

# ReelWorld

Reel Show Program Guide

September 2008 #3

## Arri D-20 on RocknRolla



**Finishing Red**  
Dado Valentic evaluates  
Assimilate Scratch Cine

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Sony EX3 reviewed



Mattes & miniatures

IN THE FIRST OF TWO RELATED PROGRAMS, **RALSTON HUMBLE** REVIEWS THE SONY EX3, AND THEN IN THE SECOND HE IS JOINED BY **PHIL STREATHER** AS THEY ASSEMBLE THE P+S TECHNIK 3D STEREO RIG WITH TWO EX3 CAMERAS, WHILE PHIL EXPLAINS THE PRINCIPLES BEHIND MIRROR RIGS.

**H**aving bought and used a Sony EX1 camera, I was interested in taking a look at the EX3. Last year, I went on a shoot in South Africa with two Sony 750s, and this year had the opportunity of doing a similar shoot using the new EX3s. The EX3 not only gives us removable lenses, which the EX1 doesn't, but it also has timelock in, timelock out and genlock capability. So we decided to take a couple of EX3s from the UK rather hiring a couple of 750s locally. They arrived here one Friday in August and we flew out with them the next day. The immediate advantage was that we were able to put two cameras in one Petrol bag as cabin baggage. Straight out of the bags and on to the tripods, we noticed that the variable frame rate controller, which on the EX1 was located in the menu structure, is now on a button on the side of the camera. The biggest advantage is recording to the new SxS cards. We took eight 16Gb and eight 8Gb cards. A 16Gb drive gives you 56 minutes of 35Mbit/s HD, and an 8Gb gives you around 26 minutes.

A really interesting feature is 'transition shot mode'. Very simply, it allows you to zoom into a shot, set the iris, focus and zoom, and store it. You can then change the settings and save the second position. So at a conference, say, you can set up one shot for the podium, and another for the wide. If we take that one stage further, we can take position one and position two and create transitions, either linear or cushioned, from one shot to the next. With our P+S Technik stereo rig, we can set both cameras for a close shot A, then pull back for a wide shot B, then using the infrared remote control, we can start the two cameras together. Four seconds into the recording, the transition takes place with both cameras.

This camera can record at true 24 progressive, 25, 23.98, 60p – all the variable frame rates and formats you'd require. As in the EX1, we have monitor-out and S-video out, but on the EX3 there are a lot more ins and outs: timecode in, timecode out, but more importantly, genlock in, which enables us to slave multiple cameras together, all timecoded, back to the vision mixer. We have run some tests where we have taken HD-SDI out of the camera and recorded it to Rogue Element Films' HDCAM SR deck. We also recorded the same footage to the memory card, and imported both signals into the Quantel Pablo. We did a half-wipe between the two and noticed that the HDCAM SR is far better quality when you come to grade on the Pablo. When you look at the images on a grade one monitor they look very similar; it's only when you go into the Pablo and start grading the images that you notice there is more latitude and information in the picture. When we are recording on the mirror rig we are going to use HD CAM SR as our recording deck.

You can watch the complete EX3 report on the Hardware Channel.

## PROGRAM DETAILS

### Name

Sony EX3

### Channel

Hardware Channel

### Running time

15 mins 53 secs

### Date added

1 September 2008



When you are shooting 3D films, there are two ways you can set up the cameras. You can either put two cameras side by side or, if you want to get the lenses closer together, you can use a mirror rig. They're called mirror rigs because inside the rig there is a half-silvered mirror.

Ralston and I went on a course in France with a cinematographer called Alain Derobe, who has been building bespoke mirror rigs for people for the past 10 years. He'd got to the point where he didn't want to build rigs for people any more: he wanted to back to being a DP. So he approached P+S Technik in Munich, gave them his design and said: "you build this rig, because it sound like there are enough people out there who want to own there own."

Up until this point, you could only rent rigs (often with crew) from one of three-and-a-half companies: 3reality, the people who did U23D; Pace, who work with Jim Cameron and have done a number of IMAX movies, including Hannah Montana; and then there's paradise FX, who did Dark Country and My Bloody Valentine.

Added to these, there's NHK Technical Services. They're all excellent rigs, but you can't buy them. When we discovered P+S Technik was about to sell a mirror rig, we had to take a look.

Even the most engineered and geared cameras can only get to about 2.5-2.75 inches apart, measured from the centre of the lenses. For a whole range of 3D cinematography, that's still too wide. Even with 2.5in, anything closer than 10ft and you start to set up problems in the background. With a mirror rig, one lens is reflected in the mirror, and you can move this camera all the way across so that the image from this lens overlays the other, at which point both cameras are shooting the same thing.

All the good 3D, such as Terminator 3D, Honey I Shrank the Audience, Captain Eo and theme park rides which were the best 3D before IMAX, all used mirror rigs. In fact all the people who started using side-by-side in 2003 are now using mirror rigs because they realised that side-by-side rigs can only take them so far.

You can watch Phil's full evaluation of the rig on the Hardware Channel.

### 3D's company

Phil Streater (left) and Ralston Humble, sporting matching Sony EX3 cameras and a P+S Technik Stereo 3D Rig.

#### PROGRAM DETAILS

##### Name

P+S Technik Stereo Rig

##### Channel

Hardware Channel

##### Running time

25 mins 11 secs

##### Date added

1 September 2008



**Sony F23/GV Viper**  
**Dan Mulligan**  
 Date added: **1 Aug 2008**

Dan Mulligan has shot a number of projects on the Grass Valley Viper and Sony F23. Here he compares the two cameras and discusses high-end digital acquisition.



**Panasonic HPX2700**  
**Graham Futerfas**  
 Date added: **1 July 2008**

DP Graham Futerfas gets his hands on an early version of the Panasonic HPX2700 (the 720P P2 version of the Varicam), using it on a short film alongside the HPX3000.



**Future of TV**  
**Andrew Neil**  
 Date added: **1 Aug 2008**

Broadcaster and journalist Andrew Neil looks for the 'tipping point', when broadband distribution of television will take over from conventional delivery, and the likely consequences.



**Sony EX1 on S.N.U.B!**  
**Jordan Cushing**  
 Date added: **1 June 2008**

S.N.U.B! is a post-Apocalyptic thriller directed by Jonathan Glendening and shot by director of photography Jordan Cushing and camera operator Phil Gaze using the Sony EX1.



**Redrock Micro M2**  
**T Wigton/R Wedick**  
 Date added: **1 May 2008**

Randy Wedick and Taylor Wigton discuss using 35mm lens adaptors on HDV cameras to obtain filmic depth of field, using the JVC HD250 camera and Redrock Micro M2.



**Future of TV 2**  
**Question Time**  
 Date added: **1 Aug 2008**

Conor Dignam discusses the future of TV distribution and funding with Andrew Neil, Astra's Mike Chandler, Sky's Robert Webster and blinkBox's Michael Cornish.



**Canon HV20**  
**Taylor Wigton**  
 Date added: **1 May 2008**

Taylor Wigton reviews the tiny Canon HD20 camera, which shoots 1080p24, taking it on a trip on a mini railway to assess where it might be useful in professional applications.



**IBC 2007 report**  
**Reel Show regulars**  
 Date added: **1 May 2008**

Director/DP Scott Billups gets his hands on one of the first Grass Valley Infinity cameras, using it on two commercial projects. Here he gives his assessment of its abilities.



**Hungry Hamsters**  
**TV funding**  
 Date added: **1 June 2008**

Creative producer Nick Sercombe explains how, rather than approaching broadcasters, he raised \$13 million on the London stock exchange to produce Hungry Hamsters.

## THE FEATURES CHANNEL



**Mattes & miniatures**  
**Mutant Chronicles**  
 Date added: **1 Sep 2008**

Leigh Took details the impact digital has had on the creation of mattes and miniatures and shows recent work, including the creation of physical FX for *Mutant Chronicles*.



**Summer Wine**  
**On-set color timing**  
 Date added: **1 Aug 2008**

Rogue Element Film's Dan Mulligan explains the process he uses for near real-time color timing on *Last of the Summer Wine*, which is shot on the Viper to HDCAM SR.



**Star Trek HD**  
**New special FX**  
 Date added: **1 July 2008**

CBS Digital's Niel Wray recently supervised the creation of new VFX and matte paintings for the HD remasters of *Star Trek: the Original Series*. Here, he reveals the techniques they used.



**Ansel Adams**  
**Red camera and art**  
 Date added: **1 July 2008**

Terry Flaxton takes the Red camera to Yosemite to create video art based on Ansel Adams' photograph, *Clearing Winter Storm*, before taking it to Pepper Post to be graded.



**Attila the Hun**  
**Epic FX on a budget**  
 Date added: **1 June 2008**

In *Attila the Hun*, director and VFX wizard Gareth Edwards describes how on a TV budget he managed to create epic film-style battle sequences for the BBC docudrama.



**Dark Country**  
**3D feature film**  
 Date added: **1 May 2008**

On the set of stereoscopic movie *Dark Country* with director Thomas Jane, cinematographer Geoff Boyle, two Red cameras, two SI-Minis and a revolutionary 3D rig.



**Beowulf in Real-D**  
**3D display**  
 Date added: **1 May 2008**

Josh Greer details the technology behind stereo movie exhibition, focusing on Robert Zemeckis 3D feature *Beowulf*. With contributions from Steve Starkey and John Malkovich.



**The Duellists**  
**CCTV movie**  
 Date added: **1 May 2008**

Independent filmmaker David Valentine explains how he shot a short film under the Art for Shopping Centres initiative, using only CCTV cameras and found sounds.



**Lions of the Kalahari**  
**2D-to-3D conversion**  
 Date added: **1 May 2008**

Tim Sassoon of Sassoon Film Design details the process by which 2D programs are converted to 3D, demonstrating the vast amount of manual rotoscoping that is required.