



FILM AND DIGITAL TIMES

Art, Technique and Technology

Film and Digital Times is the guide to technique and technology, tools and how-tos for Cinematographers, Photographers, Directors, Producers, Studio Executives, Camera Assistants, Camera Operators, Grips, Gaffers, Crews, Rental Houses, and Manufacturers.

It's written, edited, and published by Jon Fauer, ASC, an award-winning Cinematographer and Director. He is the author of 14 bestselling books—over 120,000 in print—famous for their user-friendly way of explaining things. With inside-the-industry “secrets-of-the-pros” information, *Film and Digital Times* is delivered to you by subscription or invitation, online or on paper. We don't take ads and are supported by readers and sponsors.

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Spring 2020 Issue 100

Along the way

This is the 100th Issue of *Film and Digital Times*. But who's counting? The number is 100 but the path is longer. Double or triple combined issues are mitigated by many special reports and overseas editions in French, Spanish, Portuguese, Korean, Chinese and Japanese.

The *Film and Digital Times* journey is marked or marred by waypoints of trials and errors in style, fonts, logo, page size, prose and layout. Thank you, patient readers, for your indulgence. The first issue of *Film and Digital Times* was a 16-page newsletter. Subscribers were scarce. Four intrepid sponsors agreed to come onboard: ARRI, Kodak, Sony, and J.L. Fisher. Eventually the word "sponsor" matured to "educational partner," reflecting the disparity between a sponsor's lonely banner flying at a film festival and an active partner whose shared knowledge and products became the source for essential information in these pages.

You may have heard how it all began. The story gets somewhat embellished with time.

This adventure was hatched on a cold day in November 2004. The industry's leading luminaries had gathered to talk about the latest tools and technology in film, digital acquisition and post. The meeting quickly devolved into a debate on how to keep current with all the latest stuff. It became clear there was no good way. A prominent professor criticized current channels of communication: magazines don't have how-to advice, the web is often full of flagrant promotion or unvetted sources, and Jon Fauer's camera books take way too long to come out. I sputtered some random excuses.

The next day, Saul Molina at the ASC called to ask when I planned to finish the *ARRICAM BOOK 2nd Edition* because the first edition was sold out. "But I'm only a year late, with all the changes and updates," I mumbled.

Day three: no sooner had a production-ready Arriflex 235 camera landed than emails demanded, "Have you done an *ARRIFLEX 235 BOOK*?" No. But did it really have to be a book? Could it be presented in episodic format, like a TV series?

Day four. A sailing regatta somewhere in New England. I think it was Newport, RI. My daughter Marlena and several hundred other kids were racing their Optimists—bathtub-sized starter sailboats—in the stormy, wet, cold and miserable North Atlantic waters. Meanwhile, their parents were peering through Canon gyro stabilized binoculars from bouncy coach boats or huddled on shore pretending to be busy with business because it was a workday. For a freelance commercial DP like myself, balancing bookings and towing boats to youth regattas was a delicate enterprise. "Never turn down a job," Andy Laszlo ASC often advised. In the next breath, it was always, "Family comes first." If only there were a way to do both.

Sitting on the slimy, salty rocks nearby was a man, with a laptop and a reddish beard, typing diligently. David Dellenbaugh, tactician and helmsman on *America3* and three other *America's Cup* campaigns, was working on his latest *Speed and Smarts*, the required-reading newsletter about advanced sailboat racing and tactics. A newsletter. Interesting. And you could write it in spare time, on location, at any time. David explained how it was done.

Day five. Volker Bahnemann, President of ARRI Inc for more than 30 years, long-time mentor, offered advice and encouragement. Additional guidance came from a group of advisors whose business was the business: colleagues, manufacturers, designers, inventors, directors, producers, cinematographers, assistants, crews, friends.

Cut to today. It's been fifteen years and 100 or more issues. We still don't take ads. We are supported by subscribers and many partner/sponsors. Thank you for making the adventure possible.

This 100th Edition is a retrospective of covers, like a History of the Movies, 2005-2020. I wanted to include text, but that will have to wait for a future update. The upcoming April 2020 edition is calling out for more than equal time.

Meanwhile, here is a whirlwind reminder of the years that brought us—some kicking and screaming, others thrilled as an audience on opening night—from the analog to the digital age of motion pictures. Browse these pages of covers like a flip book or Kinora (invented by the Lumière brothers). It's interesting to see the pace quicken from beginning to end, with new products appearing more frequently, development cycles shortening, and the number of cameras, lenses, accessories, and lights increasing.

Once upon a time, less than a decade ago, new equipment was introduced to the market at a more leisurely pace. Some called it glacial. A camera might last your entire career. Industry tradeshow usually consisted of incremental advances—a new video assist, a better follow-focus, an occasional camera, bigger lights and new lenses maybe every ten years.

What followed for *FDTimes* was a workflow of words. A TORRENT! The part-time 16-page newsletter evolved into a Tolstoy of technique and technology. Prose by the pound. The Proust of Production. The Dickens of Digital. New equipment was arriving at ever shorter intervals. It felt as if the consumer electronics industry, familiar with the obsolescence of products we just must have, just in time, had taken a step into our sandbox.

When the *Film and Digital Times* expedition embarked, *Film* was what ran through the cameras on most features and commercials. The *Digital* part was mainly how you treated that film in post-production.

Fifteen years later, the *Film* in the masthead has sailed from origination to procedure. It's still filmmaking and it's still a film at a film festival even if it's being shot with digital cameras.

This 100th Edition is a quick-look picture book of the past hundred or so covers. It's a timeline of technique, technology, tools, lighting, art, style, factory tours, practical production, restaurants, life on location and diversions—with a diverse cast of characters and a cavalcade of companies. It's a fun reunion.

The problem with a retrospective is the selection process. Some things are left out, not deliberately, but simply by mistake. My apologies to those well-deserving companies, people and products who are missing.

Nevertheless, this collection of 100 editions will be edited and updated. Text will be added to summarize each issue. And yes, like most things episodic, there's inevitably a sequel.

Cover design by Marlena Fauer, out of *Optis* and into *Architecture*.

FILM AND DIGITAL TIMES

The how-to newsletter of high-end technique and technology in film, video and digital production



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PREMIERE ISSUE

Secrets of the Pros

Here's the first issue of our secrets-of-the-pros, nuts and bolts, how-to newsletter on techniques and tools, style and strategies, tips and trends for Cinematographers, Photographers, Videographers, Directors, Producers, Camera Assistants, Camera Operators, Grips, Gaffers, Crews, Rental Houses, Manufacturers and Students.

Stay on Top of the Biz

Inside-the-industry information for professionals from professionals, written by writers who shoot, direct, light, design, build, edit and work in the business.

We'll talk about products and procedures in practical production—here's the job at hand: how do we use these tools and techniques to get the results we want? How do we get an image, does it look good, what helps us get there, how does it work, and how did they do that?

Coming to you every two months, you can stay on top of the business and on top of new ideas.

We'll publish on paper since most stages and locations lack hotspots like Starbucks.

Fauer Books Episodically



Jon Fauer, ASC is an award-winning Director of Photography and Director who has written 10 best-selling books, famous for their user-friendly way of explaining

things as if you're right there on location with him. Over 120,000 of his books on cameras, cinematography, film and digital video have been printed.

Think of this bimonthly newsletter as Fauer's 11th book—arriving a year early, with up-to-the minute information brought to you in episodic format.

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For less than the price of just one of Jon Fauer's books, you'll get an entire year of advice—on production, film, video, and digital news before it hits the street. Inventions, new equipment, tools, new techniques, ideas, new concepts, new creative—delivered to you by subscription 6 times a year.

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Be sure to visit our companion website for updates, hot news, samples and examples, notes, archives and letters to the editor. (www.fdtimes.com)



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Bi-Monthly Survival Guides to Technique and Technology in Film, Video and Digital Production



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MID YEAR GEAR REPORT

I'd like to welcome and thank our many new subscribers around the world.

This second issue of Film and Digital Times is sort of "a trip to Las Vegas and Burbank, with some production pit stops in between."

What follows is a somewhat opinionated, regrettably not all-inclusive, storyboard-style description of equipment at NAB and Cine Gear that we thought was useful, innovative, new, refreshing, clever or helpful, and how it might be put to use in practical production.

Some of the equipment, seen before, has been redefined with new developments and added improvements. I only wish there had been more time to try everything out, that Cine Gear lasted a day longer, and that NAB went to different cities. My apologies to those well-deserving companies whose products I've overlooked. Please contact me if I left you out. (www.fdtimes.com)

Cine Gear Expo 2005

Cine Gear is a favorite show: fun venue, relaxed atmosphere, and the amount of new stuff per square foot is still stunning. The only thing I couldn't find this year was the Red Bull and Vodka stand.

They should turn NAB over to the wonderful people who bring us Cine Gear: the food would be better, many exhibits would be outdoors, Pete Romano would provide mermaids, and Tiffen would have the Segway concession.



Film and Digital Times at Cine Gear Expo 2005

NY Cine Equipment Show

A new show is coming to the New York Hilton on September 20-21, 2005. Some industry notables are behind it, promising to give us a great show. (www.nycfes.org)

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— Jon Fauer, ASC

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SONY Z1 HDV Jumpstart

Here's a camera less than 15 inches long, about 5 pounds, that shoots HDV images looking better than almost anything broadcast in standard definition today, and rivals much of what's being sent out in HD. With a street price well under \$5,000, the Z1 is a compelling introduction to High Definition and the transition from a 4:3 to a 16:9 world.

More than 20 million High Definition, flat panel televisions have been sold. Yet broadcasters, ad agencies and clients still seem to be twiddling their thumbs, waiting to see receipts from sales of HDTVs this Christmas season. It reminds me of Bill Gates wondering whether the internet might be a possibility, or Thomas Edison proclaiming movies a small, passing amusement.

Big HDTV sets will be selling at prices under \$999 by year's end. HD DVD will hit the consumer market in a few months. Sony's Z1 may be the "killer ap" that's jumpstarting this next big thing. It's one of those breakthrough products that usher in a new format—what the PD150 did for DV and DVCAM a few years ago. What happens next? Lots of visionaries come up with unintended, different ways to use it.

The HDV format uses the same mini cassette as DV or DVCAM, and records at 25 megabits per second. Miraculously, the Z1 produces gorgeous 1080i HD



16:9 images (4 times as much picture information as 480i standard def), no simple feat considering the compression for HDV at 1080i is 22.4:1.

So here's a camera now being used for news, sports, documentaries and independent shows. It has crossed the Atlantic to cover a major sailboat race, worked in the Arctic and Sahara. In the next pages, we'll get started on how it works, how to use it, and why it's an important tool to know about.

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Jon Fauer, ASC

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Vittorio Storaro on DoPs, DP's and Cinematographers



"I am a Cinematographer.
I am not a Director of Photography."
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D-20 at Sundance



Film and Digital Times is at Sundance from January 13 to 21, 2006 testing an Arriflex D-20. We'll also be above it all, on the slopes of Deer Valley, handheld on skis, seeing how it behaves in snow, cold, and banging around in backpacks.

Apple iKinetoscope



Who would have predicted, when film's big breakthrough was a postage stamp size display of images on a Kinetoscope, that 115 years later the big breakthrough would be almost the same size? Does the iPod Video spell the end of network, cable TV and commercials as we know them?

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Happy New Year



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The Newsletter and Survival Guide for High-End Film, Video and Digital Production



New Super 16mm Systems ☐ 3



XDCAM ☐ 5



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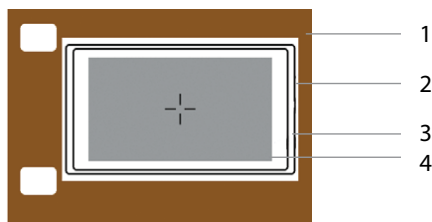


Sensitometry ☐ 8



Lighting with Paint ☐ 12

Super 16mm



1. Super 16 Exposed Film Area: 12.35 x 7.5 mm
2. 1.78 (16:9) Transmitted Area: 11.95 x 6.72 mm

Big surprise at NAB this year: a major reincarnation of Super 16 mm. There are new cameras, film stocks, lenses and post production tools.

In the years since Rune Ericson figured out how to get his money's worth by putting image in an area previously occupied by a perf, filmmakers lucky enough to get theatrical release had to do optical blowups to 35mm.

The big idea in Super 16 is digital post. After shooting, your camera negative becomes a future-proof "digital archive." It's digital because you make digital dailies, edit and then decide to go on air, on the web, to DVD or theatrical. That's where it really gets interesting: scan the negative, conform, correct, and "print" out with a laser to 35mm film—at resolutions unheard of just a few years ago.

(cont'd page 3)

Higher Definition

It can take artist Astrid Preston (below) up to nine months to paint one of her luminous studies of leaves and landscapes. There's a parallel in the way she transports images from a three dimensional world onto a two dimensional space, done with great attention to detail, color, composition, light, and above all, sharpness and resolution. We're looking for tools and techniques as we hike the halls of NAB to achieve similar goals—moving images at higher definition to larger audiences on many platforms.

(cont'd pg 2)

ASC & FDT

We're including this NAB issue of Film and Digital Times with the April American Cinematographer magazine. The extra cost of printing and distribution has been made possible through the generosity of our sponsors.

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Mid Term 2006 Report from NAB and Cinegear

The Arriflex 416 was unwrapped in LA and at NAB. The latest Super16 camera from ARRI, it has a bright viewfinder like the 235, and is lighter than a 16SR.



A "larger-than-2/3 inch-single-chip 2K, camera with 12 minutes uncompressed archival quality storage per magazine." Each frame stores about 65 Megabytes of uncompressed data, so one roll holds the equivalent of about 1,123 Terabytes.



Arriflex 416 coaxial mags will feed from the left side. Unlike 16SR. Like Aaton. Pre-production models should be ready this summer, and cameras may be ready by end of 2006, although deadlines in manufacturing don't seem as rigid as in delivering films to theaters, printing this newsletter or showing up on set.

Like rotisserie chickens under glass, two cameras drew lots of attention at NAB.



Tracy Trotter holds a \$1000 beautifully machined casting with serial number, representing a refundable reservation for a RED Volkscamera. Usually we're used to seeing prototypes modeled out a block of wood, painted black. This definitely departs from normal camera marketing, but RED's Jim Jannard is the unusual founder of Oakley Sunglasses, and an accomplished cinematographer.



Sony's new 4:4:4 1080p CineAlta was the other interesting camera under glass at NAB. We heard a common epithet in many languages: "Baby Genesis." It uses a similar on-board HDCAM SRW1 dockable deck. It has three 2/3 inch chips, and the B4 lens mount has been beefed up. Is there a Sony 35mm single chip camera coming?

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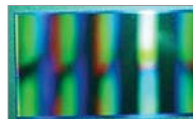
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The Newsletter and Survival Guide for High-End Film, Video and Digital Production

Demise of the Video Store and Superstars

In Los Angeles, pundits can spot the latest social trends at the Venice boardwalk, having advance looks long ago of the latest in cool like razor scooters and razor cellphones.

In New York, Wall Street wizards probably predict our technological future by looking out the window. A year ago, within one block, we could see 4 drycleaners (one on each corner), 3 pizza parlors, 4 Chinese take-out restaurants, 3 Sushi bars, 3 delis, 4 saloons, and 3 video stores.

This year, Blockbuster and the video stores are gone, replaced by a 7-11 and two nail salons. What does that mean? The answer is Netflix. No one understands why. It's so low-tech. But Netflix has an inventory of around 60,000 films, stocks almost every movie ever mastered to DVD, and rents about 40,000 of them every day. In these high-tech times, Netflix ships 700 million of those little red envelopes the old fashioned way, by US mail. The head of operations used to be a postmaster general.

Ubiquity and simplicity have prevailed over propinquity. In other words, if on-demand reminds you of programming the old VCR, and driving to Blockbuster is a hassle, and the standoff between Blu-Ray and HD DVD keeps you out of Best Buy, then the genius of Netflix is how low-tech and simple it is.

You go online, click on the DVDs you want, and they arrive a few

days later. The ordering process is deliciously simple, and because the product is so cheap (a few cents in pressed plastic), they don't even bother with fancy packaging. It's cheaper to replace a cracked disk than send it in heavier cardboard. And when the disk arrives, the quality is usually better than the compression, dropouts or dead spots we get in the usual pipelines.

Netflix has 39 warehouses near major cities around the country, and can usually get a DVD into your mailbox within two days. But in this age of iTunes, Movielink, Google and Comcast, Netflix seems like a steam engine from the Industrial Revolution. But look again. Movielink has only 1,500 films and Comcast delivers only 800.

Netflix is working on a download engine, and rumor has it they are also getting into production. But insiders speculate it could be a long time before this sneakernet anomaly is replaced by a logical, but elusive, alternative.

Superstars

Something that may be replaced sooner could be the Hollywood Superstar. Recent studies at major business schools confirm what most crew had long suspected and many rental houses had long grumbled about. "There is no statistical correlation between stars and success," said a professor of economics and

finance at Rutgers (reported in the New York Times, August 28, 2006).

An associate professor at Harvard Business School analyzed 500 films, and found that the 600 stars in them had no "discernible effect on the share price of the media companies that owned the movie studio, indicating that the participation of a star had no impact on the expected profitability of the studio."

"Movies with stars are successful not because of the star, but because the star chooses projects that people tend to like," said Arthur S. De Vany, professor emeritus of economics at the University of California, Irvine, who has written extensively about the economics of moviemaking. "It's a movie that makes a star."

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Cinec, 18K/12K, Green Gaffers and Red Bull

The most powerful HMI on earth was creating almost biblical rays of light through the smoke-filled halls of Cinec in Munich, and sparked two interesting questions. Why do they still allow smoking—even France banned it? And why does the ARRIMAX use 18K or 12K bulbs—why on earth would you use a 12K bulb in a fixture that can hold an 18K? Isn't that the gaffer equivalent of asking for a diet decaf Red Bull? A gut-less alternative when you could have had twice the caffeine, twice the sugar, no bull (taurine is an amino acid).

Gaffer Sal Martorano has lectured me on similar lighting arithmetic, "Jon, a 5K is just a 10K with a double in it." Meaning, when I change my mind and need more depth of field, or decide that the shot simply can't be done without the dreaded speed-ramp from 24 to 96 fps, Sal wants to be covered practically.

The ARRIMAX 12K/18K conundrum offers us the chance to do something for the environment. It now takes at least

30 giant trucks, almost the size of the Exxon Valdez, to haul equipment needed to shoot even the smallest indie movies. These are often remakes of scripts previously shot with one all-purpose Cinemobile whose right side was the electric department, left side was camera and grip, rear was for the generator, with room for cast and crew inside.

So here's a way to make both your conscience and your producers happy. Whenever you use a 12K bulb instead of an 18K, you're saving 6kW per hour. At current Long Island Power Authority rates, allegedly the highest in the country, that could save production enough money to buy a round of Red Bull for all. And just think how much less fuel has to be burned, and how much cooler the planet could be. However, be sure to defend having those extra 18K bulbs on hand, even if the producer whines about cost and refers to this article, when, to quote another Sal Martorano line, "the only thing left in the budget is profit."

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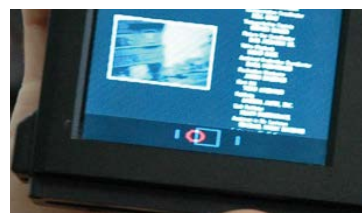
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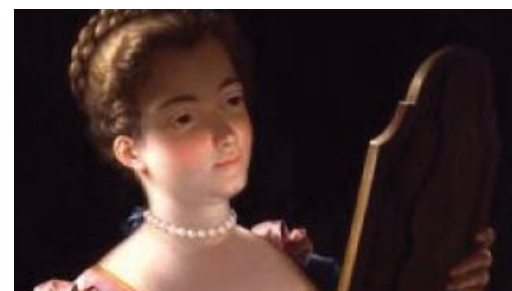
Sundance, Camerimage, Cooke and Coal

Tommy "the Cork" Corcoran, advisor to President Franklin D. Roosevelt, once said, "you can learn everything about a place by looking at its map." He surely overlooked Sundance and Lodz.

Of course, the "real" Sundance is Redford's resort on the other side of the mountains, south of Park City, with no

crowds, high- adrenaline mountain biking and the best screening room in Utah.

And then we have Lodz, Poland. Two hours southeast of Warsaw, in the middle of nowhere, Lodz (pronounced "Woodge") is host to the greatest annual cinematographer party and film festival on earth, Camerimage. (cont'd pg. 2)



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FILM AND DIGITAL TIMES

The Newsletter of Art, Technique and Technology for Film, Video and Digital Production



2007 Sci-Tech Awards: The Envelopes Please

There are no envelopes at the Sci-Tech awards. Winners are known in advance. On February 10, 2007, Maggie Gyllenhaal presented the Academy of Motion Picture Arts and Sciences annual Scientific and Technical Achievement (Sci-Tech) Awards at the Beverly Wilshire Hotel. She began, "I fulfilled my college science requirement by taking earth science and dinosaurs" and navigated dense dialog on the distant teleprompter with tongue-twisters like "The new Brumicro densitometer, and its successor, the Brumagic MPST."

She said, "I suspect this is a kind of joke you Sci-Tech guys like to play on an unassuming actress." For an event about technology, the people who set up the far-off teleprompter would not have won any awards. It was probably the

same company cited by Clint Eastwood a few weeks later when introducing Ennio Morricone for a special Oscar, "Should've worn my glasses."

A recently shorn Josh Pines of Technicolor had the best line. On why film preservation is important, he said, "so future generations can see our movies—even if they are 'Norbit.'"

Richard Edlund, ASC, below left, received the John A. Bonner Medal in appreciation of his service and dedication to the Academy. (More on pgs. 2-3).

In this issue, we'll learn about some of the winners, as well as the techniques and technology resulting from their work. Sci-Tech committees spend many hours researching nominations, but the true winners are all of us in studios, on location and at post facilities worldwide.

If there is another theme throughout, it may be food. I often think of NAB as 110,000 people in search of an elusive, edible lunch. For that, we eagerly await Cinegear, coming this June 22nd and 23rd to the Wadsworth Theatre and Grounds in LA, where the sun usually shines, the exhibits are wonderful, the setting is outside and the food is good.



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Red, Green and Blue Revolution

Three emblematic colors illuminated NAB 2007. Red redefined digital motion picture cameras. Green lights the way for environmentally friendly, lower power, high output LED and fluorescent lighting. Blue is Blu-ray, hopefully taking off.

Inside the Red Tent

First of all, I admit being caught with my pants down. I had no idea how good a compressed image could look, nor how an entire industry could be turned on its ear. We had been barking up the wrong uncompressed tree.

The Red Rebels' Paradigm is the high-end digital SLR still camera, running at 24 fps. Ted Schilowitz of Red said, "We were building a movie camera, not a science project." Digital SLR still cameras are single chip, mostly APC-C size (roughly Super 35mm format) and have become widely accepted while prices have dropped. Duh. Ted's title, "Leader of the Rebellion," is apt. I love these new titles. Michael Phillips, the star formerly known as Principal Product Designer of Avid, is now "Senior Evangelist." Not to be outdone, John Johnston, star formerly known at Kodak, has just joined us at Film and Digital Times as "marketing guy." lower case. But we digress.

Red set out to do what few dared, and exhibited it brilliantly. While almost everyone else was pursuing a grail of uncompressed data on expensive solid state magazines or massive, often refrigerator-sized storage arrays, Red delivered a manageable, beautiful, wavelet compressed 4K image using little on-board, off-the-shelf hard drives.

The stunning surprise was Red's demo. A long line led to a red fabric tent. Working prototypes, displayed on either side, showed the results of 12 months since the first major flurry at last NAB. We knew it was going to be worth the wait when Otto Nemenz, Alex Wengert and Fritz Heinzle staggered out of the tent, dazed and amazed by the previous screening.

We were ushered into a small screening room. Jim Jannard, Head of Red, personally introduced what we were about to see, "Here's a little something we shot in two days in New Zealand the other day." Now, Jim has always been a passionate filmmaker.



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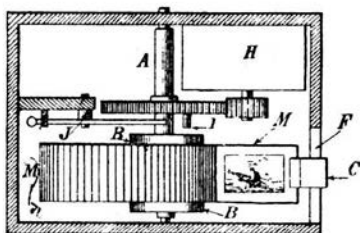
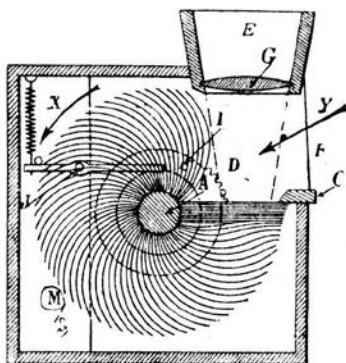
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iKinora

September 1896. The brothers Lumiere patent the Kinora viewing machine in France. Herman Casler has previously patented the larger Mutoscope in America. Handheld, private, photographic "flip books," Kinoras become wildly popular in England; about 2,000 are manufactured. Interchangeable one-minute "reels" consisting of about 850 black and white still photos can be rented or made to order.

September 2007. The iPhone eclipses Kinora. Apple sells 270,000 iPhones in the first two days after its introduction on June 29th. Previous record sales when iPod was introduced are exceeded by 700%.

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May your holidays and New Year be filled with (f)light...and shadow



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Jon Fauer, ASC

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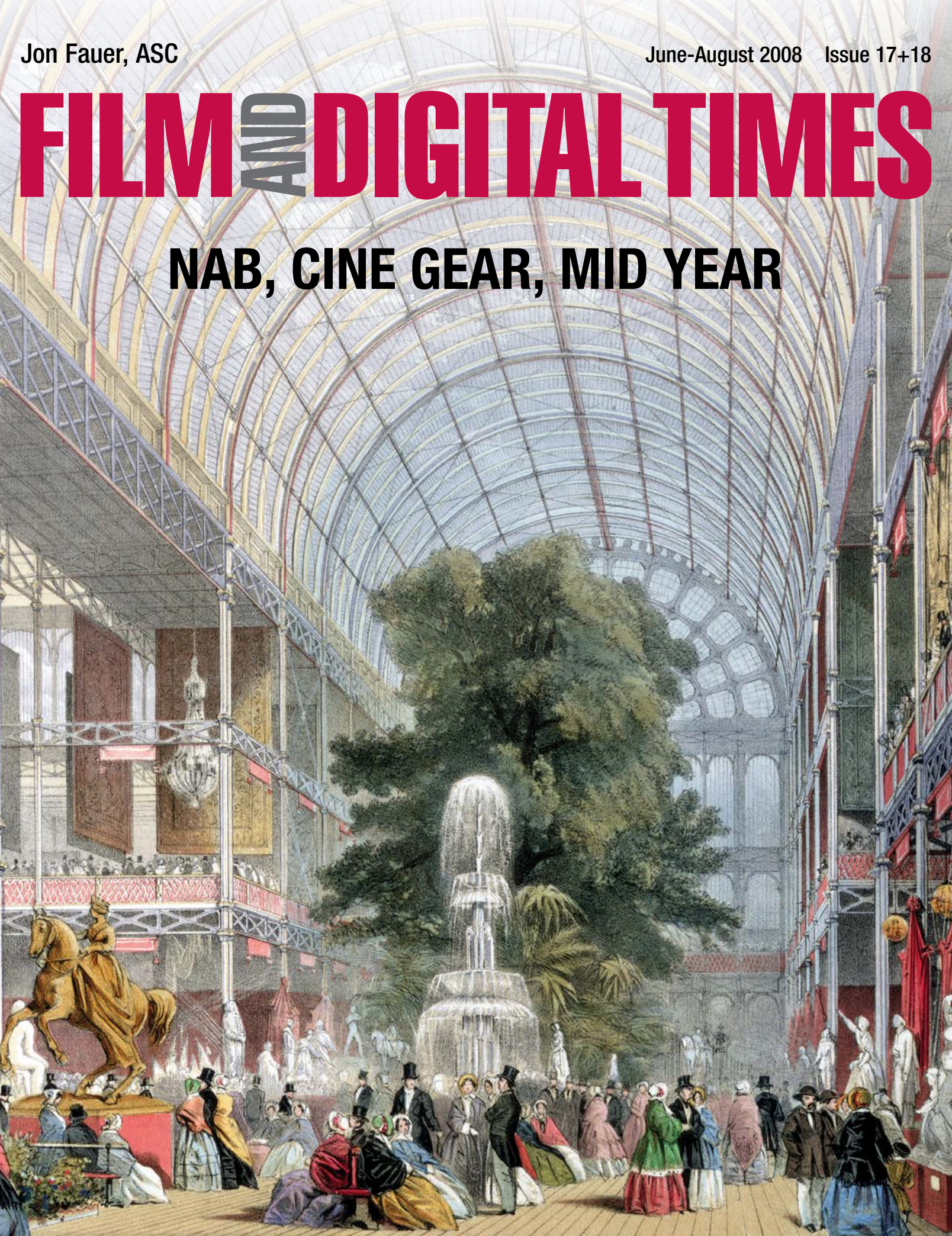


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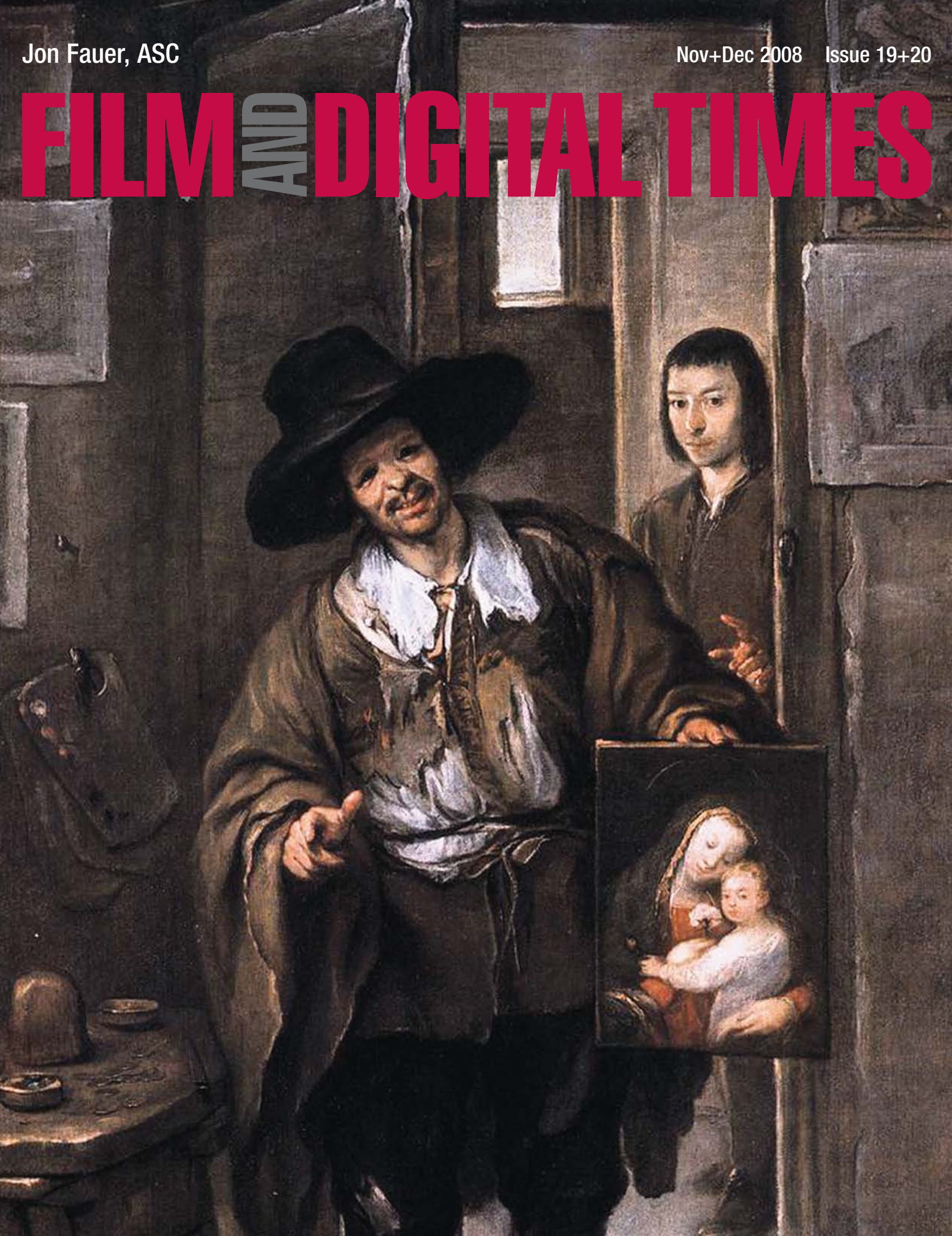
NAB, CINE GEAR, MID YEAR



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Japan

Lighting with Paint
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ARRI
Backpack Journalism
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Canon
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Chrosziel
Cooke
Dedo Weigert
Focus Optics
Formatt Filters
Fujinon
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Kata
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Manfrotto
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CINE GEAR
to New Year
Special 2010
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IBC Special USA Edition • September 2009 Issue 27

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Lighting with Paint

1 Perf, 2 Perf, 3 Perf, 4...

2-Perf Aaton Penelope

ARRI BLUE One, Two, Three

Cooke Look 5/i, Panchro/i

Canon EOS 7D

Canon PL Mount 50D

Hot Rod PL Mount and Lenses

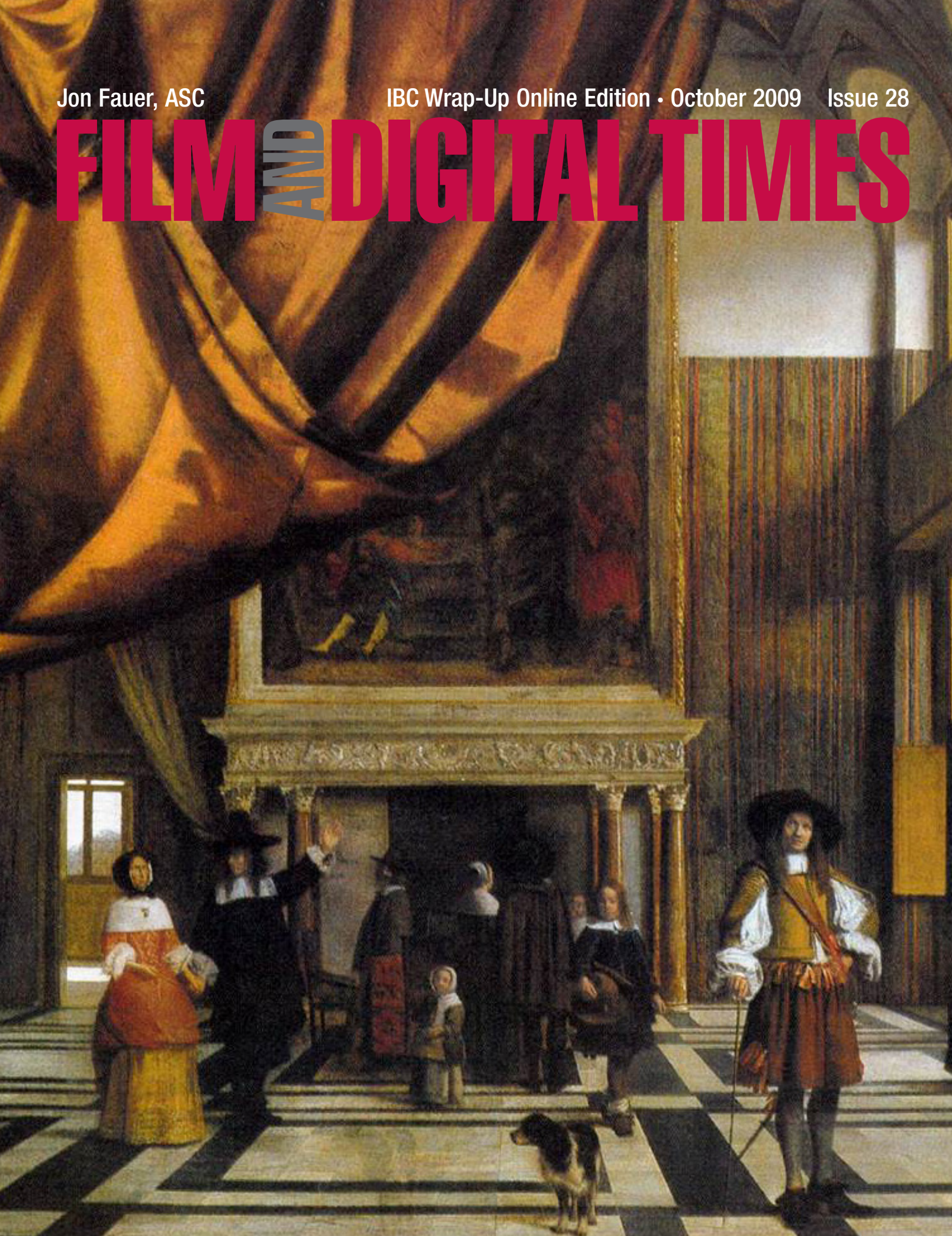
Fujinon 18-85mm T2.0

Transvideo TitanHD and More

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NAB 2010 Preview
Lighting with Paint
Oceans
AFC Micro Salon

Jon Fauer's

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June 2010

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The background of the cover is a reproduction of the painting 'The Scream' by Edvard Munch. It depicts a figure in a dark, swirling sea under a turbulent, orange and red sky, with a bridge railing visible in the foreground.

Cine Gear 2010
NAB 2010 Review
Lighting with Paint
Mid-Year Report

Jon Fauer's

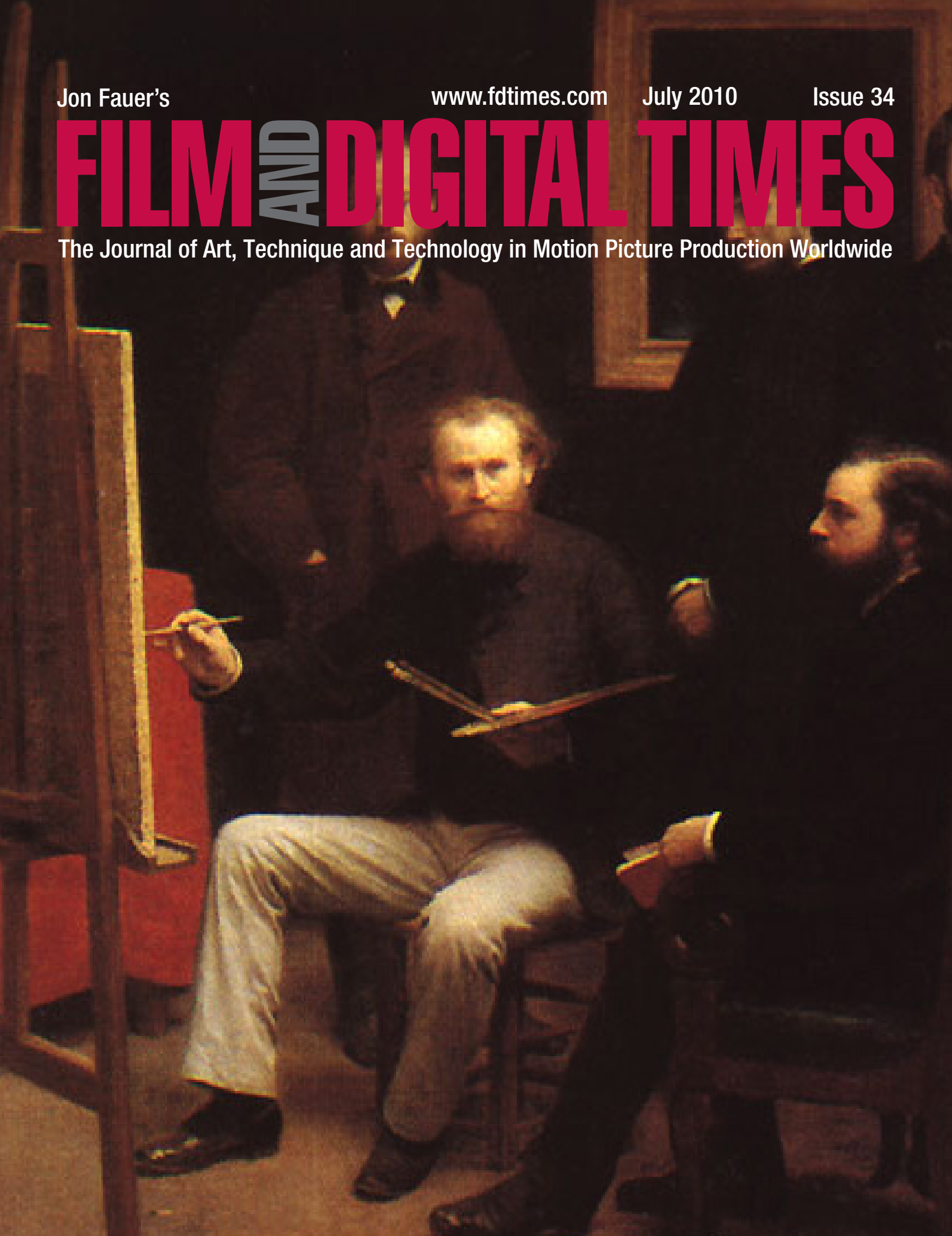
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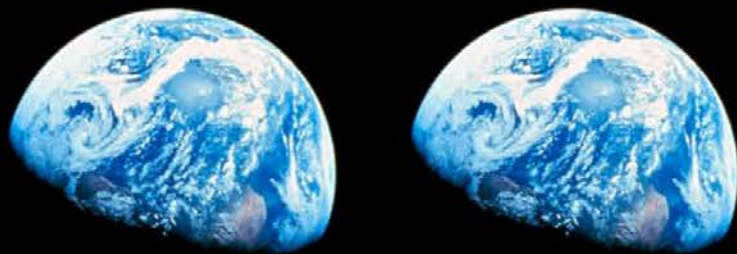
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A Cinematographer's Tour of ARRI ALEXA from Concept through Construction



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Édition spéciale Micro Salon AFC

75e anniversaire d'Angénieux,
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et les comptes rendus du CINEC et de l'IBC





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**A Cinematographer's
Tour of Kodak**

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Carl Zeiss Cine Lenses A Cinematographer's Tour

by Jon Fauer, ASC

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MADE IN FRANCE

AFC Micro Salon

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Impressionism

Birth of Cinematography

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Journey to Japan

A Tour of SONY

Exclusive: New CineAlta F65 4K+ Camera
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Fujifilm - Fujinon Optics

Factory Visit and 4K+ Zooms

Underwater 3D,
the latest Cameras,
Lenses, Lights, 3D
Recorders, Monitors,
Tripods, Heads,
Supports and
Accessories
at NAB 2011

Kumamoto Castle,
3rd largest castle
in Japan, built
in 1607 on the
southern island
of Kyushu, was
featured in
Akira Kurosawa's
film *Ran*



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EVERY FRAME A REMBRANDT

CINE GEAR
Mid-Year Gear

DENNY CLAIMONT

NAB REVIEW
4K

More K
More Cameras
More Lenses
Lights, Support, AKS



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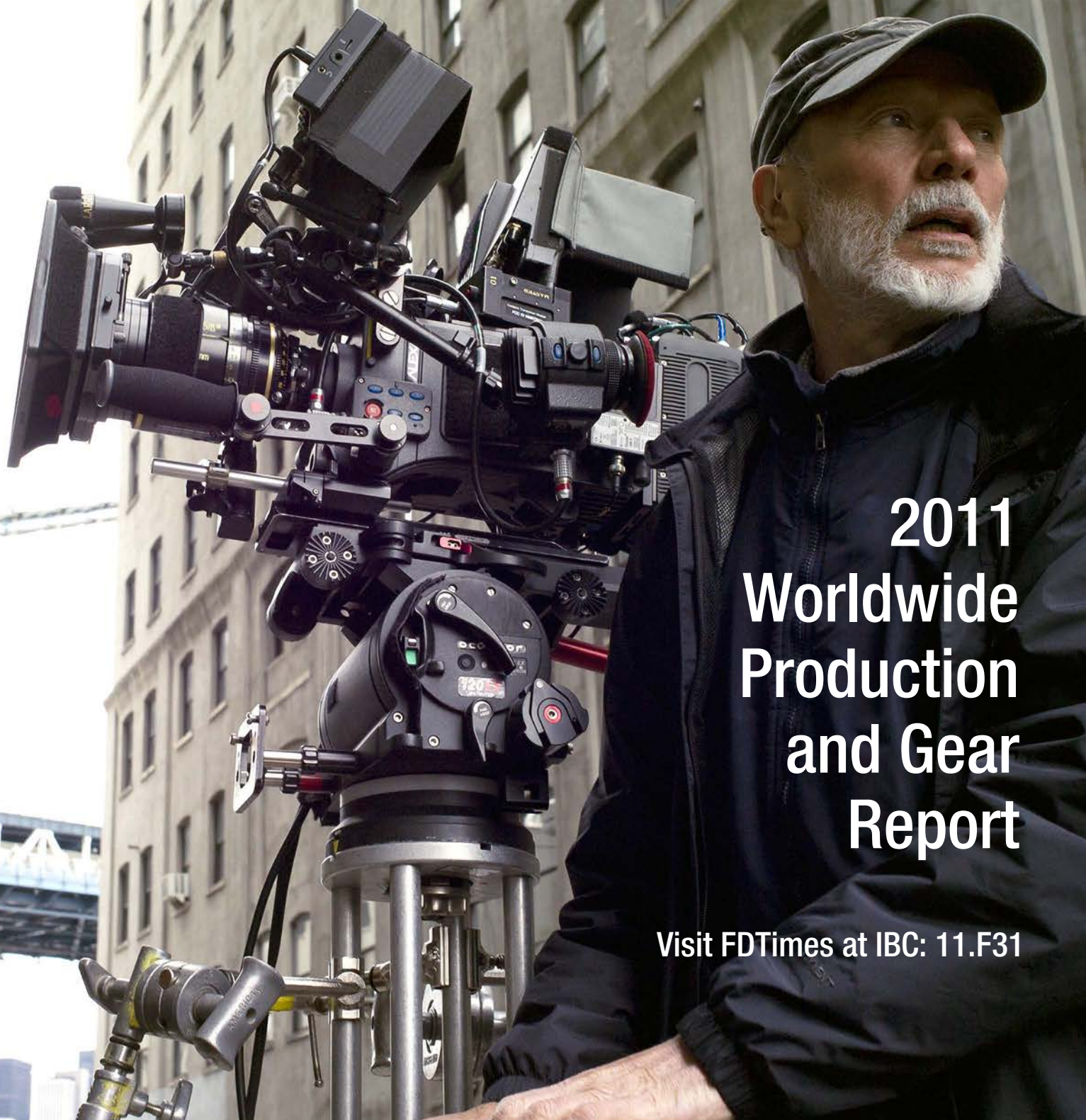
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EXT. 20,000 ISO - NIGHT

Canon's Cinema EOS System
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New ZEISS Anamorphic Lenses,
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First Sony F65 Feature and Doc

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New DSLRs

New Lenses

New Equipment

Mid Year Gear Report



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How Hawk Anamorphics are Made
ARRI Alexa Studio Anamorphic Films
ARRI/ZEISS Anamorphics
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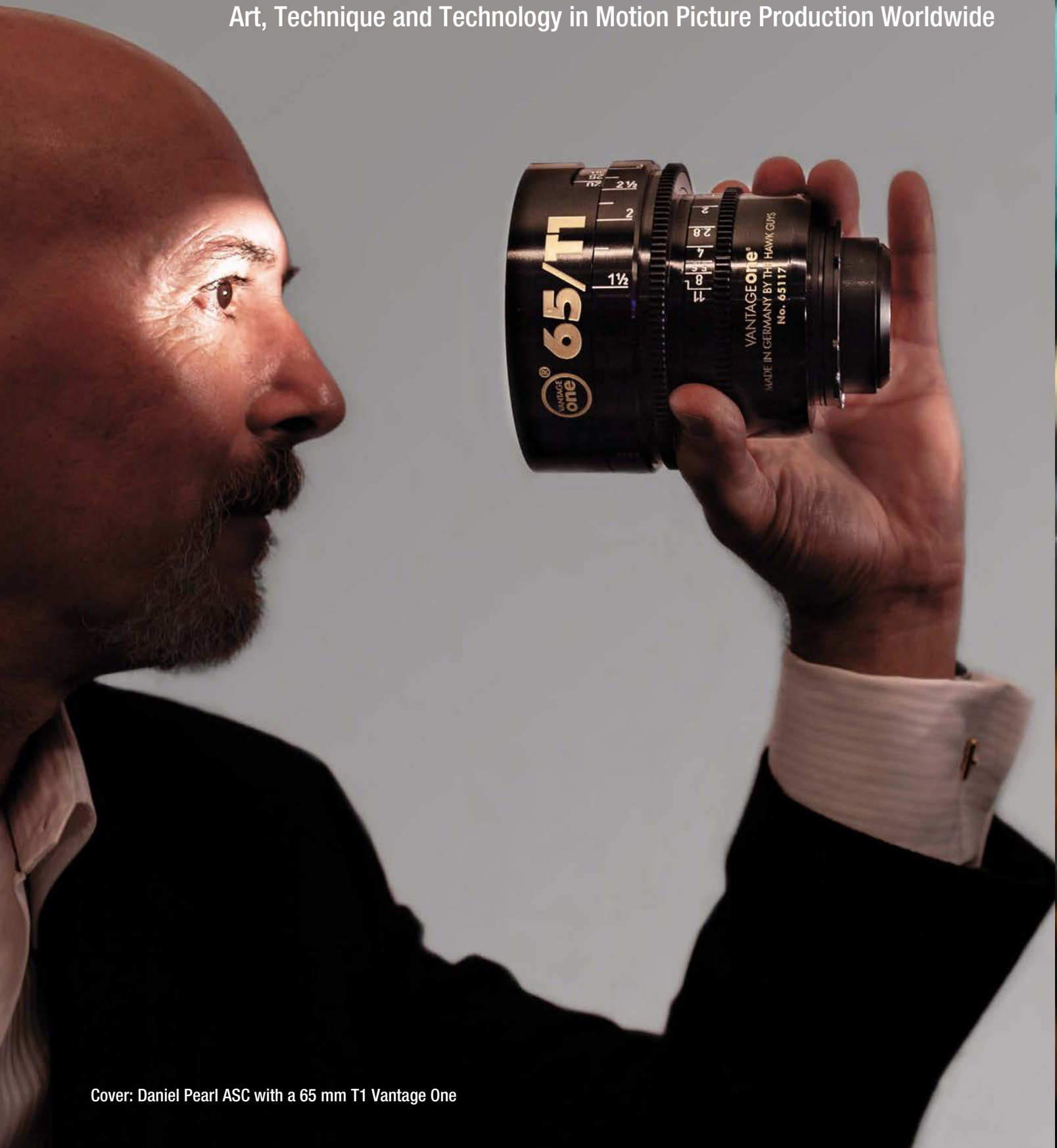
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Cover: Daniel Pearl ASC with a 65 mm T1 Vantage One

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Le Master Anamorphic à Paris

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SCOPE

2.40

Anamorphics Arrive

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Cannes
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Rodrigo Prieto
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on location in Naples

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Sony Updates

ARRI Amira

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MovieTech

AJA 4K

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Denz Blackmagic PL Mount

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ZEISS Compact Zooms

ET Wireless Control

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Manfrotto Lights

ARRI AKS

ARRI Amira Jumpstart Guide

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New Angénieux Style Zooms and Servos

New Fujinon Cabrio 25-300 T3.5

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ARRI/ZEISS Master Anamorphic Framegrabs

Scorpiolens Anamorphic Framegrab

Still Moving Pictures: David Darby, ASC and Curt Schaller, BVK

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Bertone Visuals 4x F65 4K 120 fps

Band Pro 30th Anniversary

Wooden Camera Blackmagic 4K Interchangeable Mount

Claudio Miranda, ASC and Michael Price F55 & F65 Production Reports

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SERVICE VISION



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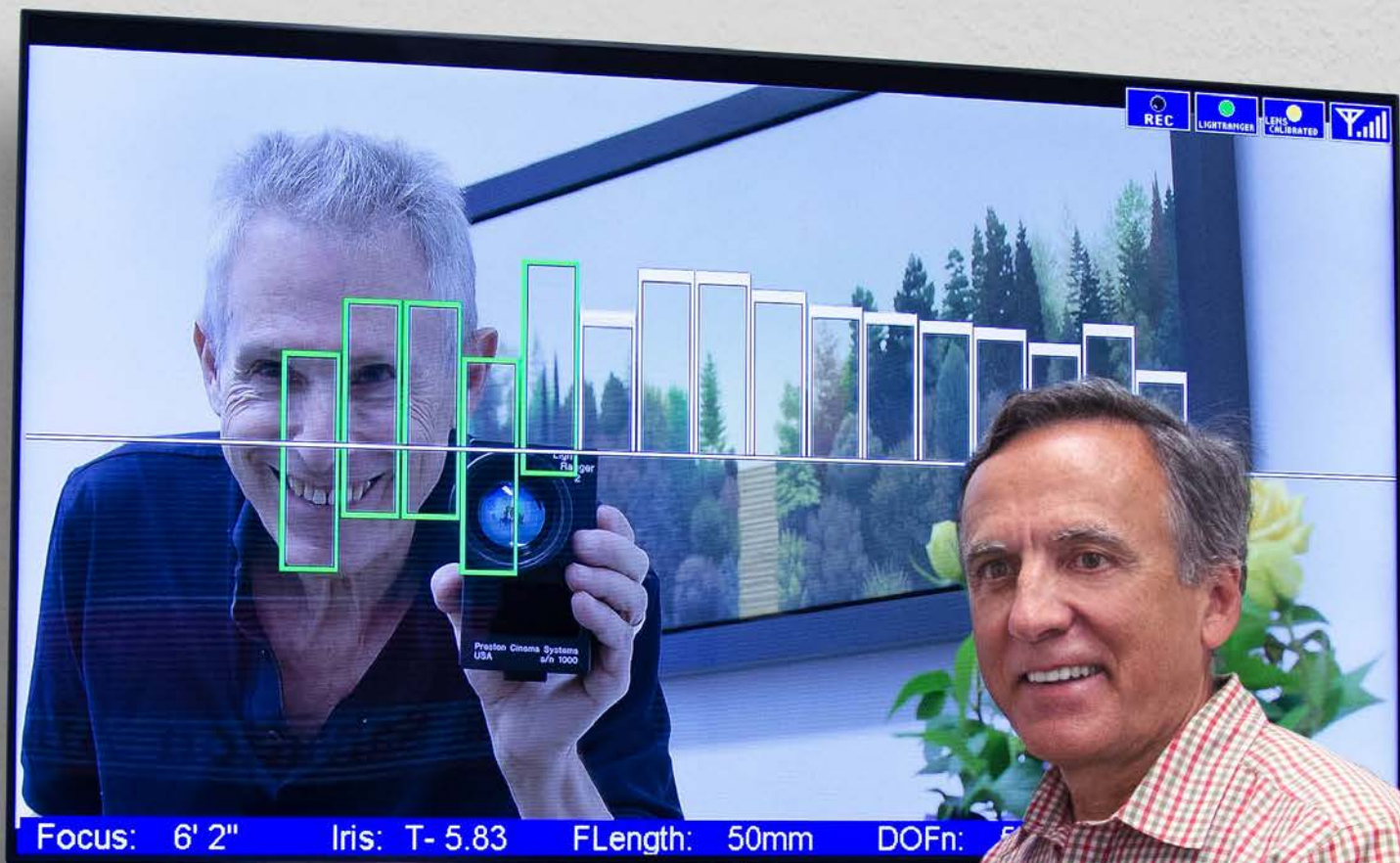
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Luc Besson's "Lucy"

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Cartoni

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Leica Cine Lenses
by CW Sonderoptic

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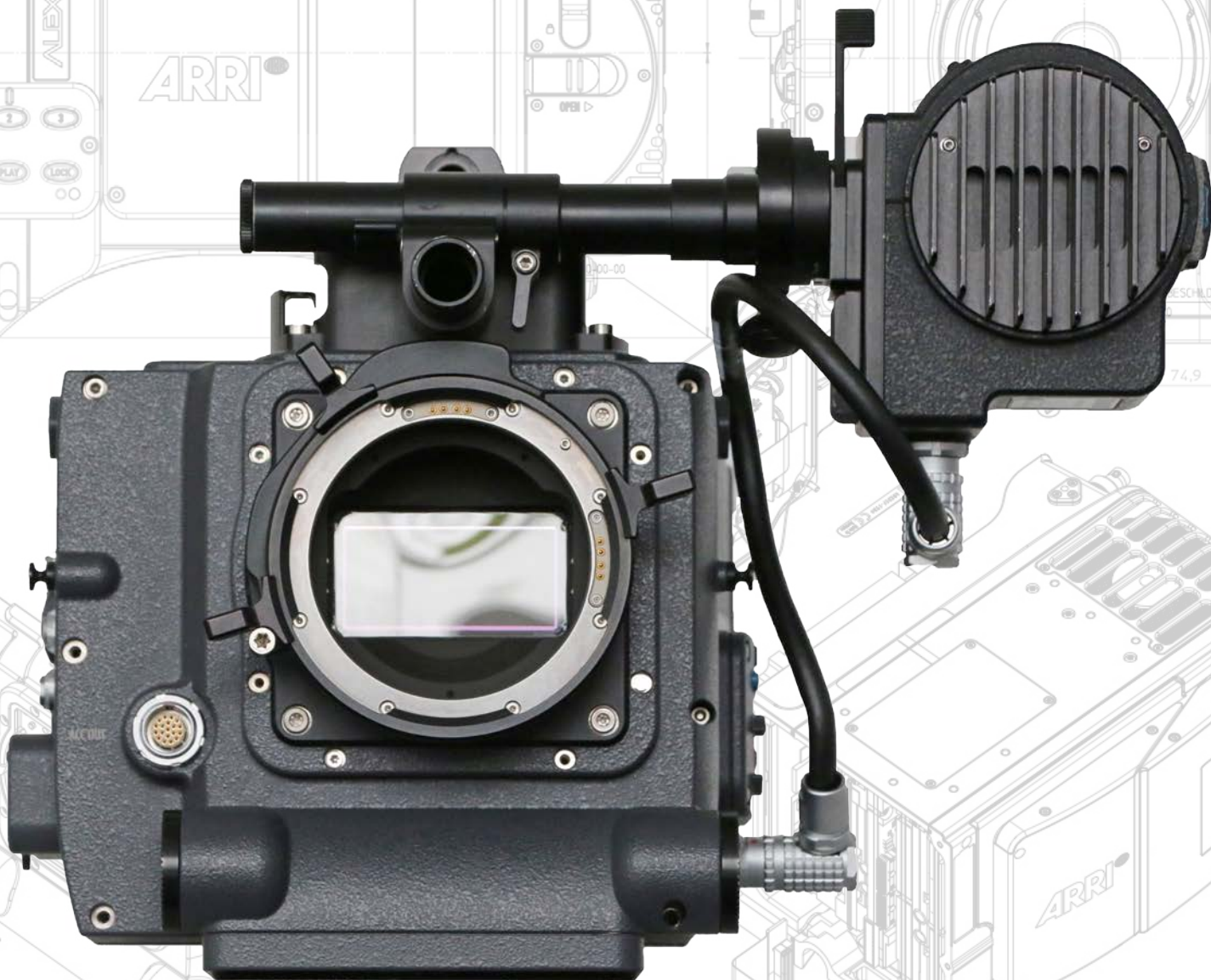
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ALEXA 65

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Art, Technique and Technology in Motion Picture Production Worldwide



The Documentary-Style Camera – AMIRA with interchangeable lens mount



35mm Family – ALEXA XT Plus with 4:3 Anamorphic-Friendly Sensor



65mm Rebooted – ALEXA 65 – The New Large Format System from ARRI Rental

ARRI: FULL FACTORY TOUR

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Art, Technique and Technology in Motion Picture Production Worldwide



- 65mm復活：ARRI ALEXA 65
- Franz Kraus (ARRI社長) インタビュー
- ARRI AMIRA工場訪問記 & AMIRA製品担当者インタビュー
- ナックイメージテクノロジー 訪問記
- ZEISS社史・Winfried Scherle & 主席レンズ研究員インタビュー
- ZEISS新製品速報：Loxiaシリーズレンズ
- Angenieux社史
- Angenieux新製品速報：Optimo Style Zooms

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JAPAN

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Sony Doc Dock

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JVC 4K Camcorders

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Jon Thorn and Nick Rashby on AJA CION

Hiroshi Kiriya on Sony Professional Cameras

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InterBEE, IBC, Photokina, Cinec

Leica at Photokina

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Jon Thorn and Nick Rashby on AJA CION

Codex 4K V-RAW Recorder

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IB/E Canon Lens Conversion Kit
Mole, NILA, Litepanels, Ianiro LED Lights
Panavision & Light Iron
Scorpio 45' Crane
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Kingsman
The Second Best Marigold Hotel
Birdman: Or (The Unexpected Virtue of Ignorance)

NAB 2015

ARRI Alexa Mini
Canon C300 Mk II
Leica M PL Mount
ARRI Alexa SXT
DaVinci for DPs
Blackmagic DaVinci Resolve & Fusion
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New Fujinon Zooms

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Easyrig Inventor Johan Hellsten
gets wound up at Band Pro's
NAB Booth with his new Vario 5

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Agosto de 2015

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Arte, Técnica e Tecnologia na Produção Cinematográfica Mundial



Relatório Especial: Panasonic VariCam 35



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Daniel & Kruschewski, Leica

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Kenta Honjo, Sony

Dennis McDonald, Keslow Camera

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Sorensen & Blackmagic on "Mythbusters"

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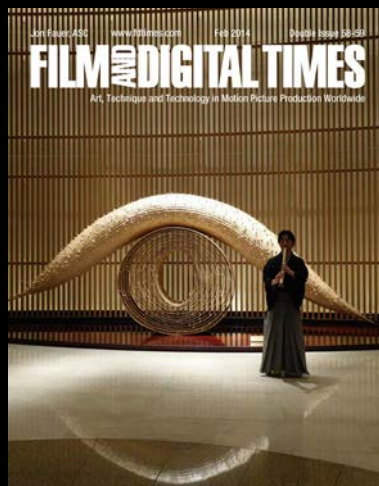
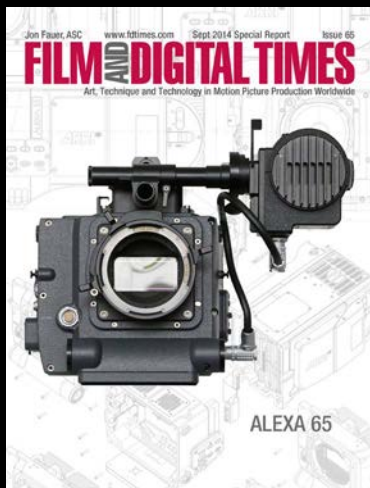
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10th Anniversary Edition



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Ronford Atlas 0.4
Chrosziel Moteurs et LWS
Lites, Trucks, Cinediving



Photo: "Les Saisons" © Galatée Films / Marc Rebutini

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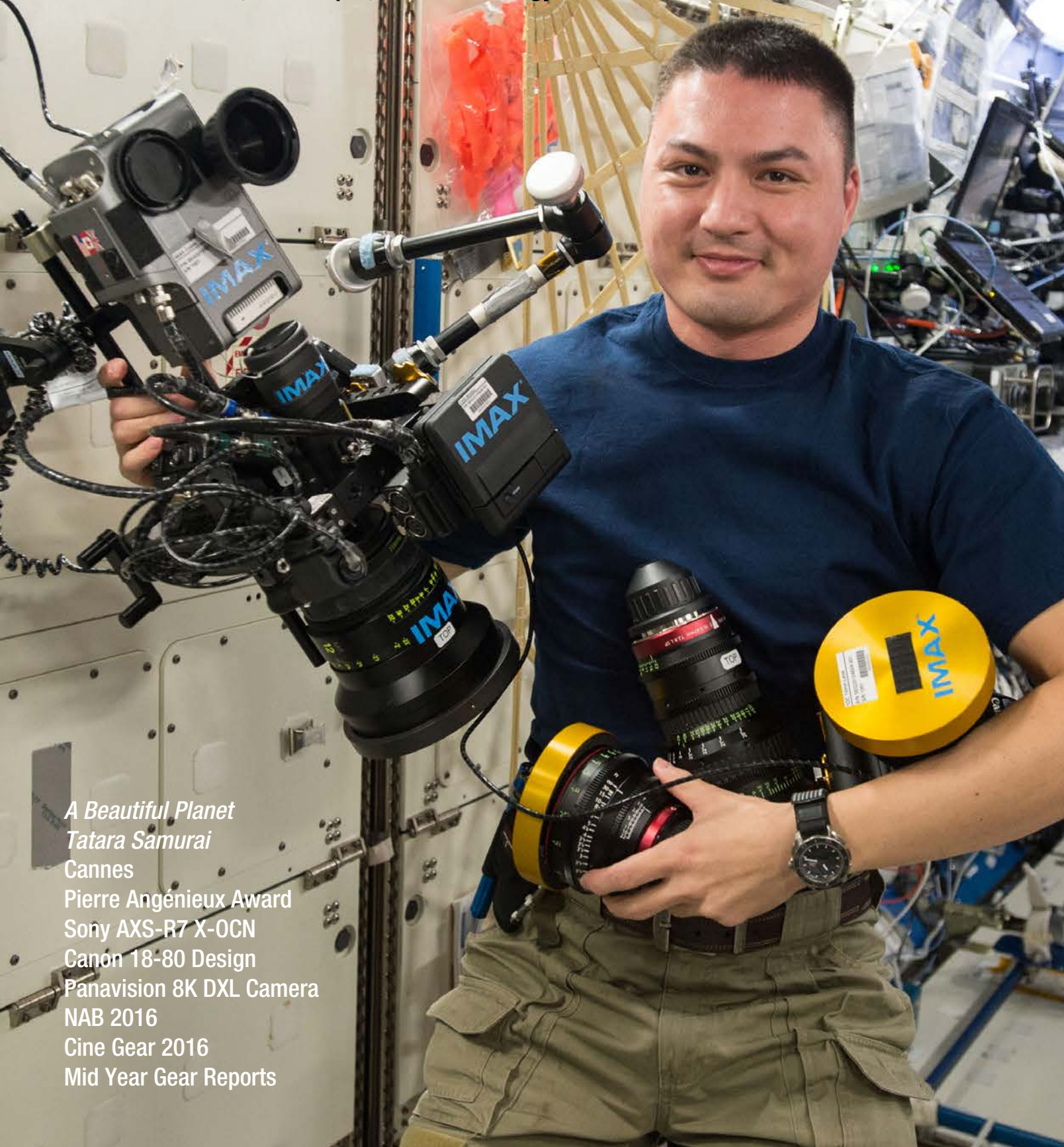
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Panasonic+Codex VariCam Pure
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Cartoni Lambda Heads
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Blackmagic Design DaVinci for DPs



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New Cameras

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Cooke Classic Panchros
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Teradek Bolt 1000 + 3000
ARRI Master Grips
ARRI S-120-C SkyPanel
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Canon EOS C700



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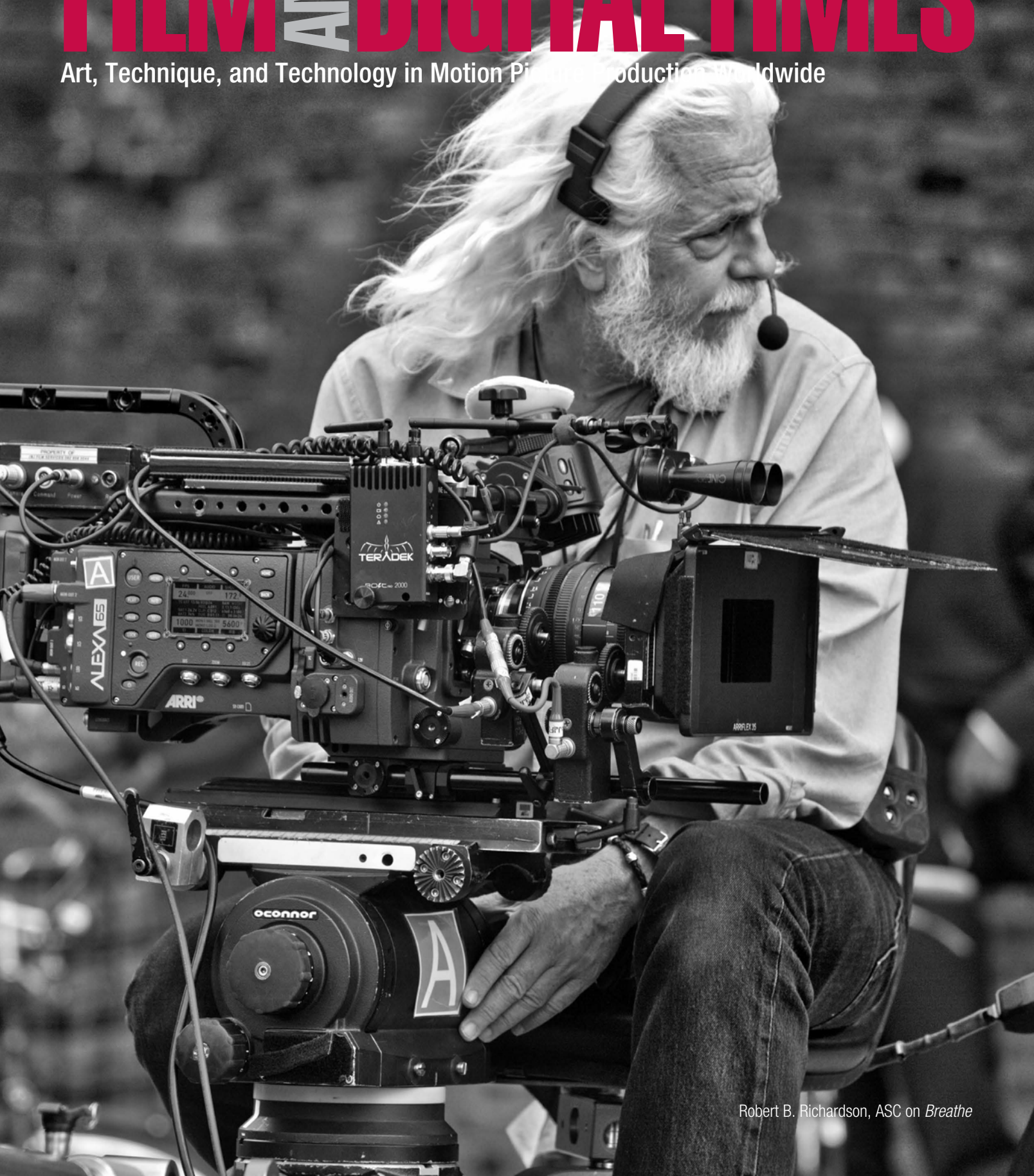
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Robert B. Richardson, ASC on *Breathe*

Jon Fauer, ASC

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Sony Special

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New Sony PXW-FS7 II Special Report



Sarah Fishbein with Sony FS7 II
photo by Chuck Fishbein

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Nov 2016

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Vintage Lenses



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Fujifilm Factory Tour

Renoir at the Birth of Cinema

Woman with a Basket of Flowers
Pierre-August Renoir, 1895
Woodone Museum of Art, Japan
(reformatted to fit this cover from
original 127.3 x 40 cm oil on canvas)



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Blackmagic Design

URSA Mini Pro Introduction & URSA Mini 4.6K Quick Start Guide



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Christopher Doyle HKSC with Juliette Binoche on the red carpet at Cannes en route to receiving the 2017 Pierre Angénioux Excellens in Cinematography Lifetime Achievement Award. Photo by Pauline Maillet.

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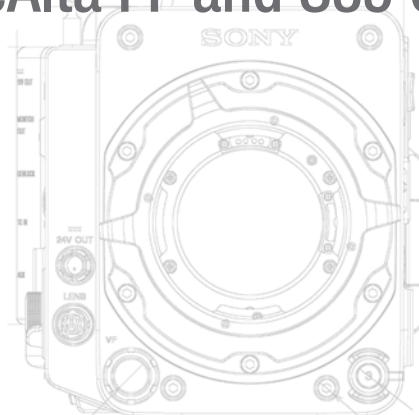
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Sony's VENICE

CineAlta FF and S35 Camera



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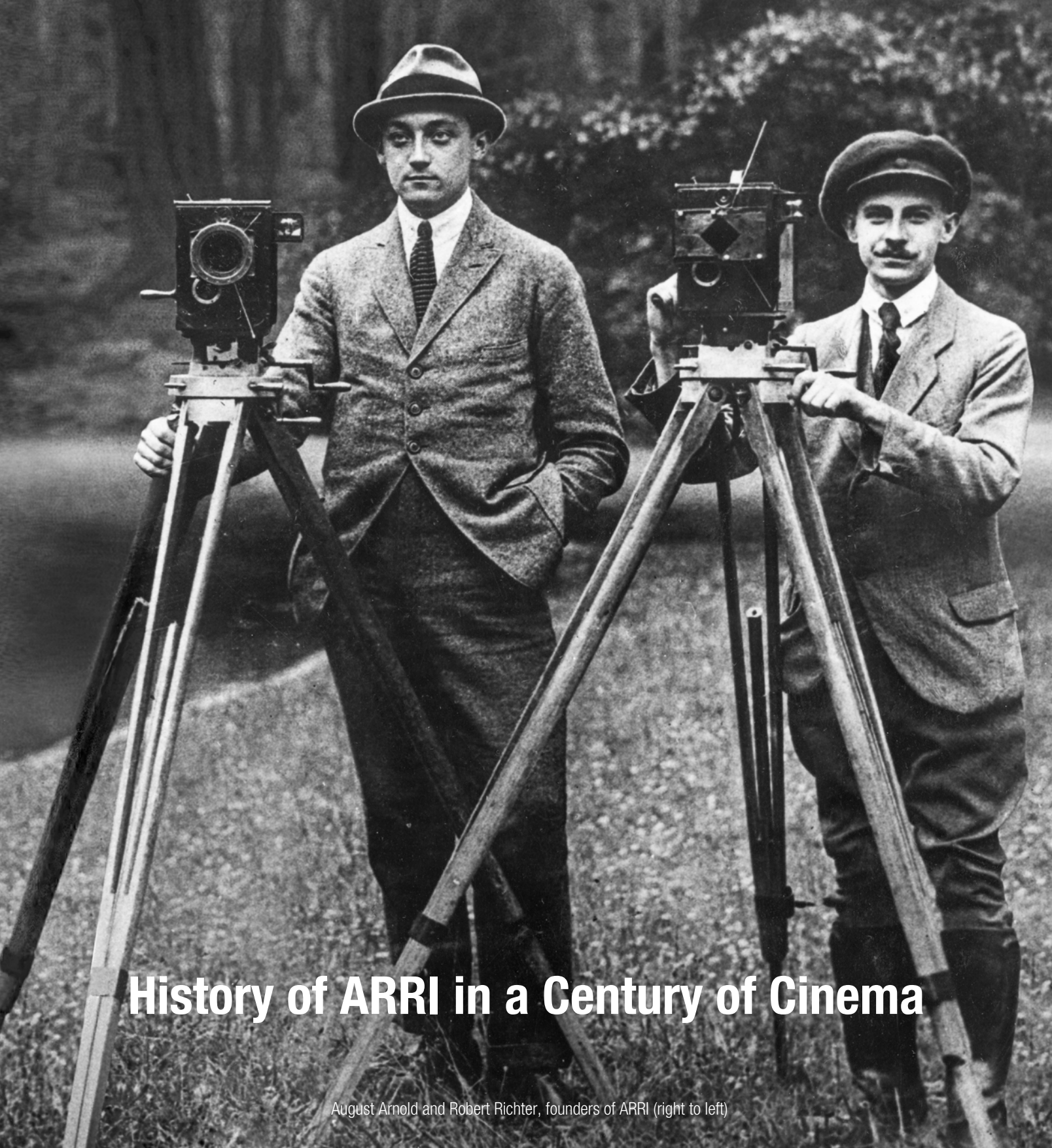
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History of ARRI in a Century of Cinema

August Arnold and Robert Richter, founders of ARRI (right to left)

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Sony Venice Launch
RED WEAPON with MONSTRO 8K VV Sensor
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ARRI Large Format Camera System



Full Frame Review:

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Panasonic EVA1 PL Mount

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RVZ

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Angénieux Zooms: Full Frame and Beyond

SIGMA FF High Speed 14 and 135 mm T2 FF Primes

Les maîtres de la mise au point parlent du Light Ranger 2 Preston



En couverture : Stéphan Massis, AFC

Photo : Pascal Tournaire

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Canon EOS C700 FF
Panavision DXL2
Depth in Venice
VENICE in Venice
Peter Chang on VENICE
Scorpio FFA 2x Anamorphics
Nancy Schreiber, ASC on C700 FF
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Canon EOS C700 FF
38.1x20.1mm (43.1mm Ø)

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Graeme Nattress, RED Problem Solver
ZEISS Full Format Cinema Zooms CZ.2
Tilta Nucleus-M Wireless Lens System
Maher Maleh: Leica Thalias on VENICE
New Cooke Panchro/i Classics and S7/i
Panasonic EVA1 EVA2.0 Firmware Update
P+S Technik Anamorphics & LensChecker

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Leitz Park III
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CW Sonderoptic now Leitz
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Sony α7 III and α7R Series



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Daniel Patterson on Spike Lee's *She's Gotta Have It*
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Tilta Camera Cage for Sony VENICE
ZEISS ZX1. Shoot. Edit. Share.
Blackmagic RAW: Eats, Shoots & Leaves



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Février 2019 Numéro 92-C

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Édition Micro Salon



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Still Moving Pictures: *The Favourite*
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Cages for Pocket Cinema Camera 4K
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Guillermo Granillo, ALEXA LF & ZEISS Supremes

Cover: Awkwafina on *Crazy Rich Asians*
with Panasonic VariCam. Photo courtesy of Warner Bros.

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THE BIG PICTURE



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Apr 3, 2019

Canon Special Report

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Canon Sumire Primes



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June 2019

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Cine Gear Edition



FILM AND DIGITAL TIMES

Cine Gear Supplement — Could not STOP THE PRESSES in time
A Special Panasonic DC-S1H Preview and Report



The Panasonic Lumix DC-S1H launches at the start of Cine Gear on May 31, 2019. This information did not arrive in time for the printing of our June 2019 FDTimes, and hence this supplement.

The S1H is a full-frame, 36mm x 24mm sensor, 24p, 6K video camera “hiding” in the body of a DSLM. The shape makes it great as a grab camera, handheld, on rigs, gimbals, drones, or fully outfitted with a studio rig. It gets interesting when you want to capture video and not look like a filmmaker but rather a street photographer in search of Significant Moments.

The name is suggestive: “S” as in Specialized and “H” as in High Performance, High-End and Hybrid. The S1H is color-matched to the rest of the Panasonic VariCam line. It has a dynamic range of more than 14 stops. Best of all, there’s a full-frame, 3:2 (1.5:1) aspect ratio sensor. Panasonic, Sigma and Leica are partners in the L-Mount Alliance. That means there are many L-mount lenses ready now. And because the L-Mount has a flange focal depth of 20mm and an inside diameter of 51.6 mm, you can attach PL, LPL, PV and other lenses by using mechanical adapters.

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Aug 2019

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Cover photo by Pauline Maillet

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 Sony PXW-FX9
 SIGMA fp Camera
 ARRI ALEXA Mini LF
 Sony 16-35mm T3.1 G
 Panasonic LUMIX DC-S1H
 SIGMA FF Classic Art Primes
 Blackmagic PCC6K Camera
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 Elisabetta Cartoni, Cartoni CEO
 Kazuto Yamaki, SIGMA CEO
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 RED RANGER Family
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 Wooden Camera 26 V Gold Mounts
 OConnor Ultimate 1040
 OConnor flowtech100 System
 RED RANGER HELIUM & GEMINI
 Wooden Camera LPL Mounts
 Bright Tangerine Left Field Cage
 IB/E Optics SmartFinder Pro
 SmallHD Camera Control
 Kino Flo and the Planckian Locus
 cmotion cPRO camera control

Cover photo of Canon C500 Mark II and vintage K-35 by Jacob Niblett

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Technique and Technology, Art and Food in Motion Picture Production Worldwide

Blackmagic Pocket Cinema Camera 6K
Super35, 6K 12-bit Blackmagic RAW
Wooden Camera PL Mount Modification

Lawrence Sher ASC on *Joker*
ARRI Alexa 65

ZEISS Supreme Prime Radiance
Christophe Casenave & Dr. Ghost
Takuro Ishizaka JSC on *Metamorphosis*
Rodrigo Prieto ASC, AMC on *R&R*

Mirrorless Stills and Cine

The L-Mount Alliance

Leica SL2: 47 MP, 5K Full-Frame Cine
Panasonic S1H: 24.2 MP, 6K Full-Frame Cine
SIGMA fp: 24.6 MP, 4K 12-bit CinemaDNG RAW
fortissimo, pianissimo
Kazuto Yamaki and Mark Amir

Sony α7R IV E-mount
61 Megapixel Full-Frame



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Photo of
Claire Mathon AFC
by Ariane Damain Vergallo

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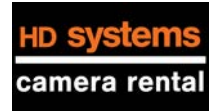
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