

P.O.V. NEWSLETTER



OCTOBER 2007

26TH OCTOBER IS THE DEAD LINE

Entries for the 2007 Victorian and Tasmanian ACS awards close at 5pm on Friday the 26th day of October 2007.

And the categories are...

- CAT.1 STUDENT CINEMATOGRAPHY.
- CAT.2 EXPERIMENTAL AND SPECIALISED.
- CAT.3 TV STATION BREAKS AND PROMOS.
- CAT.4 MUSIC CLIPS
- CAT.5 SINGLE CAMERA NEWSGATHERING.
- CAT.6 MULTI-CAMERA NEWSGATHERING.
- CAT.7 NEWS MAGAZINE.
- CAT.8 TV MAGAZINE
- CAT.9 CURRENT AFFAIRS.
- CAT.10 WILDLIFE AND NATURE.
- CAT.11 COMMERCIALS RETAIL.
- CAT.12 COMMERCIALS CORPORATE.
- CAT.13 CORPORATE PRODUCTIONS.
- CAT.14 TRAINING AND EDUCATIONAL.

TIONAL.

CAT.15 DOCUMENTARIES, CINEMA AND TV.

CAT.16 DRAMATISED DOCUMENTARIES.

CAT.17 FICTIONAL DRAMA SHORTS, CINEMA AND TV.

CAT.18 TELEFEATURES, TV DRAMA AND MINI-SERIES

CAT.19 FEATURES - CINEMA.

So if you have one of these in a box somewhere - get it in to us and have a go...

Address your entries to...

**THE ACS AWARDS
C/- LEMAC
2 GRIFFITHS STREET
RICHMOND VIC 3121**

Entry forms can be downloaded from

<http://www.acsvictoria.org/pdfnewsletter/awardentry.pdf>

Inside this issue:

ACS awards deadline	1
Peter Falk ACS nominated	2
Fairley gets Emmy	2
Cooke super 16 lenses	3
Film vs HD	3
Dates to remember	4
Sponsors & Committee	4

POV Asks the big questions...

- Oh. What's the point...
- Seems there are two types of people in this world, Sony people and Panasonic people.
- People who use JVC aren't counted in the before mentioned generalisation. They are just crazy.
- If you are my landlord, you are an asshole !

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POV Submissions: pov@austcine.org.au

PETER FALK ACS NOMINEE IN 2007 IF AWARDS

Local boy Peter Falk ACS has been nominated for The Kodak IF Award for Best Cinematography for his work on "The Jammed". "The Jammed" is a dark tale about human trafficking, illegal prostitution and the Governments deportation policies.

"The Jammed" has also been nominated for the SHOWTIME IF Award for Best Feature Film and The IF Award for Best Music.

The Inside Film Awards will be run from Queensland's Gold Coast (I've been there, it's not really gold) on the 16th of November 2007.

The Inside Film Awards ceremony is broadcast every year in a live nation-wide telecast on SBS. We wish Peter the best of luck on the night and don't forget to mention the Victorian ACS when you win.

WADE FAIRLEY GETS AN EMMY

The ACS Tasmania Branch is delighted to hear Wade Fairley, along with fellow natural history cinematographers, has been recognised with an Emmy Award for; "Outstanding Cinematography for Non-Fiction Programming". Wade's work was for the BBC/Discovery series "Planet Earth" series. Those of you who attended Wades screening of his stunning Antarctic footage, including the observation of the Emperor Penguin migration, the time lapse footage of the Aurora Australis in the middle of Winter, will attest to it's brilliance. Wade's willingness to share his experience is in the true spirit of the ACS. We should all be very proud of Wade's achievement and to have him and Frederique as Tasmanian members. We should also remember the incredible lengths Wade and Frederique went to to capture these images; Over Wintering in Antarctica is an onerous feat at a base let alone in the Antarctic Wilderness in little more than an insulated shipping container as their home for months in sub zero temperatures and darkness.

The ACS congratulates Wade on this achievement

Paul Di Benedetto ACS.
ACS President Tasmania.

NEW COOKE LENSES FOR SUPER 16

Cooke Optics Ltd., one of the oldest lens manufacturers in the world, recently released several new lenses in the "S4 series" specially designed for Super 16 blow up to 35mm, they call them the "SK4's", reminiscent of the old Cooke "Kinetal" series of the '60's and '70's.

Vastly superior to most other Super 16 lenses they are ideal for Super 16 feature film production, they go together with the 35mm Cooke S4 lenses to give the full range of focal lengths, from wide angle 6mm to 9.5mm and 12mm, all at a genuine T2 and close focusing which also matches with the 35mm range of 14,16,18,21,25,27,32,35,40,50,65,75,100,135,150,180mm.

(Cooke lenses date back to the early 20th century, having several company names over the year – Taylor Taylor Hobson, Rank Taylor Hobson, Cooke Optics Ltd. See the history in their website:- <http://www.cookeoptics.com/cooke.nsf/history>



The full range of Cooke S4 & SK4 lenses are available from Cameraquip Aust. P.L.

<http://www.cookeoptics.com/cooke.nsf/secondary/sk4>

HD VIDEO VS. 35MM FILM PART 1

Aspiring filmmakers are quite lucky compared to years ago. Today, you can make a movie in just about any format and still be taken seriously, assuming that you have a great story and reasonably good production values. As mentioned, The Blair Witch Project is one of the most successful independent features ever made, yet it was shot with a consumer video camera (non-digital). Prior to the digital revolution of the 1990s, things were a lot different. If the movie was shot on a format other than 35mm, it did not stand a chance of being distributed. 16mm was not taken seriously and video was a joke. These standards were so ingrained in the industry, that even actors were reluctant to work on non-35mm shoots. All that has changed now. Affordable, high-quality digital cameras have democratized the industry. Still, 35mm film is the standard by which all video formats are judged. Has video reached the same quality level as 35mm? Old school filmmakers say "no" because the image capturing ability of 35mm is a "gazillion" times greater than video. Is this really the case? Let's take a closer look. The truth may surprise you.

Note: the study below is based on classic HD with 1080 lines of horizontal resolution. In 2007, the first ultra HD camera was introduced featuring an amazing 4,520 lines. Keep that in mind while reading!

Comparison

There are two factors that can be compared: color and resolution. Most casual observers will agree that, assuming a quality TV monitor, HD color is truly superb. To avoid a longwinded mathematical argument, let's accept this at face value and focus on comparing resolution, which is the real spoiler. Resolution is the visible detail in an image. Since pixels are the smallest point of information in the digital world, it would seem that comparing pixel count is a good way to compare relative resolution.

Film is analog so there are no real "pixels." However, based on converted measures, a 35mm frame has 3 to 12 million pixels, depending on the stock, lens, and shooting conditions. An HD frame has 2 million pixels, measured using 1920 x 1080 scan lines. With this difference, 35mm appears vastly superior to HD. This is the argument most film purists use. The truth is, pixels are not the way to compare resolution. The human eye cannot see individual pixels beyond a short distance. What we can see are lines. Consequently, manufacturers measure the sharpness of photographic images and components using a parameter called Modulation Transfer Function (MTF). This process uses lines (not pixels) as a basis for comparison. Since MTF is an industry standard, we will maintain this standard for comparing HD with 35mm film. In other words, we will make the comparison using lines rather than pixels. Scan lines are the way video images are compared, so it makes sense from this viewpoint, as well.

ACS VICTORIAN BRANCH COMMITTEE

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Email: acsvic@austcine.org.au

POV On-Line: www.acsvictoria.org

Dates to remember....

26th October 2007

Final entry deadline for the 2007 Victorian and Tasmanian ACS awards.

24th November 2007

2007 Victorian and Tasmanian ACS awards night.

Breaking News

Congratulations go out to 2 Victorian members who were Accredited after screening on September 15th. Alan Cole ACS and Will Gibson ACS have both been honoured with the ACS initials, Will Gibson's accreditation being awarded posthumously. Great work.

ACS Victorian / Tasmanian Awards Sponsors

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Silver: COMPLETE POST, CINE AUSTRALIA, MIKE REED & PARTNERS POST PRODUCTION, MURRAY TREGONNING & ASSOCIATES, ROSEBY ROSNER AND YOUNG PTY LTD, SCREEN TASMANIA, SOUTHERN CROSS TV TASMANIA, ABC TASMANIA .