



MOVIE MACHINE

THE ART AND TECHNOLOGY OF DIGITAL FILMMAKING



ISSUE 3 - JULY 2013

MONTHLY ROUNDUP OF NEWS AND TECHNOLOGY FOR DIGITAL FILMMAKERS
NEW YORK: NIGHT & DAY * SAMURAI BLADE CUT LOOSE * NEW MAC PROS



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WELCOME TO MOVIE MACHINE MAGAZINE ISSUE 3

I land in New York 4 hours late. Weather held up flights across the US and we were sitting on the tarmac for hours unsure whether we were going to be able to fly or not. The dreaded words that the flight may have to be cancelled had been mentioned. However, luck was with us, and even though I had planned to be in Manhattan by 7.30pm, the reality was it was closer to midnight by the time I hit the city.

NEW YORK

I don't care. I'm pumped with adrenalin and ready to film the roughness and toughness of New York between midnight and 3am.

James meets me at the hotel. He's got the Blackmagic Cinema Camera MFT, I've got the Blackmagic Cinema Camera EF. I do an interview with him at the hotel, then head out onto the streets, both of us ready with camera and tripod, SSDs loaded, we're heading out to see what images we can capture.

I'm making a film called New York City: Night and Day. It's a short piece to test the image quality of the Blackmagic Cinema Camera, using the two models mentioned, recording both RAW and ProRes. Plus, very important, I want to test the audio capabilities of the camera, as up until now, I've only used the camera as an image capture device. This time I plan to record interviews and pieces to camera. I've brought additional equipment to make this possible.





BLACKMAGIC CINEMA CAMERA

I set up and record the interview in the hotel room. It's a controlled environment and I want it to sound good. Plug in the Mix Pre by Sound Devices. This provides a high quality preamp which will phantom power microphones and provide a line level output direct into the Blackmagic Cinema Camera. Using line level from the Sound Devices unit provides the best quality. I should mention the Mix Pre is the old model; the new model, the Mix Pre D, provides more options and has been described as the "Rolls Royce" of pre-amps in the world of audio production.

It's as simple as plugging a mic into the Mix Pre, switching on phantom power, and then taking an XLR to jack out of the Mix Pre and into the Blackmagic Cinema Camera. This I set to line input. The result is beautiful sound.

I've filmed in New York before. No tripods allowed. They see you with a tripod and they will stop you filming. You're allowed to film hand-held or using another camera mount, such as a Cinesaddle, and then no questions will be asked.

We're both filming off tripods in the heart of Times Square. There's police within 40 feet and they don't bother us. We fit right in with the lights and the glitter, the drunks, a man dressed up as batman, the horses and constant stream of yellow cabs. This is New York city and it's 2am in the morning. No one bothers us.

I film James films. Shooting RAW. Always shoot RAW at night, the increased dynamic range is what I want.

The next day and we both shoot ProRes. We film down below the Brooklyn Bridge looking across the East River to the Manhattan skyline. Beautiful across the water, even

on a cloudy day, the energy of New York is like no other place on earth.

We spend time in Greenwich Village which, amazingly still retains all the character from the past. This is a place where history unfolded...

Getting out of New York proves to be a problem. I'd planned to leave for JFK at 3pm though push it to 4pm as I just can't stop filming. Just one more shot.

I'm loaded with luggage, and try, at least 50 times, to hail down a yellow cab. No-one will pick me up. Unknown to me, a shift changeover of taxi drivers takes place at 5pm.

To drive out to JFK is over an hour. If a yellow cabs picks me up they will miss their 5 o'clock deadline. And no-one wants to work later than 5pm, regardless. The drivers have to refuel for the next driver to take over. So I'm standing in the street with all my bags, no ride, and a plane to catch.

As if beamed in to rescue me, a black limousine pulls up offering me the ride to the airport. I negotiate \$70 - this would have been \$45 in a yellow cab... I don't care I've got to get to the airport. I make it in time, just, any later and I would have been in trouble.

Out the New York and back to UK. New York City: Night and Day has been filmed. Every single frame shot on the Blackmagic Cinema Camera. As mentioned, I used the EF model, James the MFT model. All glass is Nikon glass. The night footage was filmed as RAW at 2.5K and the day footage filmed as ProRes 1920 x 1080. Both cameras were set to 23.98fps.

Thanks to James Biberi for showing me his city and giving his impressions of shooting with the Blackmagic Cinema Camera.

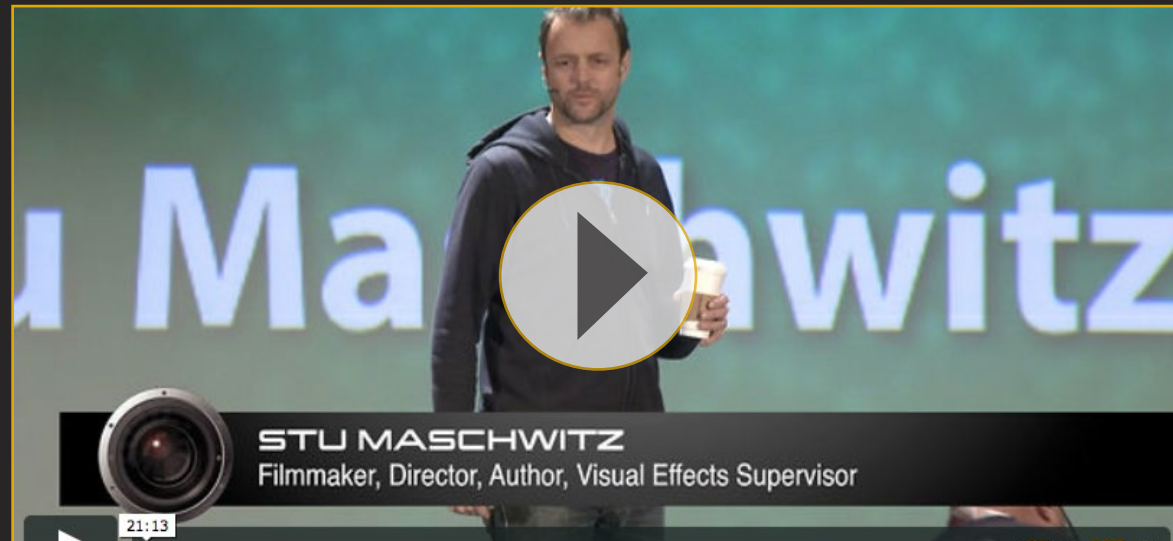
Think of this as real world test footage and a look at the quality and textures of the Blackmagic Cinema Camera. That's what this is - a film shot, end to end, using nothing but the Blackmagic Cinema Camera.

[Watch the movie, New York City: Night and Day, filmed with the Blackmagic Cinema Camera >>](#)





STU MASCHWITZ PREVIEWS BULLETPROOF



WATCH THE
VIDEO >>

Watch the brilliant presentation by Stu Maschwitz about Red Giant's new tool for digital filmmakers, Bulletproof. Bulletproof is an organizational tool which enables you to ingest and tag media, color correct on-set, and organize your footage to provide a complete solution to getting media ready for the edit. Stu explains from experience the many uses which Bulletproof offers. Described, as the other half of your camera, Bulletproof is currently available to download as part of an open beta program. Stu Maschwitz is a highly regarded director, writer and visual effects artist based in San Francisco.

MOVI IN ACTION: VINCENT LAFORET AND DAVID BLOOMFIELD



WATCH THE
VIDEO >>

Recorded at the Las Vegas SuperMeet, April 9, 2013. Here we see the Movi in action – demonstrating the abilities this evolutionary camera mounting system which enables extremely smooth and fluid moving footage. Built by Freefly systems, based in Seattle USA, the Movi is demonstrated by Vincent Laforet, Director, DP and photographer, and David Bloomfield from Freefly Systems. This is a glimpse into the future of something which could be really huge for independent filmmakers who need to move fast and set up quick. The learning curve for the Movi has been described as “minimal”. We look forward to hearing more!

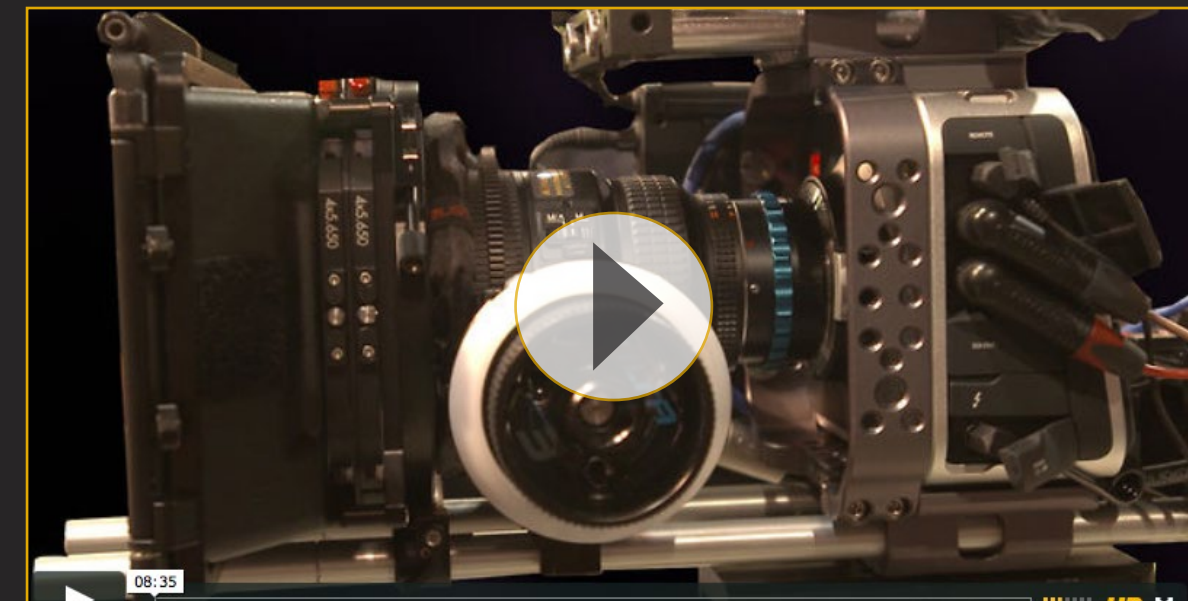
MARCO SOLORIO - THE BLACKMAGIC CINEMA CAMERA (PART 1)



WATCH THE
VIDEO >>

Marco was one of the first people in the world to shoot with the Blackmagic Cinema Camera and has built a workflow around several key accessories, and understanding the huge potential which RAW offers, at the same time knowing when ProRes is the ideal format to shoot. The rig Marco has put together represents an affordable cinema camera with huge potential. For anyone interested in knowing more about the Blackmagic Cinema Camera, this interview is jam-packed with real world information from one who has pushed this camera to its full potential.

MARCO SOLORIO TALKS ABOUT THE BLACKMAGIC CINEMA CAMERA (PART 2)



WATCH THE
VIDEO >>

In part 2 of the interview with Marco Solorio takes us on a tour of his setup for the Blackmagic Cinema Camera. His rig is made up of the camera itself, V-lock battery, Mix Pre D for high quality audio, View Factor cage, rods, follow focus, and matte box. Marco describes the thought processes that went into putting together the camera and accessories, and how this fits in with the work he does.

SONY'S NEW INTERFACE UNIT DELIVERS 2K AND 4K RAW RECORDING CAPABILITY FOR THE NEX-FS700 CAMCORDER



Sony's new interface unit delivers 2K and 4K RAW recording capability for the NEX-FS700 camcorder. HXR-IFR5 unleashes the full capability of the NEX-FS700 4K imager, expanding production options and increasing workflow flexibility, and enables 2K RAW and 4K RAW recording for the NEX-FS700 camcorder.

Sony has launched its HXR-IFR5 interface unit, which enables 2K RAW and 4K RAW recording for the NEX-FS700 camcorder, giving professional users a significant jump in performance, a broader choice of creative tools and unprecedented production flexibility. The HXR-IFR5 interface unit connects the NEX-FS700 to Sony's new AXS-R5 RAW recording system, creating a powerful combination that takes full advantage of the camcorder's 4K imager.

"The NEX-FS700 is already accepted worldwide as a high-performance production tool for any application from corporate productions to broadcast television," said Bill Drummond, Strategic Marketing Manager, Sony Professional Solutions, Sony Europe. Highly affordable recording of 2K / 4K RAW images and High Frame Rate (HFR) capture adds another dimension to the camcorder's capabilities, once a firmware upgrade has been made. FS700 RAW recording preserves more of the original camera signal, producing stunning image quality and enabling maximum image manipulation flexibility in post-production.

The HXR-IFR5 interface receives the uncompressed bit-stream carrying RAW sensor data, metadata, time code and start/stop commands from the NEX-FS700E via 3G-SDI. The FS700 RAW files are recorded to the AXS-R5 memory cards in the AXS-R5 RAW recorder, where they can be screened and converted using Sony's free RAW Viewer software.

Users can simultaneously record 4K on the AXS-R5 while recording HD on the NEX-FS700, both with identical start frame, stop frame and time codes.

The unit has an LCD panel for status indication, including record mode, frame rate, time code, battery and media remaining time. Large tactile buttons control basic operations, menus and media management. When attached to the HXR-IFR5, the AXS-R5 can also act as a stand-alone playback unit for reliable monitoring and review through an on-board HD-SDI 422 output.



The introduction of the HXR-IFR5 interface unit is the first implementation of 2K RAW recording capabilities with the AXSM memory system. 2K RAW provides all the benefits of RAW, such as wide colour gamut, full sensor latitude and flexible digital image manipulation, at a cost efficient 2K resolution. 2K RAW enables the NEX-FS700 to create digital RGB files with 12-bit colour depth, and work simultaneously with the camcorder's on-board 8-bit AVCHD capability. This gives producers the freedom to choose the recording file format that best matches the content they are filming and their budget, while giving the flexibility to archive content in HD, 2K or 4K.

With the HXR-IFR5 and firmware upgrade to the NEX-FS700, users can perform continuous 120/240 fps HFR recording in 2K and 120 fps four-second burst recording in 4K. The NEX-FS700 even goes beyond 120 frames per second to 240 fps. Playing back at 240 fps yields compelling slow motion at 1/5 or 1/10 normal speed. Users can also choose 480 and 960 fps burst recording (at reduced resolution) for even more creative possibilities. HFR is also now available with S-Log2 gamma (1300% dynamic range) and 709 (800% dynamic range).



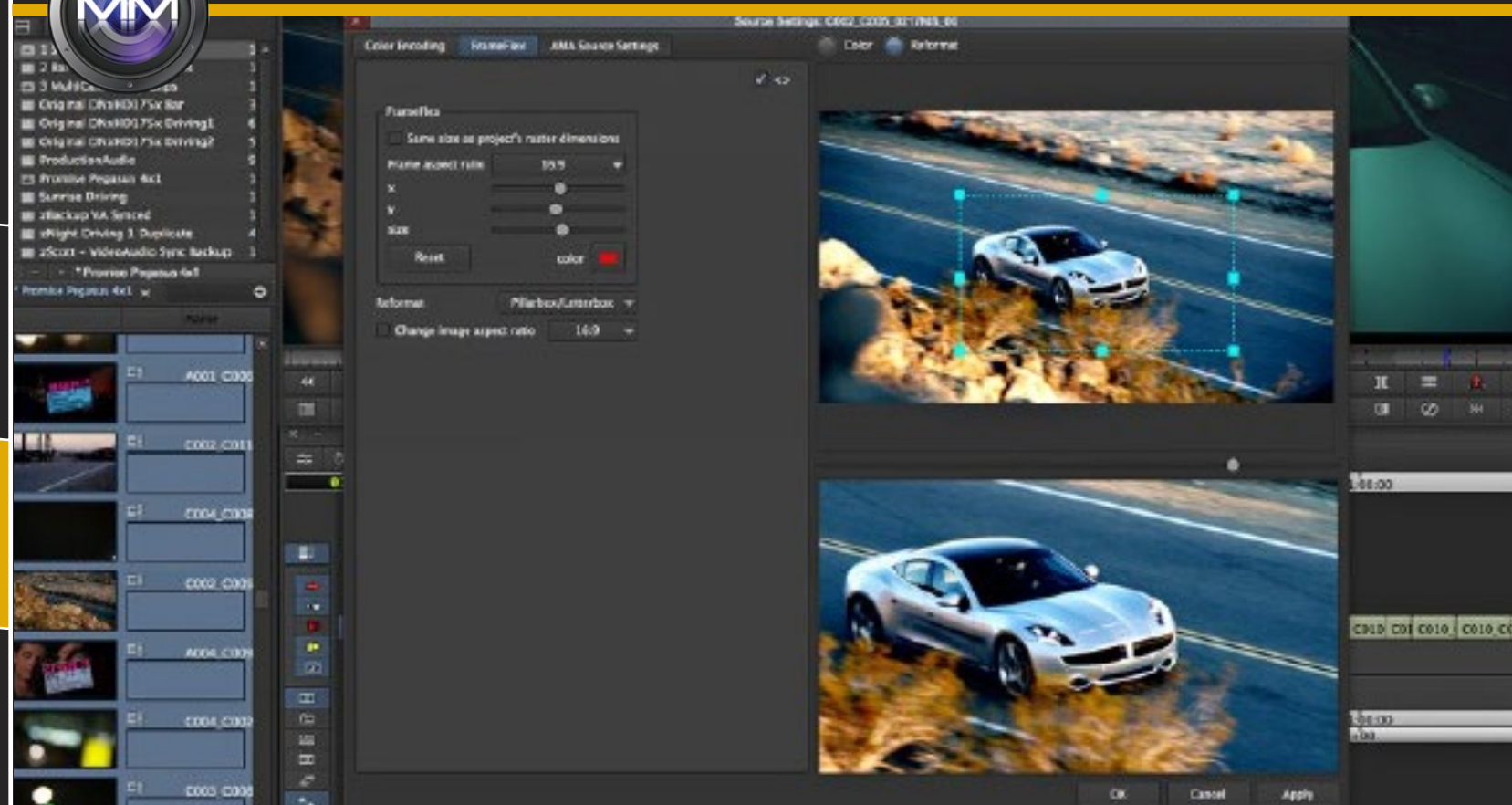
"Previously, HFR capability (above 60 fps @1080p) was relegated to a rarified few custom cameras, many designed for machine vision and not high-end program production," said Bill Drummond. "The combination of the NEX-FS700, HXR-IFR5 and AXS-R5 now supports an array of game changing speeds in continuous and burst shooting modes at a price point unmatched in the industry. With these new capabilities the NEX-FS700 is poised for use as a high-quality, low-cost camera with a range of creative features."

The HXR-IFR5 also allows the use of compatible media, file naming conventions, metadata and RAW workflow used by Sony's PMW-F55 and PMW-F5 CineAlta 4K cameras.

This new Sony technology is the latest recording option for the NEX-FS700 camcorder, joining the recently announced direct connectivity with Convergent Designs new Odyssey7Q.

The HXR-IFR5 2K/4K RAW interface unit will be available in June for a suggested list price of 2500 Euros.





AVID SHIPS MEDIA COMPOSER 7. MORE POWERFUL AND AFFORDABLE THAN EVER

Media Composer 7 is available in two versions*Media Composer 7 and Media Composer 7 Interplay Edition, which adds support for Interplay, Interplay Sphere, and Interplay Central. A Symphony option for Media Composer is also available, adding advanced color correction tools, mastering tools, and Boris Continuum Complete.

Media Composer 7, the latest update to Avid's industry-leading video editing software, is now shipping.

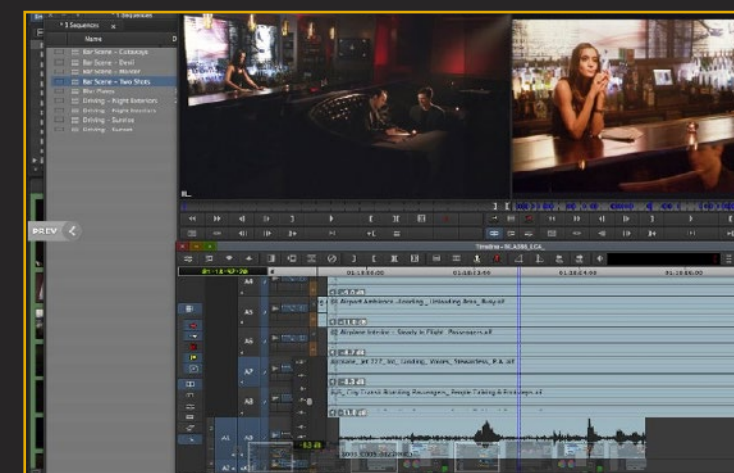
Purchase Media Composer 7 for £862.80 (VAT inclusive)

Upgrade from Media Composer 6.5 to version 7 for £262.80 (VAT inclusive)

Upgrade from versions earlier than 6.5 to version 7 for £346.80 (VAT inclusive)

Media Composer is the most widely used NLE for professional film and video editing. With Media Composer 7, you gain accelerated high-res-to-HD workflows, automated media management, and Interplay Sphere for Mac support (Media Composer 7 Interplay Edition only available from Avid resellers and sales reps, extending real-time production everywhere. Experience the fastest file-based media workflows, ACE-certified tools, and the most trusted media management in the industry, now at a lower price.

Media Composer 7 is available in two versions: Media Composer 7 and Media Composer 7 Interplay Edition, which adds support for Interplay, Interplay Sphere, and Interplay Central. A Symphony option for Media Composer is also available, adding advanced color correction tools, mastering tools, and Boris Continuum Complete.



KEY FEATURES:

- Acquire high-res media and deliver in HD, with full creative control of reframing, using new FrameFlex tools
- Perform real-time RAW and LogC to Rec. 709 color space conversions with 1D/3D LUTs and CDLs
- Automate media management tasks, such as transcoding, in the background with new Dynamic Media Folders
- Extend real-time production everywhere with support for Interplay, Interplay Sphere, and Interplay Central
- Insert RTAS plug-ins to tweak tones and optimize overall program loudness with the new Master Audio Fader
- Make audio adjustments to any clip directly in the timeline with new Clip Gain control
- Deliver finished sequences to a standardized AS-11 (AMWA) MXF OP1a file
- Get 9-way real-time multicam support for Long GOP (XDCAM) media
- Select multiple clips in the timeline without the filler
- View location sound metadata from Broadcast Wave files with support for iXML
- Work with Alpha channel media using the updated QuickTime AMA plug-in
- Edit easier with new AMA enhancements
- Work on Windows 8 laptops and computers
- Add advanced color, effects, and mastering tools with the Symphony option

THE NEXT GENERATION MAC PRO REVEALED



The next generation Mac Pro is architected around an ingenious unified thermal core that allows the desktop to efficiently share its entire thermal capacity across all the processors. With two AMD FirePro workstation-class GPUs, the all-new Mac Pro is up to 2.5 times faster than the current Mac Pro and delivers up to an amazing 7 teraflops of compute power.

Apple has showed a sneak peek into the future of the pro desktop with a first look at the next generation Mac Pro. Designed around a revolutionary unified thermal core, the Mac Pro introduces a completely new pro desktop architecture and design that is optimised for performance inside and out. With next generation Xeon processors, dual workstation-class GPUs, Thunderbolt 2, PCIe-based flash storage, and ultra-fast ECC memory, the new 9.9-inch tall Mac Pro packs an amazing amount of power into an incredibly small package.

"With the latest Xeon processors, dual FirePro GPUs, ECC memory, PCIe-based flash and Thunderbolt 2, all built around a revolutionary thermal core, the next generation Mac Pro is the most radical Mac yet, said Philip Schiller, Apples senior vice president of Worldwide Marketing. All this performance and expandability is packed into a dramatic new design thats one-eighth the volume, and best of all, it will be assembled here in the USA."

The next generation Mac Pro is architected around an ingenious unified thermal core that allows the desktop to efficiently share its entire thermal capacity across all the processors. The result is a pro desktop with breakthrough performance packed into a design that is one-eighth the volume of the current Mac Pro. Next generation Intel Xeon E5 processors with up to 12 core configurations deliver double the floating point performance. With two AMD FirePro workstation-class GPUs, the all-new Mac Pro is up to 2.5 times faster than the current Mac Pro and delivers up to an amazing 7 teraflops of compute power. The new Mac Pro also features PCIe-based flash storage that is up to 10 times faster than conventional desktop hard drives and includes the latest four-channel ECC DDR3 memory running at 1866 MHz to deliver up to 60GBps of memory bandwidth.* With all that power, the new Mac Pro lets you seamlessly edit full-resolution 4K video while simultaneously rendering effects in the background.

The next generation Mac Pro is the most expandable Mac ever built. With six Thunderbolt 2 ports that can deliver up to 20Gbps of bandwidth to each external device, Mac Pro is perfect for connecting to external storage, multiple PCI expansion chassis, audio and video breakout boxes, and the latest external displays, including 4K desktop displays. Each of the six Thunderbolt 2 ports supports up to six daisy-chained devices, giving you the ability to connect up to 36 high-performance peripherals. Thunderbolt 2 is completely backwards compatible with existing Thunderbolt peripherals, and allows you to transfer data between Macs faster and easier than ever.

The next generation Mac Pro will be available later this year. To learn more, visit www.apple.com/mac-pro.

*Performance claims are based on technical specifications of preproduction Mac Pro hardware as of June 2013.





SONY INTRODUCES THE PMW-300 SEMI-SHOULDER MOUNT CAMCORDER

The PMW-300 is ideal for broadcast producers and corporate event camera operators who require a flexible semi-shoulder camcorder. An evolution of Sony's industry leading PMW-EX3, the PMW-300 is able to record 50Mbps HD material in MPEG HD422, meeting broadcast standards around the world.

Sony has announced its PMW-300 XDCAM camcorder, equipped with the 1/2-type Exmor Full-HD 3CMOS sensors capable of delivering incredible images even in low-light conditions. The PMW-300 is ideal for broadcast producers and corporate event camera operators who require a flexible semi-shoulder camcorder that can easily be adapted to suit a wide range of production environments.

An evolution of Sony's industry leading PMW-EX3, the PMW-300 is able to record 50Mbps HD material in MPEG HD422, meeting broadcast standards around the world, including the European Broadcasting Unions (EBU) requirements on HD broadcast acquisition for long form programme making. The high bit rate ensures excellent capture of fast moving objects, while its chroma subsampling feature is perfect for a wide range of video encoding areas such as VFX and green screen applications. The camcorder can also be upgraded in the future to support Sony's revolutionary XAVC codec, extending the lifecycle of the product to ensure maximum return on investment.

The 1/2-type Exmor Full-HD 3CMOS sensors offer high light sensitivity and low image noise. As a consequence, it delivers clear high-resolution images even when filming in low-light conditions. The camcorder also includes Sony's advanced signal processing technology, which suppresses noise effectively and thus creates noticeably clearer images.

The PMW-300 features the same EX-mount interchangeable lens system as the PMW-EX3, making it compatible with a wide range of 1/2 inch and 2/3 inch lenses. There are two types of lens packages planned to be available for the PMW-300. One is with a 14 times zoom lens, and the other is with a 16 times zoom lens. Both lenses have a focus ring for quick switching between auto and manual focus.

An HD-resolution 3.5-inch colour LCD viewfinder (960x540 pixels) enables precision focusing for HD filming, while the 8-pin remote-control and multi-camera operation capability allows the PMW-300 to be used in 3D configurations and high-end camera systems.

With an HD-SD/SDI output and an HDMI output, the PMW-300 connects not only to broadcast infrastructures, but also to consumer devices equipped with HDMI inputs. Timecode and genlock interfaces enable use in multi-camera setups and 3D configurations. The 8-pin remote connector allows for remote adjustment from a remote control sold separately.

The camcorder has a standard recording mode of 1080/25p, offering a vast range of shooting options, switching down to 720/25 to enable up to 2.5x slow motion.

Based on customer feedback the PMW-300 features an innovative semi-shoulder design that has a rotary hand grip, allowing comfortable recording over long periods of time. Its magnesium metal body ensures the camcorder is robust and like its predecessor, the PMW-EX3, can withstand even the harshest production environments.

Like all of Sony's solid state XDCAM camcorders, the PMW-300 has the most flexible choice of recording media in the market, allowing customers to choose to record on Sony's professional SxS memory card as well as other media such as SD, Memory Stick and XQD cards depending upon their budget and application.

Sony have also confirmed that an optional wireless adapter currently in development will enhance proxy recording, wireless transfers, Wi-Fi viewing and metadata input.

Coupling the PMW-300 with accessories such as one of Sony's UWP professional audio line-up will ensure a best in class user experience.

"The PMW-300 incorporates all the market leading features from our XDCAM family in a semi-shoulder HD422 50Mbps camcorder," said Bill Drummond, Strategic Marketing Manager, Sony Professional Solutions, Sony Europe. "From working closely with our customers we know there is strong demand for a truly versatile semi-shoulder camcorder that has been designed to meet the needs of the broadcast, production and corporate event worlds."

PMW-300 with a 14 times zoom lens will be available in the market in October 2013.

PMW-300 with a 16 times zoom lens is currently under development targeting to be available within 2013.

SONY

make believe



BLACKMAGIC DESIGN RELEASES SUPPORT FOR ADOBE CREATIVE CLOUD

The Desktop Video 9.7.5 software update allows users to take advantage of many new features in the Adobe Creative Cloud desktop applications. Desktop Video 9.7.5 software update with support for Adobe Creative Cloud software is available now as a free download for all DeckLink, UltraStudio and Intensity customers.

[READ THE FULL STORY >>](#)



BEAUTY BOX VIDEO 3.0 RELEASED!

Provides Fast, Realistic Digital Makeup for Feature Films, Commercials, and Music Videos Beauty Box Video 3.0 provides the means to give subjects an incredible makeover in post-production, using state-of-the-art face detection, masking, and smoothing algorithms that preserve important details and the natural skin texture. All this combines to create realistic digital makeup.

[READ THE FULL STORY >>](#)



JVC TO SHIP 4K MONITORS

Developed specifically for rigorous commercial use, the monitors feature an IPS LCD panel with 120Hz refresh rate and 10 bit color depth. Images can be input from a variety of HD and 4K input sources, including HDMI 1.4a (single cable 4K up to 30p) and HDMI 1.3 (four cable 4K up to 60p). Both monitors are compatible with the 3840x2160 60p signals provided by JVC's popular GY-HMQ10 4K compact handheld camcorder.

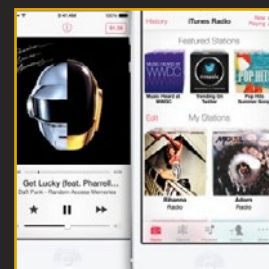
[READ THE FULL STORY >>](#)



RED GIANT SHIPS PLURALEYES® 3.2 FOR WINDOWS

Industry's Most Trusted Audio/Video Syncing Tool Now Available for Windows. PluralEyes provides videographers and filmmakers edit-ready footage without clappers or timecode. Its new interface and faster workflow revolutionize the post-production process for a faster setup with less gear, and greater control and confidence in the sync.

[READ THE FULL STORY >>](#)



APPLE ANNOUNCES ITUNES RADIO

iTunes Radio is an incredible way to listen to personalised radio stations which have been created just for you, said Eddy Cue, Apples senior vice president of Internet Software and Services. Its the music you love most and the music youre going to love, and you can easily buy it from the iTunes Store with just one click.

[READ THE FULL STORY >>](#)



APPLE RELEASES DEVELOPER PREVIEW OF OS X MAVERICKS WITH MORE THAN 200 NEW FEATURES

Apple has released a developer preview of OS X Mavericks the 10th major release of the world's most advanced operating system. With more than 200 new features, OS X Mavericks is now available to Mac Developer Program members. Mac users will be able to download Mavericks from the Mac App Store this fall.

[READ THE FULL STORY >>](#)



APPLE UNVEILS iOS7

Apple has unveiled iOS 7, the most significant iOS update since the original iPhone, featuring a stunning new user interface. iOS 7 is completely redesigned with subtle motion, an elegant color palette and distinct, functional layers that make it feel more alive.

[READ THE FULL STORY >>](#)



APPLE BRINGS ALL DAY BATTERY LIFE TO MACBOOK AIR

The new MacBook Air features power-efficient fourth generation Intel Core i5 and Core i7 processors that give the 13-inch MacBook Air up to 12 hours of battery life and up to 10 hours of iTunes movie playback. The 11-inch MacBook Air delivers up to 9 hours of battery life and up to 8 hours of iTunes movie playback.

[READ THE FULL STORY >>](#)

SAMURAI BLADE BY ATOMOS: ADVANCED PRORES DNXHD RECORDER/MONITOR/DECK NOW SHIPPING WORLDWIDE

Samurai Blade adds essential set up tools with full waveform monitor functions, including vectorscope, RGB and LUMA parades with transparent overlay and bottom right, lower 3rd or full screen positioning, making it an extremely flexible tool.

Atomos, the creator of the award-winning camera mounted recorders Ninja-2 and Samurai, and the Connect converter range, have commenced shipment of their latest recorder/monitor, the Samurai Blade.

The new Samurai Blade offers a stunning 1280 x 720 SuperAtom IPS touchscreen, at 325ppi 179-degree viewing, 400nit brightness and multi-frequency (48/50/60Hz) operation depending on video input giving super smooth monitoring and playback. Every screen is calibrated to SMPTE Rec 709 colour space and a D65 white point with 100% gamut from factory. On the fly screen calibration is built into every Samurai Blade so you are always accurate in any shooting environment.

Samurai Blade adds essential set up tools with full waveform monitor functions, including vectorscope, RGB and LUMA parades with transparent overlay and bottom right, lower 3rd or full screen positioning, making it an extremely flexible tool.

NEW



SAMURAI BLADE

Camera-mounted recorder, waveform monitor
& deck for HD-SDI cameras



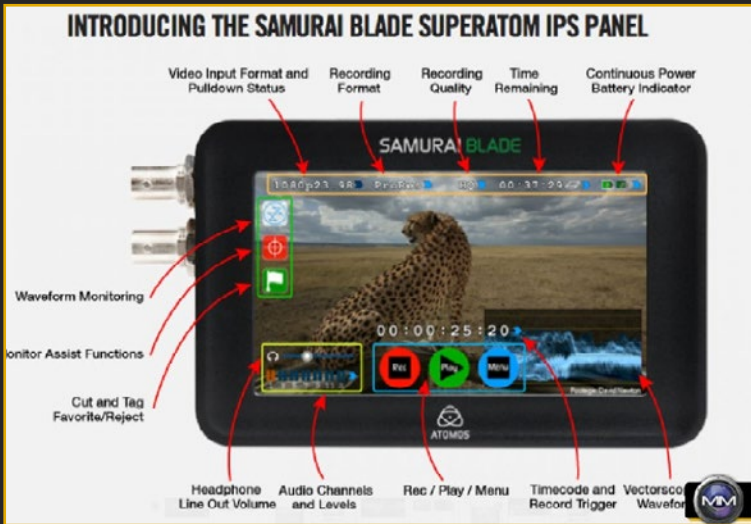


"The new screen is truly spectacular," adds Jeromy Young, CEO and Founder of Atomos. "With AtomOS 5 now offering waveform as well as monitor assist, I believe we have really raised the bar in the affordable monitor and field recorder segment. We're the first to combine professional monitor functionality with recording and deck playout, all in a space-saving, camera-mountable unit. Customers are continually amazed at the speed and low cost workflow we offer, Blade is no different".

Like its Ninja-2 and Samurai predecessors, Samurai Blade allows the recording of pristine, 10-bit images straight from the camera sensor directly to inexpensive HDD or SSD drives, captured using Apple ProRes or Avid DNxHD codecs. Waveform, vectorscope and monitor assist tools such as tri-level focus peaking, zebra, false colour and blue-only offer a very comprehensive test and shot setup tool kit. The Samurai Blade has standard BNC connectors.

Also shipping are the Ronin portable recorder, monitor and deck, and the Connect-AC converters. Ronin is a rack-mountable solution for both fixed-facility and on-location production, based on the Samurai design. It can operate on location with battery or DC power, but it also has AC power built-in, standard HD/SD-SDI BNC connectors and balanced XLR inputs and outputs.

No engineer's tool box would be complete without an Atomos Connect, and this portable and versatile battery-powered HDMI/HD-SDI converter, with built-in test pattern generator and audio tone, is now joined by its fixed-facility counterpart, Connect-AC. Stand-alone or rack-mountable, Connect-AC converters are powered by a standard figure-of-8 IEC cable and offer all the great functionality of Connect while rendering 'wall-warts' a thing of the past.





SAMURAI BLADE

Now Shipping
with AtomOS 5





Rick: I just produced a whole report on the Samurai and I absolutely love it. But there's a new product; the Samurai Blade, and you absolutely blow me away because I've had a look and it's fantastic. Tell us what this one's all about.

Jeromy: So we had some feedback on the Samurai, as you know we're very close to our customers including yourself, finding out what they do, what they don't like about the product, whether the metadata tagging's working for them, can we speed up the workflow, etc... But there were two issues with the Samurai that people identified; they said the small BNCs are OK, though they would prefer normal BNCs, mainly for convenience and in case they get lost... Fair point. So we've put normal, standard size BNCs on the unit.

The next thing - and this is amazing, is being able to use the Samurai Blade as a confidence monitor. I want to use this as a real professional monitor. With the Samurai we had already added focus, peaking and zebras but it just wasn't quite there as a monitor. And initially we didn't expect people to use it for monitoring; we expected users to use it for watching the footage and playing back. But then obviously it became a monitor just through natural use of the product. So we decided to search for a screen. About a year ago we started that journey, we found an IPS screen manufacturer and the hardest bit was finding the right screen with the right resolution at the right aspect ratio for video, and that we could hack in there and get colour, gamma, brightness controls. It had to be a great viewing angles because every screen falls over because of viewing angles, and when you've got these great iPads and iPhones, etc., such high resolutions, everything else just looks really bad. So we believed we had to match that, and we have. We've got a 325 DPI, 1280 x 720, 5" screen. This thing is an amazing screen. We call it the Super Atom IPS, and it is super bright, super clear and super blacks. OLED has all this buzz, it works great at low brightness because the LED switches off. But as you gain brightness levels the LED has to switch on, and actually if you get a Samsung Galaxy S3 and an iPhone, this is IPS, the iPhone, the Galaxy S3 is the OLED, put them side-by-side and check, and I think the customer will decide for themselves, which we did, and we went with IPS.

Rick: Well, I can say having seen the new screen on the Samurai Blade it's absolutely killer, and to be perfectly honest I'd be happy to use it just as a screen.

Jeromy: Yeah, well, it's a monitor now, a kick-ass monitor that has free recording, or it's a kick-ass recorder that has free monitoring. However you look at it we've converged those two products now and we think it's just a phenomenal combination.

Rick: Something else that bothers me about the cameras I use, some of the Sony cameras I use, they don't have a waveform monitor built into them.

Jeromy: We've added waveform monitoring. And at this resolution the screen is just showing off that waveform in a perfect way. We've got four different modes, the full bottom third and then we've got the vectorscope. And so basically the user interface you can see it's the same operating system as we have now, Atomos OS4. So Atomos OS5 just puts it onto this screen and gives you waveform monitoring. So it becomes a monitor; with waveform monitor, there's your focus peaking, etc., your monitoring assist, and there's your metadata tagging. So everything stays the same, we just upgrade the screen, full size BNCs, and we think at 1295, 1295 USD it's amazing value. The Samurai goes to 995 USD, the Ninja II goes to 695 USD.

"IT'S A KILLER PRODUCT."



Rick Young & Jeromy Young



"SAMURAI BLADE"



Rick: Great. Well, I have to say waveform monitor, vectorscope, that's something I need, I need a good viewing screen. I can use the little monitors on the cameras, they're OK. That screen on the Blade is one of the best I've seen. I mean you'd be paying almost that much for a good monitor.

Jeromy: Correct. 1295 USD, well, if you look at the monitors around, they are more expensive than that and then you're not getting recording, you're not getting playback, you're not getting play out, you haven't got the dual battery system, recording to hard disk, \$50 for 500GB, that is really a compelling argument for reducing time, reducing cost and increasing your quality and I think every production needs that today.

Rick: And being able to archive the content because you've got it on a drive, you can just put it on a shelf, edit from it whatever you choose to do.

Jeromy: Correct.

Rick: Yeah, fantastic. It's a killer product. Are you finding a lot of your gear is actually working its way into the broadcast environments?

Jeromy: Yes, definitely. Because I think ... they're always looking for clever ways to solve things, I think we have a reputation for doing that. And also we have a few new employees that are from that broadcast area, so they're adding the marketing spin to show people how to use it in that environment whereas we weren't experienced in that. And number two, they're also adding input into product development that allow us to come with features inside our products that meet our current customer base and offer something to the broadcast and Pro AV markets.

Rick: It's amazing where it's gone to in such a short time, it's leaps and bounds ahead. I mean it wasn't that long ago you couldn't even shoot any moving images on a still camera effectively.

Jeromy: I know.

Rick: And now we can shoot absolutely better than broadcast quality images.

Jeromy: And we have the amazing Japanese camera manufacturers to thank for that. And I think in this industry a lot of ... yes, there's successful companies, yes, they make profit, most years, and yes, they feel like a mainstay. But I think we need to thank them for all of their amazing hard work to bring these types of cameras and when I go deep inside the Japanese companies and discuss the future, they listen intently, they really care about their customers, and I think you're going to see some amazing solutions in the next couple of years from the Japanese makers and from their biggest supporter, which is Atomos.

Rick: I will read between the lines to know that there is going to be some amazing stuff coming and I have no doubt you guys will be involved in it. Jeromy, thank you so much, it's great to talk to you and I love what you're doing.

Jeromy: Cheers, Thanks a lot mate.



"WE'VE ADDED WAVEFORM MONITORING."



"IT'S AMAZING WHERE IT'S GONE TO IN SUCH A SHORT TIME,"



INTERVIEW: JAMES BIBERI - ACTOR/FILMMAKER

Rick: I'm in New York City speaking to a guy by the name of James Biberi. James, great to talk to you, we've been talking for a long time and this is the first time we've ever got to meet. And what we're going to talk about today is the Blackmagic Cinema Camera MFT. Now, tell me, when did you order this and why did you go for the MFT model?

James: I ordered the camera, I believe it was the first week of November 2012. And there was a lot of frustration I think with people waiting for the camera and what's going on, I think Blackmagic at the time wasn't putting out a whole lot of information. But I think people were so excited about the images that were coming off this thing, you had to wait; you had to wait for it. And I went for the MFT mostly because a good friend of mine, Mr Ken Stone, gave me a bunch of Nikon glasses from the 70s, very old lenses, amazing lenses. And so I had all these Nikon glasses and that's why I had the MFT. Also I think at the time I wasn't sure, I didn't have any Canon glass or anything like that, so I thought let me wait for the MFT because I thought I was going to pick up some MFT lenses maybe, but I wound up getting Nikon lenses so I just went for the MFT.



BLACKMAGIC CINEMA CAMERA MFT.

Rick: And talk about the frustration of having to wait. I mean it was like the whole world was in a state of anxiety with what was going on, waiting for this camera to arrive, not just the MFT, the EF model, just anything. I mean there were a few out there and people were just waiting. And in a way it built the hype of the whole thing.

James: Yeah, I agree. I think, to Blackmagic's credit, they just built such an amazing camera, really such an incredible camera, the images are just stunning, that I think people were just so excited when they did see footage on the forum at Blackmagic, they had a whole section for footage that people shot. And there was stuff on there that was just absolutely stunning, and I think people were so excited by it that they just couldn't wait to get their hands on it and then obviously there were some issues with the sensors which Blackmagic was working on and was on top of, and I think they were just so excited about getting it that they just couldn't wait to get their hands on it. But I think once they got up to production and the camera was starting to get out then people actually got the cameras they were just ... they didn't care that they waited. I think it's worth the wait, it's just an amazing camera.

Rick: The pain disappears very quickly.

James: The pain disappears very quickly. I mean I'm sure like ... for myself I was on that forum every day looking for signs of when is it going to ship, what's going on. Like a lot of

people were on the forum every day and just very excited to get word when it's coming and it's just incredible. I mean there's nothing that I know of I mean that comes close in terms of the cost of the camera and the quality of the image that you're getting for what the camera costs. I mean it's just incredible.

Rick: Why did you want the Blackmagic Cinema Camera? There's a lot of cameras out there, I know we're talking about the quality; but why was it so important?

James: Well, there were a couple of factors for me. Number one, the first thing was to me the images were just stunning, as I said before, number one. The number two was that a lot of these DSLRs, I'm not sure, because I'm not a cameraman, I don't know that much about cameras but a lot of these DSLRs, they're shooting compressed video, they're shooting on these little cards and I don't know what the exact data rate is but you compare that to what the Blackmagic is giving you, in RAW. And the amount of data you're getting in ProRes, you get so much more information so that when you do bring it into ... especially for somebody like myself, because I'm not a professional cameraman, I'm not the guy who can light a scene perfectly, so I need to have that information so that when I do screw a scene up I can have something to do in post, the information will be there that I can possibly fix it in post. So to me that was very important, that that information be there, especially when you're shooting in RAW.



“THEY JUST BUILT SUCH
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James: Yes, I mean I'm an actor, I've been an actor for 27 years now, I've been in quite a few movies. The last film I just did was with Colin Farrell and Terrence Howard, a film called Dead Man Down, and I want to start directing some films, and I plan on directing first a short film in the fall, which we're working on and I have a bunch of friends who are going to be in it with me. And then I want to shoot a feature with Blackmagic, because I think the quality is really that stunning and that good.

Rick: It's not just the quality and it's not just the megabits, it's not just the ... or the fact that it does RAW, it's the look of the pictures.

James: The look of the pictures, the first thing for me, honestly. Again, I've been playing around with it for a couple of weeks now and I've shot in RAW, I've shot in ProRes and the images are just incredible. I mean they're just stunning, I can't describe it. I mean outside of that ... it's just amazing, it's just incredible.

Rick: What was the feeling like when you got your camera?

James: Oh ...

Rick: When you got that call?

James: It's funny because I was out of town for a couple of days with my wife and my daughter, we were up in Connecticut, and I wasn't expecting the camera honestly for another month or so, and I got an email from AbelCine where I got the camera here in New York and my wife says, 'You got an email from AbelCine!' I was like, 'Oh my god!' I took from her, I was like, 'Oh my god, the camera's here!' So the email said basically 'Your camera has arrived, come pick it up'. I was very excited. So I went that Monday because I got the email on Saturday, I went that Monday morning and first thing in the morning I was like give me my camera! So yeah.

Rick: And when you got it, talk about what you've learnt along the way, how have you used it, how the process has gone. I mean you must have gone out and shot with it and did you shoot ProRes, did you shoot RAW and how did you feel? I mean the anticipation of waiting was a long process, and then you finally get it in your hands and what was it like?

James: I tell you, I mean one of the great things about this camera honestly is the ease of use. I mean the menu's just so simple. You've got not a ton of stuff on the menus, it's just very simple, you've got a few different settings, you pick film or video, what frame rate you want, ProRes or RAW, it's just so simple. And for me again, it's incredible to be able to pick the camera up and just not look at it like it was something an alien built and what do I do? That was huge for me. And I learnt honestly how easy it was to get great shots with it. I shot some stuff at night with it and I shot RAW and it's incredible, under very low light, you bring it into Resolve, bring up the exposure and wow, there's the picture, it's right there. It's really, really incredible.

Rick: And what about the process of taking that RAW image into Resolve; did you find that difficult?

James: No actually, and I'm not saying this just because

you wrote the book, I swear I'm not, but I got Rick Young's book and he described very simply the basics of bringing it into Resolve and doing a slight little colour correction and getting it out of Resolve and into Final Cut X which is what I use. And that was really great. Again, I mean I don't know the program super well, but I can get the RAW footage in there, I can make a few slight adjustments and make it better, and then pump it out ProRes and bring it into Final Cut X. And a very simple process, again, somebody, an editor or colour corrector will know the program better and they'll be able to do a better job of colour correcting. But for the simple things that I wanted to do when I was shooting at night, I just wanted to get the exposure up a little bit because I did most of the colour correcting and stuff in Final Cut X, because I don't know Resolve although it's supposed to be a great program. But I just got it out of Resolve with just boosting up the exposure a little bit and making it look great and then bringing it into X and fine tuning it because I know a little bit better Final Cut Pro X. So yeah, I mean not difficult at all really. Again, ease of use with the camera, another great thing about the camera. So yeah.

Rick: Now, you're working with Nikon prime lenses.

James: Correct.

Rick: That's quite a discipline. A lot of people these days, they've got no idea how to work with the prime lens, if they can't zoom they can't do anything, and yet having those limitations brings out the best, I'm talking from my experience here. And there's something about prime's that's special. One, you've got the fast apertures to begin with, two, you know you've got the better quality because it's taking it to that level of a prime lens, which is always going to be better than a zoom. And beyond that those limitations force you to think about the framing and the composition. It's to me ... nothing wrong with zooms, I love zooms, I use them all the time, but primes make you think like a filmmaker.

James: I agree. I definitely agree, and for all the reasons you just mentioned. The higher speed, more stops on the lens, these are very old lenses, I'm guessing they're probably 30 years old and they're solid and this is a 180mm Nikon and I think it's a 2.8 F-stop and it's incredible the quality of the images from this old glass, just stunning really. And again, solid, you can drop it and oh OK, put it back on and it's working fine, so. And you're right, I mean in terms of composing a shot you've got to figure out what you want because you can't go oh, that's going a little bit ... Now you've got to take off the lens and put another one on. Again, I'm not a cameraman, I'm not a DP, so it's all stuff I'm learning. But it's just an incredible camera.

Rick: But you are a cameraman and you are a DP now.



“I WOULD’VE PAID TWICE
THE PRICE FOR THAT
AND IT WOULD’VE STILL
BEEN WORTH IT”

James: Well ...

Rick: I'm not saying you're doing it as your main job, I'm not saying ... but you pick up a camera, you are a cameraman, you turn on a light, you are a DP.

James: I tell you, I've learnt so much just playing around with this in the last couple of weeks about white balance and shutter speeds and F-stops, it's incredible, I've learnt so, so much. And again, it's not a difficult camera, that's what's really amazing about it, it's just so incredibly easy. You get such great images, it's just incredible.

Rick: What do you think this camera's going to actually do in the world of production? I mean do you think it's going to really be the catalyst that's going to be the means for people to be able to make a feature film without needing a budget? Because people have been doing it on cameras for a long time but the quality hasn't really been there; is this the one that's going to make that jump?

James: I think for sure it is, it really is. I mean the footage I've been seeing with it is incredible. And for the price, again, I don't see anything in its price range. Yeah, you're going to get a camera that can maybe do more but that camera's going to cost you \$20,000 or \$30,000, an ARRI Alexa or a RED. And I'm not even saying that they're better because you look at the footage from this and it's like wow! You put it up against a RED. A friend of mine just shot a trailer for a film and he used a RED camera and I got to tell you, I can't really see a difference, honestly, from what this camera's giving you. So I think it's an incredible thing too for filmmakers, honestly, because years ago to make a movie was very expensive, you had to shoot on film, you had to buy the film, you had to develop the film, you had to make a negative, you had to cut the negative. Now, we're at this digital age, and like you said, up until now you could really tell the quality difference. People were shooting digital but you could tell there was definitely a difference in quality. And this is just a whole new ballgame, I mean for \$3,000 you can shoot a film that looks like you shot with a \$20,000 camera. I mean the quality's just so amazing, it really is.

Rick: And it's just getting better...

James: It just gets better, yeah.

Rick: ...because there's the Blackmagic Production Camera which is 4K, there's the Blackmagic Pocket



Camera, both these are going to hit the market very soon, and part of what really excites me is these different crop factors and the fact that that we're going to have three cameras that can all work together with the same look, but with different crop factors. And it's a multi-camera system, and we don't all want to be multi-camera type directors, I mean that happens to be one of my things, but the means to access the technology. Blackmagic could've priced that twice the price and ...

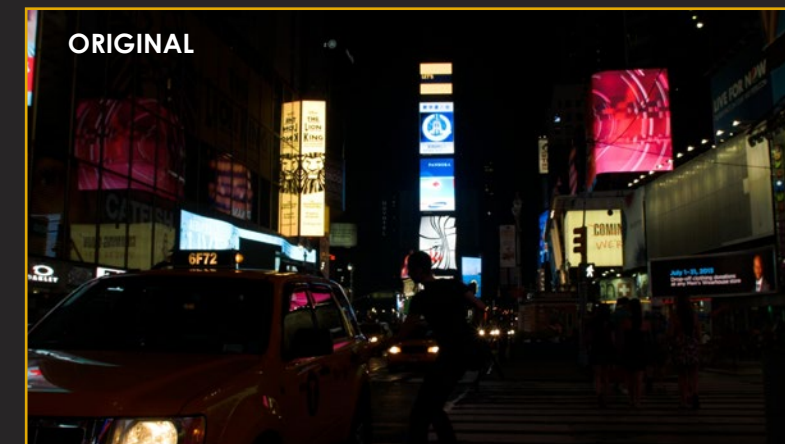
James: I would've paid twice the price for that and it would've still been worth it, absolutely. And I think when the actual pocket camera does come out I think I'm going to pick up one of those too because I think it's a great idea to shoot with two cameras. I did a film, Sidney Lumet, a great director, and he shoots with two, three, sometimes three cameras, sometimes four cameras he shot. And my goodness, to have the pocket camera and to shoot alongside this, it's incredible, it's just incredible. You'll get the same look, I can't say how excited I am about that.

Rick: I think you're probably more excited now than you were before you got your hands on it, which is a great good testament to what this camera's capable of doing.

James: Absolutely. I mean when you see footage on the forum and other places, you say wow, that looks great. But you say OK, who shot it? Was it a professional DP? Was it a professional ... is it something I'm going to be able to do? As an actor let's say, I'm going to shoot my own independent film and that's what great about this, is that you're getting great results. It's so intuitive, it's so easy to use. There's so much information there that even if you don't quite get the right lighting 100 per cent right, well, you fix it in Final Cut X or fix it in the DaVinci Resolve. So it's just incredible.

Rick: And what do you tend to do, shoot ProRes, shoot RAW and how do you decide which one is better for what you're going to do?

James: I think during the day I think ProRes mostly, I think at night where I'm shooting ... now again, I've been



“IT’S SO INTUITIVE, IT’S
SO EASY TO USE.”



“AND IT’S JUST
GETTING BETTER...”

shooting mostly outside, so I haven't had lights out. I'm going to be shooting probably mostly ProRes during the day and then at night if I'm outside shooting RAW so that I can have those 13 stops of dynamic range. But if I'm shooting inside at night, you've got it lit, you can shoot ProRes. I think outside at night I'm going to be shooting RAW though, outside, just to have that dynamic range.

Rick: It's not just hype there's 13 stops of dynamic range; it's real.

James: Oh my goodness, it's so real, it really is. It's definitely not hype. I mean I'll show you footage before and after; before you can barely see the person and the image, it's completely almost black or completely dark, and the next image is like wow, there it is, and it looks good. And it looks good, amazing, really amazing.

camera was capable of and I was happy to put it out there. And I was truly astounded at what could be done. I mean I'm in Barcelona, I'm just getting some shots. It was a short film about a night out and what could be done, but it was a camera test at the same time. And I wanted to see the shots in a context and I think that's what that showed. But it showed the dynamic range and it also showed the shots cut together in some sort of a sequence, and it was an important one for me to have done, and I'm glad it had the effect.

James: It really had an incredible effect on me, I just couldn't believe the difference, the before and after was just shocking. I've seen footage shot at night and then you're trying to bring up the exposure and you start seeing the grain and you start seeing the noise and it's like oh. This was incredible, just incredible.

culture about the city, you've got all kinds of people here and it's just an amazing city.

Rick: And for an artist what better place?

James: It's incredible, it really is.

Rick: What else?

James: Well, I particularly the museums and all the cultural artifacts here in New York City. We have so many things to see here, the Metropolitan Museum, the Museum of Natural History, the Museum of Modern Art, we've got the New York Yankees.

Rick: And what else with the camera?

James: And with the camera?

Rick: This is your opportunity to say anything you want.

James: Oh my god, we're going to have so much fun shooting this wonderful city, I mean the old village streets which hopefully we'll get to do tomorrow. Incredible footage, I'm just very excited about shooting.

Watch the movie New York: Night and Day. Filmed with the Blackmagic Cinema Camera >>



Well, even the footage on your website when you went to Barcelona, that's funny because honestly your footage from Barcelona is what really freaked me out. Honestly, when Ken showed it to me and I saw it and then you had the before, the fountain, and the after and a bunch of other shots and I thought oh wow, the before, you've got the fountain there with the water and you can't see anything. And then afterwards you've got the after, I'm like oh my god, are you kidding me? It's incredible! It's really amazing.

Rick: That was a great test for me to have done because I was learning, I was finding out what the

Rick: Talk to me about New York City. We're in New York; do you love it?

James: I love New York, I grew up here. I was three years old when my parents came here from Albania and I live in Greenwich Village, we're in Midtown right now, we're going to go shooting in a little while in Times Square. I love New York, I grew up here. It's just got an energy, to me, that very few places have. Yeah, New York is one of the few places where I can go out of my apartment at three o'clock in the morning and grab a bagel with cream cheese if I want or a steak or whatever it is I want. It's got a vibrancy to me, it's got culture, there's an eclectic

"I LOVE NEW YORK, I GREW UP HERE."





UNTIL THE NEXT TIME...

WE AWAIT THE NEXT GENERATION OF MAC PROS

I am wildly enthusiastic about the new Mac Pros announced last month at the World Wide Developer Conference.

6 Thunderbolt ports is just what I need for working on the big projects and to be able to clone and backup drives and media. The throughput of this workstation which is built around SSDs and superfast memory, should make the editing process fluid and trouble free.

Final Cut Pro X is a piece of software which I believe is still in its infancy and needs to grow up, strong and tall. The foundation of youth has been set and a brave, uncharted, future lie ahead. The right hardware is needed, the new Mac Pro, to make the next leap possible.

It is my guess that the real benefits of FCPX will be felt now that the hardware is finally catching up with software.

And it isn't all about Final Cut Pro X. Avid with Media Composer and Adobe with the Creative Cloud offering, Blackmagic with DaVinci Resolve (soon to be version 10), Autodesk with Smoke 2013. These are the ones which immediately come to mind.

It's a brave new world out there and the new territory to explore is undoubtedly 2K and 4K, however, the current HD formats still have a lot of life left in them.



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IT'S A BRAVE NEW WORLD OUT THERE AND THE NEW TERRITORY TO EXPLORE IS UNDOUBTEDLY 2K AND 4K

As the technology improves and becomes more capable so do the demands. Much of this issue of Movie Machine Magazine has been devoted to the filming I did in New York City with James Biberi and the Blackmagic Cinema Camera.

As I post-processed these images in my digital darkroom, correcting the images in DaVinci Resolve and then outputting ProRes files for editing in Final Cut Pro X, I considered the workflow and time it was taking. Imagine real-time editing of RAW files, or generating proxies to work alongside the RAW digital negative. Much of this is undoubtedly in place or coming soon.

We need the hardware. We need it bad.

The current technology in the Mac range is good but in need of a significant boost. This is where the benefit of the new machines shine. Every now and again something big happens in the world of Mac computing and I do believe these new machines represent just that.

As my machines render away, soaking up significant amounts to time as I wait for rendering to finish and encoded files to output. I would expect that many of the current bottlenecks will soon be removed by the new hardware, as we have seen so many time before. The reason we buy and upgrade is because it makes our lives easier, it makes us more productive, and the time saved feeds into our creativity.

As we await the new Mac Pros get the most out of the technology you are using now. Every day you work with what you've got you extend the investment you made when you purchased. In this business getting the value out of existing gear is just as important as the next purchase and what this will bring to your operation.

Knowing what we can do right now, and knowing what is coming, makes me keen to work real hard to buy into the new hardware to continue this journey which began with DV and now takes us into the realms of Ultra HD. With the right camera and right computer, in the hands of the right person, you can do anything!

Until the next time,
Rick