Mixing Your Sound with Apple's Soundtrack Pro.** Join us for this one-day hands-on class and learn to use Soundtrack Pro to edit audio files, repair field recordings, perform multi-track arranging and mixing, analyze and fix common audio problems, and perform other creative sound design techniques. Learn the power of Soundtrack Pro!

MOTION: **Designing and Animating Motion Graphics in Final Cut Studio.** Join us for this one-day hands-on course that will familiarize you with Motion, Apple's revolutionary software for motion graphics design. The day-long hands-on workshop includes working with Motion's Real-Time Design engine and interface, behavior-based animation, title animation, working with templates, chroma key techniques, masking methods, DVD motion menu design, and keyframing. This class is designed for anyone looking to learn more about creating motion graphics using Motion.

COLOR: **The Coen brothers used Apple's software program Color to finish *No Country For Old Men*. You can too.** Join us for this one-day hands-on course to familiarize you with Apple's masterful new color grading and finishing software. Start with the basics of color balancing and correction and move on to the fine points of secondary grading, including scene matching, creating advanced color effects and skin tone adjustments, adjusting the composition and framing of a shot, and much more.

THE INDUSTRY'S MAJOR **MANUFACTURERS** AND **SERVICE PROVIDERS** GATHER AT **DIGITAL VIDEO EXPO.**

'09 Digital Video Conference Broadcast Symposium West

DigitalVideoExpo BUZZ

Digital Production BuZZ

The Official Podcast of the Digital Video Expo

www.digitalproductionbuzz.com

If it's a product or service that can add value to your business, it will be found on the Digital Video Expo show floor. The list is updated frequently, so check **www.dvexpo.com** often for a current exhibitor roster. Here is a partial list of exhibitors:

ALT SYSTEMS INC.
AZDEN
CLASS ON DEMAND
EVS
HOME MOVIE DEPOT
ICONIX VIDEO INC.
INTERNATIONAL SUPPLIES
JVC
KINO FLO
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VISIT WWW.DVEXPO.COM FOR THE FULL LIST OF TOPICS AND PRICING INFORMATION

THREE CONFERENCE TRACKS

1 THE DIGITAL VIDEO EXPO CONFERENCE PROGRAM

Produced by the editors of *DV* and *Videography* magazines and the Creative Planet Communities Web sites, Digital Video Expo offers a multi-tiered educational program for creative professionals. The three-day Digital Video Expo conference includes tracks on tapeless production, 3D production, career development, "going green" in video production, emerging technologies, content distribution, and Web video, as well educational opportunities such as the digital camera sessions, lighting workshops, and RED Boot Camp. Conference-goers will also have the opportunity for educational sessions with cameras from Panasonic, Sony, JVC, RED, and Canon.

2 NEW! BROADCAST SYMPOSIUM WEST

Presented by the Editors of *TV Technology* and *Television Broadcast,* Broadcast Symposium West offers a full day of learning for broadcasters transitioning to new intelligent workflows. Symposium sessions include:

- Mobile TV Implementation
- Content Archiving
- Audio Loudness Issues
- 3 Gbps Plant Signal Distribution

3 APPLE TRAINING AT DIGITAL VIDEO EXPO WITH NEW PARTNER WEYNAND TRAINING

Since 1984, Weynand Training International (WTI) has been providing state-of-the-art training for broadcast facilities, film studios, television production companies, corporations, government agencies and professionals seeking career advancement.

This year Weynand will provide two three-day certification classes and three one-day hands-on "immersion" workshops. See www.dvexpo.com for more details.

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- KEYNOTE ADDRESS: Sometimes Talent Isn't Enough: Secrets to Developing Your Career In Content Creation
- Lighting Master Classes
- Digital Video Expo Drawings
- Presentation Theater Sessions
- Industry Association Meetings
- Going Green in Video Production

CONFERENCE HIGHLIGHTS

Here are some of the sessions you will find at Digital Video Expo

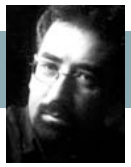
Your Career v2.0
Challenged by the economy, new competition and the vast array of new creative options offered by production and post suppliers, creative professionals are finding it more difficult than ever to determine how to build — or update — a career.

New Camera Showcase
This year saw the introduction of a variety of amazing new cameras for the video professional. Get the information you need about them before your next purchase with this two-part presentation by *DV* magazine Technical Editor Jay Holben.

Flavors of HD
How "high" a definition do you need for your production? And what will you do with your footage once it's acquired? Experts discuss the diverse capabilities and uses of the available forms of high-def video, offering the information you need to determine and meet the real technical needs of your production.

register today at www.dvexpo.com

BY JAY HOLBEN



WHEN IS WHITE NOT WHITE?

WHILE THERE MAY BE AN "AUTO" WHITE-BALANCE BUTTON, DON'T USE IT.

In previous DV101 columns and blog entries, I've discussed the principles of color temperature, understanding different wavelengths of light and how they are recorded by digital sensors.

Physiologically speaking, we see colors in the world based purely on the wavelengths of light reflecting off that object. Each object is, literally, a different color based on the light falling upon it, although the human mind has the innate ability to reconcile these differences through adaptive color interpretation and color memory. To most people, a sheet of white paper is white no matter where they see it because their mind knows that it's supposed to be white and their brain will render it as white. In truth, that paper can be blue, orange, green or yellow, depending on the light falling on it.

Digital sensors are nowhere near as adaptive or forgiving as the human brain. The digital sensor needs to be informed as to what wavelengths of light are present in order to "correctly" render the colors in a scene. The digital sensor will see the white paper for the color it truly is at any given moment, which can be undesirable, at times.

It is important to understand that not only is "white" subjective, but white is a combination of all colors of the rainbow equally reflecting off of a surface. What we perceive as white is actually red, orange, yellow, green, blue, indigo and violet all reflecting off that surface in equal amounts. Sunlight has all of these colors in it, to varying degrees depending on the time of day, place on the globe and atmosphere. In the early morning, when the sun is just rising, the angle of light to the atmosphere filters off most of the short wavelengths in greens, blues and indigos to give a very warm light (2000°K - 3000°K). At noon, with heavy cloud cover, the atmosphere is filtering off much off the longer wavelengths, creating a very cool light (9000°K - 20,000°K).

Although digital sensors need to be "informed" as to what wavelengths of light are present at any given moment, they are extremely adaptive to rendering those specific wavelengths to a natural "white," wherein the colors will represent, digitally, roughly as they are seen to the standard human eye.

I'm talking, of course, about white balance. This term is originally derived from old-school video cameras wherein the imager was "informed" as to what colors were available by adjusting, individually, the red, green and blue sensors and measuring the results on a waveform monitor in "parade" mode. White balance was achieved when all three signals — red, green and blue — lined up in an equal balance.

This is exactly what modern cameras are doing: they just do it automatically. When you white balance, you are forcing the camera to adjust its sensors so that red, green and blue are seen equally off that object (presumably white or neutral gray).

Most digital cameras have several white balance settings: factory preset "tungsten," "daylight" auto white balance (AWB) and custom. Some prosumer cameras have additional settings for fluorescent, daylight shade and cloudy daylight.

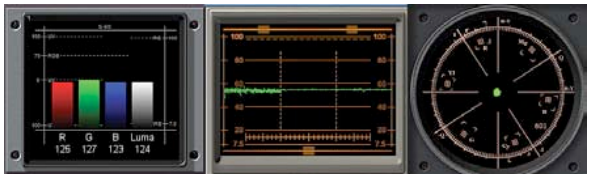
Personally, I would never recommend AWB unless you're in a completely uncontrollable run-and-gun situation where you don't have the time to balance correctly. AWB, like auto exposure, is a compromise based on average values seen by the camera. In an AWB situation, the camera has to guess what elements of a frame are actually white in order to render them correctly. In many cases, this can lead to an acceptable setting, but rarely will it ever result in a preferred setting.

The factory presets for daylight (5500°K) and tungsten (3200°K) are handy for a number of run-and-gun situations, but will often require color correction in post to really generate the look the videographer is after. Rarely is daylight ever specifically 5500°K and rarely are artificial incandescent sources specifically 3200°K.

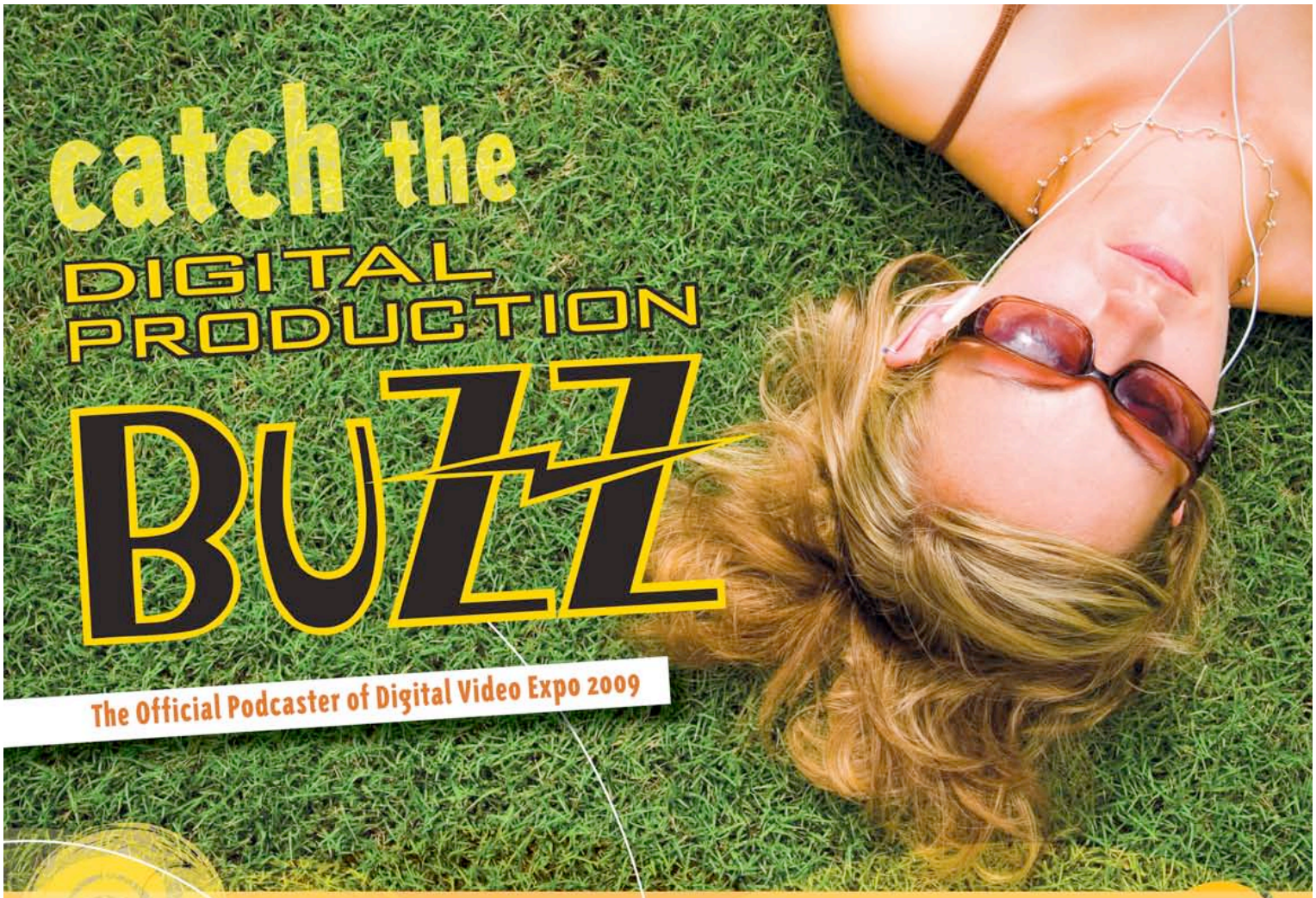
The real power of the digital camera is in custom white balance. The ability of the videographer or cinematographer to custom define what should be seen as white in any given scene.

What you use to white balance can be just as important as what light you white balance under.

Generally, people seem to white balance off any "white" source they have handy. I've been known to use typing paper on a number of occasions (or the back of a script), but to be precise with your white balance, you should use a calibrated source. Whether that be a calibrated white card or an 18% grey card (my preference). Earlier this year I reviewed an extraordinary product called the ExpoDisc — a product that I now carry with me on every shoot. It is plastic disc that goes over the camera and, when pointed at your source light, creates a perfect 18% gray scale lit by your source to white balance off of. Quick, simple and incredibly precise. In my tests, the ExpoDisc produced the most accurate whites.



This is a screen shot from Adobe's OnLocation, a program that analyzes DV signals and puts them through software-simulated analysis devices. In this case, I'm showing a spectrum analysis (red, green, blue and luminance), a waveform in "parade mode" (showing luminance, RY and BY) and a vectorscope. In this first image, this is a custom color balance from a Canon XL2 set with the ExpoDisc under natural daylight through the window in the late afternoon. Note how extraordinarily close the image analysis is — red, green and blue are nearly identical. In



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60 GigaBytes
3 Megapixels
AVCHD

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Canon VIXIA HG20
AVCHD Hard Drive Camcorder

- Internal 60GB Hard Drive; Records over 5 1/2 Hrs. of HD Video
- Up to 15 hrs of Standard Video Rec.
- 1/3.2" CMOS HD Image Sensor (1920 x 1080) with RGB Primary Color Filter • Canon 10x Optical HD Lens • Optical Image Stabilizer
- DIGIC DV II HD Image Processor
- 24p Cinema Mode
- 2.7 Multi-angle Vivid LCD
- External Microphone Input
- 24mbps recording

AVCHD

#AGHMC70U

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

- Record high-definition 1080i (1440 x 1080) HD resolution 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 & stereo mini mic in
- HDMI digital HD output & USB 2.0

240 GigaBytes
12 Megapixels
AVCHD

#SOHDRXR520V

Sony HDR-XR520V
AVCHD Hard Drive Camcorder

- Internal 240GB hard drive
- 1/3.15" Exmor R CMOS sensor
- Internal GPS mapping system
- 12x Sony G series lens
- BIONZ image processor
- 12mp still capture
- Opitcal image stabilization
- 3.2" LCD screen • Color viewfinder
- Memory stick Pro Duo slot
- Microphone & headphone input
- Accessory hot shoe
- Face Detection

AVCHD

#PAAGHMC150

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 Mpbs - 1920x1080)
- In-camera Waveform monitor Vectorscope and two Focus assist displays
- Leica Dicomar13x wide zoom lens
- Optical Image Stabilization
- Time/date stamp (legal depositions)
- Dual XLR audio inputs

4 Megapixels
AVCHD

#CAHF20

Canon HF20
AVCHD Flash Memory Camcorder

- Record HD to internal 32GB memory, or SDHC media
- 1/4", 3.89 Mp HD CMOS sensor
- DIGIC DV II image processor
- High quality 24Mbps recording
- 24p cinema, and 30p frame rates
- Canon HD 15x optical video lens
- Face detection (up to 35 faces)
- Optical image stabilization
- Pre-record "3 second" mode
- 2.7" widescreen LCD screen
- Microphone input

HD

#JVGYHM100U

JVC GY-HM100U
3-CCD ProHD Solid State Camcorder

- Supports 1920/1440 x 1080, 1280 x 720 HD formats in 35, 25, and 19Mbps 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

3 MegaPixels
HDV

#CAHV40

Canon 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 Aufo Focus w/ext. sensor
- SuperRange optical stabilization
- 2.7" widescreen LCD screen
- External mic input
- Smooth variable zoom with 3 fixed zoom speeds

HDV

#SOHDRFX7

Sony HDR-FX7
3-CMOS HDV Camcorder

- High-Definition Resolution (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 Slowly
- 3.5" Wide ClearPhoto LCD
- HDMI Interface Output

HDV

#SOHVRHD1000U

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

HDV

#SOHDRFX1000

Sony HDR-FX1000
3-CMOS Pro HDV Camcorder

- 3- 1/3" (1.2 MP) ClearVid CMOS sensors with Exmor Technology
- Sony 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

AVCHD

#PAAGHMC40

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

DVCPRO HD

#PAAGHVX200A

Panasonic AG-HVX200A
3-CCD Pro DVCPRO HD Camcorder

- DVCPRO-100 HD 100Mbps 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

HDV

#CAXHA1S

Canon XH A1S
3-CCD Pro HDV Camcorder

- True 1080 High-Definition Resolution Video at 60i, 30F or 24F Frame Rates
- 3x 1/3" Native 16:9 CCD's 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

HDV

#CAXLH1A #CAXLH1S

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
- 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

DVCPRO HD

#PAAGHPX170

Panasonic AG-HPX170
P2HD Pro Solid-State Camcorder

- Two P2 card slots recording HD (1080i and 720p) and SD (480i) f
- 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

HD

#JVGYHM700U

JVC GY-HM700U
3-CCD ProHD Solid State Camcorder

- Supports 1920/1440 x 1080, 1280 x 720 HD formats in 35, 25, and 19Mbps 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)

Power Optional

HDV

#JVGYHD200U

JVC GY-HD200U
3-CCD Pro HDV Camcorder

- Full-frame 720p/60 imaging and real 24p 720p HD recording
- 3x 1/3" enhanced 720p HD image sensors w/1280 x 720 resolution
- Enhanced cinema gamma
- Interchangeable lens mount (1/3")
- Multiple frame rate recording: 720/24p, 25p, 30p, 50p, and 60p
- Uncompressed 720p/60 live signal output and HD 1080i streaming
- Built-in image flip recording when using prime lenses

DVCPRO HD

#PAAGHPX300

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)
- 3 advanced 1/3", 2.2 Mp CMOS sensors • HD-SDI output
- 20-bit digital signal processor
- 17x Fujinon HD lens
- Built-in scan reverse mode
- Waveform and vector scope display

HDV

#SOHVRZ5U

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

XDCAM EX

#SOPMWEX1

SONY PMW-EX1
XDCAM EX Solid State High-Definition Camcorder

- SxS Memory Card Recording w/800Mbps Data Transfer
- 1/2-inch Exmor 3 CMOS Sensors
- 1080i/720p Switchable
- Multiple Frame Recording
- MPEG-2 Long GOP CODEC
- 14x HD Fujinon Lens • 3.5" LCD
- Full Manual Focus Ring
- Over- and Under-cranking
- HD/SD-SDI, Component Out, FireWire I/O, 2x External Mic In

HDV

#SOHVRZ7U

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 & i.LINK Interface

XDCAM EX

#SOPMWEX3

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 • Hi-res 3.5" LCD
- 8-Pin remote studio connectivit

Power Optional

HDV

#SOHVRS270U

SONY HVR-S270U
CMOS Pro HDV/CF Flash Camcorder

- Interchangeable 1/3" Bayonet Lens Mount System
- HDV/DVCAM/DV Tape Recording
- Native Progressive Recording and Solid-state (CF) Memory Recording
- 12x Carl Zeiss Vario-Sonnar T* Lens
- 3 1/3" Progressive CMOS Sensor System with Exmor Technology
- Down-Converts HD to SD
- 3.2" (16:9) Wide LCD Monitor
- HDMI output and i.LINK Interface

Lens and Power Optional

DVCPRO HD

#PAAGHPX500

Panasonic AG-HPX500
3-CCD Pro DVCPRO 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 DVCPRO50, DVCPRO and DV - Standard-Def
- 4- P2 Storage Slots
- Variable Frame Rates
- Under and Overcranking
- 3.5" Color LCD Screen
- SD Memory Card Slot

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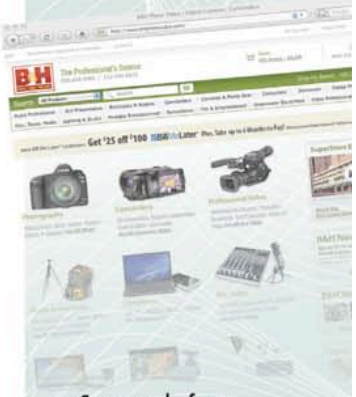

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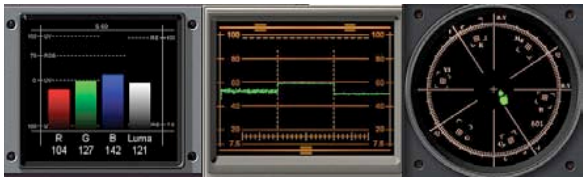
the waveform, we've achieved a perfect white balance with all three signals (luminance, red and blue) lining up in the center. Finally, the vectorscope signal is dead center — perfect neutral.



In the second capture, this is the camera's auto white balance setting — still through the ExpoDisc, meaning the entire image is a perfectly calibrated 18% gray, but the AWB cannot render it cleanly. There's considerably more blue in the image and much less red. The waveform doesn't line up and you can see the vectorscope signal biasing toward blue/cyan.

In this final capture we see the preset "daylight" (5500°K) and, below that, the "tungsten" (3200°K) settings. Obviously the tungsten setting is way off and will be very, very blue. But even the daylight setting is off because the natural daylight at that time in the afternoon was warmer than 5500°K.

Setting a custom white balance for any given location will help render the scene as the videographer wishes it to be experienced. That doesn't always mean making it "white." Sometimes having a scene that appears warmer or cooler than white is desirable. If you're shooting a scene at sunset, the last thing you want to do is white balance under the setting sun and "correct" out the warmth of the sunset! In that instance, it's best to utilize the standard "daylight" camera setting, which will render the sunset in a pleasing orange/red warmth.

On a number of occasions, I have white balanced through a piece of color correction gel — CTO (orange) or CTB (blue) of varying strengths to bias the camera in the opposite direction.

The scene in the frame below with actress Jennifer Taylor was lit with natural sunlight on a bright afternoon. Instead of white balancing "clean" or using the preset "daylight" setting, I white balanced through a ½ CTB filter to fool the camera's sensor that the lighting was cooler than it really was so that it would bias the scene in a warmer direction.

The opposite of this, in this shot, actress April Adamson is lit with tungsten light with a ½ CTB on the lamp (to partially color the light for effect while not losing as much light to the gel as I would with a full CTB). The director, Jamie Neese, wanted a very deep blue, so in addition to the coloring of the lamp, I white balanced the scene

through a full and a half CTO to create a very deep blue cast. This was a very early DV project for me, shot with the JVC DV-GY500, and I admittedly pushed the white balance effect too far. Although we achieved exactly the color the director wanted, I also introduced a considerable amount of noise by pushing the camera's internal circuitry so far into the blue range. I learned that if I were to do this again, I would achieve the same look by going halfway on set, in-camera, and getting the rest of the hyper-saturated look in color correction in post.

In another use of white-balance effects, this also for *Mindgame*, directed by Jamie Neese — the light coming through the vertical blinds is actually natural daylight. I have a layer of neutral density 1.2 on the window beneath the blinds, and I'm lighting the room with tungsten lights with ½ CTO on them. I white balanced under the tungsten lights WITH the CTO so that those lights would appear "white" and the natural daylight would appear very deep blue, as if it were moonlight.

When balancing through gels, I've found the Lee Cinematographer swatchbook to be very handy as the gel pieces are 2" square, sizeable enough to fit over most lenses.

As an alternative, a couple of manufacturers make specially calibrated white balance cards with warm or cool tints built in to achieve the same effects. DSC Labs (www.dsclabs.com) offers a calibrated white balance card and a warm balance, which gives the effect, roughly, of an 81A filter. Vortex Media (www.vortexmedia.com) offers WarmCards 2.0, cards that are calibrated in various strengths of warm or cool bias.

Always make sure, if you're using gels for effect, to white balance WITHOUT the gels; otherwise, the camera will counteract the effects.

It is also, sometimes, preferable to utilize the incorrect white balance setting. Is the natural sky a little too overcast and grey or looking for your scene? Want a really deep blue sky? Set the camera to tungsten balance, light your shot with tungsten fixtures and the natural daylight will naturally render a much deeper blue.

Hopefully this little white balance opus provides you with some new thoughts on a relatively boring step in your videography. DV

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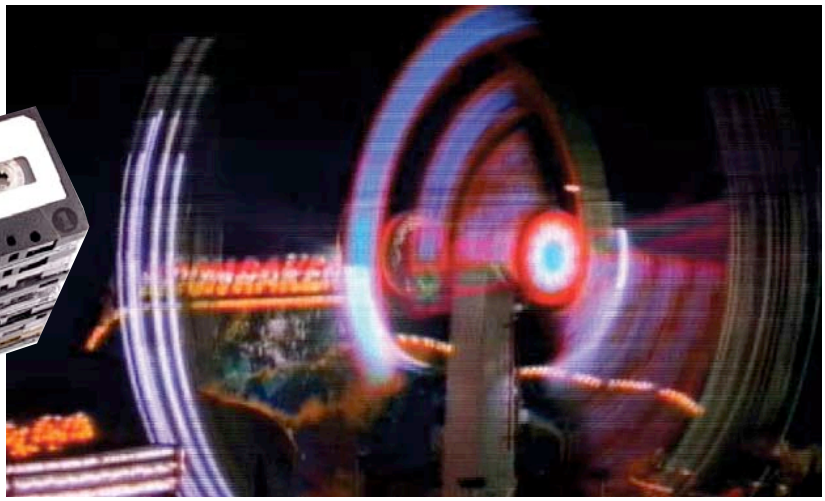
BY STEFAN SARGENT

SINGING THE SUMMERTIME BLUES



What to do when the real work stops? Make an art video (above) or (insert) try your hand at mail order (these cassettes need a box).

SAN RAFAEL, CALIFORNIA, JULY 2009 *"In the summertime when the weather is high, you can chase right up and touch the sky."* What? Does that make any sense to you? What is Mungo on?

Let's get honest. If you're in the business of making sponsored films, summertime is the pits. I don't know anyone in this business who has a scrap of work in the summer. If you're like me, working for corporate clients, it's slow — *dead slow.*

It's actually worse in Europe. In France, August is the month when every business closes. While Paris is full of tourists, the Parisians themselves scurry away down south, causing the world's worst traffic jams. It takes two hours to get into the St. Tropez parking lot. Getting out is worse.

So here we are in summertime 2009 at a loose end again. I phone my colleague: "What's happening, John?"

"We have several jobs in September. October is looking good."

"Forget that. We need work now."

"Dave's away, Mary isn't answering my calls — it's just very, very quiet."

THE GHOST OF SUMMERS PAST

It's the mid 1970s; we have a holiday house in the south of France. It's actually on an island — a half-hour boat ride from the Le Lavendou. To pay the mortgage, we rent it out in August. Rented out — means we're not there in the S of F.

We're stuck in London, scratching around for work. Of course there isn't any, as it's summer. My clients are away, their clients are away. I cut a new showreel, re-arrange the office furniture and spend the time worrying. Is this it? Will I ever get any more work?

I need a haircut. I cross Oxford Street into trendy South Molton Street. The barber has a plastic box for 15 audio cassettes. They slide in and out without their silly, hard-to-open cases. I want one; it will be perfect in the car. "Where can I buy one?"

"Designed it myself and had them made."

"They're terrific, I'll buy one. No, come to think of it, I'll market them for you. Give me a price for a thousand."

I MUST BE MAD

So now I'm designing ads, finding shipping boxes, pricing advertising for cassette boxes.

"When the weather is high, you can chase right up and touch the sky."

OK, Mungo, you win.

I decide to run small ads in the *Sunday Times*. I get a special rate for a month. CASSETTE 15 Audio cassette storage for your car £15.00. Looks good and, to my surprise, the orders pour in. Hundreds of them. Tricia and I are packaging, labeling and mailing like crazy.

Disaster strikes. The packaging isn't strong enough for these delicate plastic boxes. Almost all arrive smashed into little pieces. There are irate letters, phone calls, refunds and replacements. The new, stronger cardboard box costs almost as much as the cassette box itself. Now people are complaining that the wretched things are falling apart in their cars. These fragile things are designed for barber shops and nothing else.

Despite canceling the ads, the orders keep pouring in. Checks come in. We post them all back.

CLASSICAL FUSION

Fifteen years later: It's 1990, in the summertime, yep — the work stops dead. This time I have employees wandering around aimlessly. Got to keep them busy. What to do?

I know, we'll make *Classical Fusion*, a new twist on *Fantasia*. I have two sources: Select Effects, a library I bought from Nashville, and our own homemade VidiKIT. I select the music and hand out suggested graphics to our editors.

Julie creates motion graphics for Mozart's "Requiem" on our Quantel Harry. Junior editor Mark Wharton cuts Select Effects to Ravel's "Daphnis and Cloé."

When it's finished, I go to EMI Classics. A lady there loves it. She sends it to EMI Japan, where music LaserDiscs are big. "Come back next month. We'll have a contract ready."

But, next month, she isn't there. The new team at EMI Classics knows nothing about *Classical Fusion* and throws me out.

Then a wonderful thing happens. Summer is over. Work is pouring in and I'm busy again.

See a track from Classical Fusion *at www.stefansargent.com/ravel.html.*

Buy my HD-shot Pinot *wine-making documentary DVD at www.pinotescapefromwallstreet.com.* DV

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