

HD EXPO March entertainment technology

exposition + conference + workshops
MARCH 5, 2009 | UNIVERSAL HILTON, UNIVERSAL CITY, CA

join us as HD EXPO enters the
createsphere

SHOW HOURS: 1:00 PM – 8:00 PM

Evening reception: 6:00 PM – 8:00 PM

12:00 PM – 2:00 PM, Intensive Theater 2 (Hiro Room)

EXTREME RED – Decking out the RED One for **OUTRAGEOUS** results: An Intensive Workshop

Instructed by: **Rodney Charters, ASC** ("24" - 143 episodes); **Stefan von Bjorn**, Steadicam Operator ("Samantha Who?", "Mad Men"); and **Cliff Hsui**, Senior Vice President of Marketing and Technologies, Sim Video. RED users know that RED One can be

as simple or as complex as the situation demands. In this expert driven intensive, find out what's new and what's cool, and what the latest tools and gear can do for your production and creative vision. Whether you're already a RED owner, renter, or contemplating using RED on a project, this highly informative two hour intensive workshop will help you discover the most cost effective and sensible way to deck out the RED: from lenses to storage this workshop will help make the RED work for you on-set or on-location.

1:15 PM – 3:15 PM, Intensive Theater 1 (Club Room)

Adobe Intensive Workshop: HD Editing Workflows with Production Premium CS4 & AJA XENA

Learn how to natively edit a wide variety of tapeless formats including RED, P2, XDCAM EX & HD and AVCHD without transcoding and rewrapping for the highest quality output for broadcast, mobile phones, and the Web. Discover the power and versatility of AJA XENA and its integration with Production Premium CS4 and how it provides a formidable set of post-production tools. Whether working on a



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standard definition training DVD to a 2K Feature Film, this combination empowers you to edit footage natively and capture, view or master productions of the highest possible quality.

2:15 PM, Panasonic Booth – #301

AG-HPX300 camera overview given by **Jan Crittenden**

Panasonic
ideas for life

Panasonic is very pleased to introduce a camera that is truly in a field of its own. The AG-HPX300 creates a new benchmark for the industry and moves the bar up from the award winning AG-HVX200A. This camera offers superior resolution and the latest advancement in compression technology, the AVC-Intra Codec for 10bit, 4:2:2, individual frame Master Quality performance. Lightweight and ergonomically designed, this camera offers the agility of smaller cameras with the stability, features, and performance of a larger camera. Join **Jan Crittenden**, product line manager for Panasonic Broadcast & Television Systems, for this camera overview.

2:30 PM – 3:45 PM, Main Theater

A KEYNOTE CONVERSATION With
Oscar Nominee **Wally Pfister, ASC** and
Oscar winner **Dion Beebe, ASC/ACS**

Kodak
Motion Picture Film

The Cinematographer as Artist, Expert,

Collaborator: Three-time Oscar nominee **Wally Pfister, ASC** ("Dark Knight," "The Prestige," "The Italian Job") and Academy Award winner **Dion Beebe, ASC/ACS** ("The Memoirs of a Geisha," "Chicago," "Miami Vice,") meet to discuss the art, craft and realities of storytelling from behind the camera and beyond. Moderated by: **Peter Caranicas**, Managing Editor, Variety. While cinematographers are called upon to create compelling images for motion pictures, television, commercials and now even more, they are also required to be adept and fluent in the the tools, technologies, and pragmatic processes that are a part of the creative process. This is a rare op-

portunity to hear two of the industry's most renowned cinematographers discuss their collaborations, talk about why they make (or don't make) certain choices for artistic reasons, and how the tools of their craft have evolved.

3:00 PM – 5:00 PM, Intensive Theater 2 (Hiro Room)

Panasonic Intensive Workshop: New P2 VariCam 3700

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This INTENSIVE is a comprehensive overview of the new P2 VariCam 3700 targeted for DPs, DITs and other production professionals. The VariCam 3700 raises the bar for cinematic image quality, offering a native 2/3" 2.2 mega-pixel 3-CCD 1920x1080 imager, including 10-bit, 4:2:2 full-raster recording (AVC-Intra 100), as well as Dual link RGB 4:4:4 output with log response capability. This camera offers a fast P2 workflow, industry-standard DVCPRO-HD, as well as innovative features, with Chromatic Aberration Compensation (CAC), Dynamic Range Stretching (DRS), Film-Rec and variable frame rate recording. This intensive will also include demo footage.

3:45 PM – 5:45 PM, Intensive Theater 1 (Club Room)

Macprofessionals Intensive Workshop:
Digital Workflow/Asset Management for
HD and Film



Macprofessionals is providing the only struc-

tured training sessions in the country to meet the growing demand for Digital Asset Management in the HD and film industry. Learning to use the right equipment, processes and procedures for file management on film sets requires a detailed approach. Working with recognized experts in the film industry and the technical experts at Macprofessionals you are going to walk away from this session having a deep understanding of the requirements for this challenging career.

4:30 PM – 6:00 PM, Main Theater

CREATIVITY, CASH & TOOLS:

MOVIE MAKER
THE ART AND BUSINESS OF MAKING MOVIES

The Making of an Indie Film

Panelists: **Dirk Blackman**, Writer/Producer; **Patrick Lussier**, Director; **Christopher Taylor**, Director; **Trina Wyatt**, COO of Intrepid Pictures; and moderated by **Carolyn Giardina**, Journalist. Award-winning filmmakers explore their path to festival fame as they illuminate the creative and pragmatic execution of their vision. How did they develop their story, find their funding, and what were creative tools that made their story come to life? Featuring festival favorites from Sundance, AFI, LA Film Festival and other world-class festivals.

6:00 PM to 8:00 PM

Evening Reception

Sponsored by AJA Video Systems



The graphic features a dark background with a grid of glowing blue and red lines. The text 'creative handbook' is written in a large, white, rounded font. To the right is a circular seal with 'CELEBRATING 20 YEARS!' inside. At the bottom left, it says '20 YEARS and we're still HAVING FUN!' in a bold, white font. At the bottom right, it says 'Production Resources Updated Daily' and 'www.creativehandbook.com'.

creative handbook

CELEBRATING
20 YEARS!

20 YEARS and we're still
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Welcome to HD EXPO March 2009



2009 has ushered in a year of transformation for HD EXPO. Starting at the beginning of 2009, HD EXPO will expand from its trade show roots supporting the adoption of a single technology to an organization that champions the broader needs and interests of the content creation world.

Over the course of the past eight years, HD EXPO grew into a conference, exhibition and education company with shows in Los Angeles, Chicago, New York and a number of online, training and communication offerings. During that time, dramatic changes in the technologies, workflows and approaches of its audience and sponsors became more apparent. Game-changing technologies appeared and proliferated. These include; 3D, powerful editorial tools, new cameras, tools for asset management, IPTV, radical changes in content distribution, and collaborative technologies and many other advances. HD EXPO's focus has broadened in response. In short, HD EXPO is moving from a technology-centric event to a broad-based approach. We will be shedding our name HD EXPO and adopting Createasphere.

We are now better positioned to serve you to get the information you are seeking through our transition to Createasphere.

Createasphere is a multi-layered organization including:

- CREATEASPHERE EXPLORE: Expos and Events from Coast to Coast.
- CREATEASPHERE LEARN: Continuing Education and Expanding Knowledge
- CREATEASPHERE ACCESS: Virtual Resources
- CREATEASPHERE CONNECT: The Membership Community

I thank you - our exhibitors, sponsors, attendees and community for your support. We look forward to better serving you and your needs with the transition to Createasphere in 2009.

A handwritten signature in black ink, appearing to read 'K. Petrovich'.

Kristin Petrovich
President
Createasphere & HD EXPO

The Community for Content Creators

Expand your knowledge and inspire your creativity by being a part of Createasphere.

The logo for Createasphere, featuring the word 'createasphere' in a lowercase, sans-serif font, enclosed within a white circular border that is partially open at the top.

Join today at: www.createasphere.net

HD EXPO Asks

Patrick Lussier, Director "My Bloody Valentine 3D"

by Christine Purse

"My Bloody Valentine: 3D" hit the box-office bigtime, bringing 3D storytelling to a powerful horror-loving audience. The genre loving crowd is ravenously hungry for product and open to expanded experiences in movie-going. Director Patrick Lussier, set to participate at HD EXPO on March 5th on the "Cash Creativity & Tools" panel that focuses on independent filmmakers, answers a few questions that illuminate the behind the scenes of "My Bloody Valentine 3D."



Before directing, Lussier was an established editor with a long list of credits that include a long editorial collaboration with horror icon Wes Craven that began in 1991. After editing "Scream 2" for Dimension, executive Andrew Rona asked if he would direct "Prophecy 3: The Ascent." Lussier jumped at the chance and since then he's moved back and forth between director and editor duties

on a number of projects.

HDE: While "My Bloody Valentine" was being developed, was 3D always an option?

LUSSIER: From the moment I came onto the movie, it was being discussed. It wasn't confirmed until we shot a test in early February of 2008, but then it became clear that not only would the movie be amazing in 3D but that 3D would be PERFECT for this story. It was a great synchronicity of events.

HDE: Were there surprises resulting from 3D once you got into production and then the cutting room?

LUSSIER: Oh, yes, there were definitely surprises. I must say, however, they were mostly the good kind. The 3D camera rigs are bigger than regular cameras and taking them underground into a real mine environment was tricky. We shot almost the entire film on location with only 4 days on stage. That meant that there was a lot of dragging gear into environments and locations that weren't really made to support the amount of light we needed, and the size of the support crew. We had to make it work - and we DID make it work. In post production, there was a huge learning curve for all the visual effects companies in how to deal with comp-ing 3D

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elements, making sure that every plate was properly registered and converged as well as looking good in the comp. That took a lot of fiddling to get right. But we did in the end. Only one shot, besides the Lionsgate logo which was converted from 2D to 3D, was converted to 3D. It's a MCU of Kevin Tighe standing on the street. One of the 'eyes' stopped recording before the other and we didn't have a stereo capture of the end of the shot. We needed Kevin's piece to button the scene so we converted it to 3D so it could be used. Everything else was shot in 3D except for one 2D monitor shot that dissolves to a 3D shot.

HDE: Did 3D affect the tone of the movie and your creative vision for the film?

LUSSIER: The 3D element and the nature of the Friday Night "Slasher" movies both informed the film. We knew as we were getting into it that we wanted to make something that was more fun than anything else. A real homage to all those horror movies of the '80s, yet updated with cutting edge (no pun intended) technology. The 3D informed how we tailored certain scenes and certainly how we chose our locations. We discovered early on that the underground mine setting was perfect for 3D. It's a claustrophobic space with incredible depth cues. So we looked for long hallways, aisles in the grocery store, etc - things that mirrored that effect of being

closed in, but with huge depth behind you. It really helped put the audience in the story.

HDE: You chose to use the RED One and a Silicon Imaging SI-2K camera. What led you to these decisions, and was there an impact on production and post production?

LUSSIER: That's simple: ParadiseFX. This is the gear they were using. And, after we met with other 3D vendors we knew that ParadiseFX was the only company that could support our film. The S/I's were used for steadicam work and the RED's for EVERYTHING else. RED captures a beautiful robust image with a lot of digital real estate. The S/I's have less resolution and are incredibly difficult to judge, color-wise, but they were great for action. In this scenario, Post was a little tricky because the two formats don't speak to each other. We ended up posting at TDI (Technicolor Digital Intermediates) because they were the only ones that were not afraid to tackle marrying the two formats. TDI did a spectacular job finishing the film.

HDE: Did the use of 3D have any impact on your actors?

LUSSIER: No. Directing the actors was just about getting the best performance to tell the best story.

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HDE: In genre movies "the kill" is critical — did 3D impact the way you got those shots?

LUSSIER: Absolutely. The 3D leading up to the "kill" is all about fully enveloping the audience into an immersive environment with the characters. The 3D and the 5.1 sound do an incredible job of making the audience like they are not just a watcher but a participant in the action. We let the 3D build to crescendos where certain elements would lift off the screen. We don't do it often, but when we do it, hopefully audiences will react like they would to a big drop in a roller coaster.

HDE: Do you have a prediction about how the industry will embrace 3D for genre pictures? Does the fact that an independent company like Lionsgate chose 3D make a statement that the independent market is open for more and more 3D projects?

LUSSIER: 3D will be embraced by the industry if it's profitable. It seems that simple to me. If there are enough venues to support 2 or three 3D releases at the same time, then I think 3D will have a chance to become a forceful entry into cinematic story-telling. Lionsgate was eager to try a 3D film, and as luck would have it, they produced the first genre film to hit the streets. The success of "My Bloody Valentine", especially in 3D venues is very telling. 3D

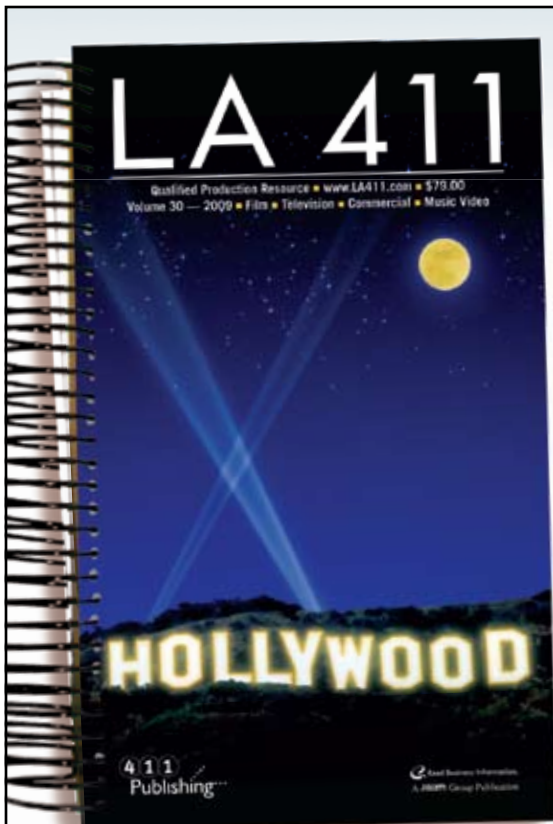
is a true theatrical experience. It doesn't currently have the same impact on DVD, so that's a huge selling point for cinemas across the country and the world. Simply put, 3D puts butts in seats. It gives audiences an immersive experience they can't get anywhere else but the theatre. That's a huge selling point for more 3D films.

HDE: What are you working on now, what's next?

LUSSIER: What's next? Not sure yet. I'm working on getting an adaptation of Michael Slade's HEADHUNTER launched with Brightlight Pictures. We keep getting close. Todd Farmer (the writer of MBV who plays Frank, the Trucker in the film) and I have several projects that we are developing together. I'd love for any one of those to take off.

HDE: Thanks! The HD EXPO Audience will be able to hear more about your experiences on March 5th, and we are looking forward to hearing more from you.

To read more of HD EXPO Asks' interviews log on to hdexpo.net and click "ACCESS".



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