

Vision Quest

CUTTING-EDGE TOOLS BENEFIT WORKFLOW EASE, VISUAL PLAYBACK, IMAGE-CAPTURE RANGE | BY KAREN IDELSON



DIRECTORS AND DPs are always pushing for the highest quality shots under the most demanding conditions.

These three tools aim to reduce lag and speed up production, whether you're chasing down a shelter dog or prepping for a live awards broadcast.

BY THE NUMBERS: The DXL has been renting exclusively from Panavision since January and comes with a rundown of some of the most powerful features imaginable—Panavision's large-format optics, RED's 8K sensor and Light Iron's color and workflow. Still it weighs only 10 pounds.

WHAT THEY MEAN:

Directors and DPs can shoot 8K large format without getting weighed down by a slow/expensive workflow. The DXL also uses ProRes proxy so it's possible to get instantaneous and direct-to-edit workflows that aren't bogged down with the delays that sometimes come with 8K files.

IN PRACTICE: Several films and TV shows have used the camera, including *Robin Hood: Origins*, from director Otto Bathurst; Melissa McCarthy vehicle *Can You Ever Forgive Me?*, directed by Marielle Heller; the *S.W.A.T.* pilot directed by Justin Lin; and a recent Samsung commercial shot by Oscar winner Linus Sandgren (*La La Land*). DP Kramer Morgenthau has also used the camera.

TAKEAWAY: "This camera—with all the integrated kinds of tech right in the body of the camera—really streamlines the way you use the camera on set," says Morgenthau, whose credits include *Game of Thrones* and *Boardwalk Empire*. "The biggest advantage of the camera is the large-format sensor, which I definitely think where the future of cinema and cinematography for the big screen is going. Shooting with a large sensor is a much more immersive experience and much closer to the human experience. It's impressive to have such a large file size with such a light weight. Sometimes you have a 10-pound camera but by the time you put all the stuff you need on it, it's 22 pounds. This camera will stay modular."

"Shooting with a large sensor is much closer to the human experience."

—KRAMER MORGENTHAU



» **PANAVISION MILLENNIUM DXL 8K CAMERA**



» **ZULLAVISION
SHOTGLASS**

BY THE NUMBERS: ZullaVision ShotGlass tablets display footage in full screen or multi-view configurations with audio, can create and share time-stamped notes and markers, and feature DVR record and playback. Users can trade real-time texts and graphics, as well as email and texts. It's also possible to do line-cuts on the tablet and sync scripts, notes and recorded content among the crew. ShotGlass tablets have a wireless range of 1,000 feet. The company's standard receivers reach 3,000 feet, and their enhanced receivers push to 5,000 feet. The tablets come in rugged, water-resistant cases so they can be dropped.

WHAT THEY MEAN:

Developed by directors Eytan Keller and Booeey Kober with two partners from the tech world, these tablets make it possible for a director, producer or script supervisor to stay in constant communication with other members of a production team and work on the fly by incorporating script changes, making and sharing notes on footage or monitoring progress of footage.

IN PRACTICE:

Early adopters of the tablet include *Ellen's Design Challenge*, *The Tonight Show With Jimmy Fallon* and *Iron Chef*. Tony Awards director Glenn Weiss has used ZullaVision since it was in its testing phase and is using the tablet during rehearsal for the upcoming Tony Awards broadcast. When talent is available, he's able to be on set with them, using ZullaVision to show them what their shots look like immediately on playback. Weiss can also use the tablet to give feedback to camera operators.

“You see things you don't normally see when you're sequestered in a truck all the time.”

—GLENN WEISS

TAKEAWAY:

“Because of ZullaVision I'm able to be on the stage instead of out in the van,” says Weiss, “and I'm able to talk to the talent and the camera people and the staging people. Also, you see things you don't normally see when you're sequestered in a truck all the time. So you're able to really access things you want to refer to other people, like if a camera operator needs to shift over to make a shot better or you can show actors their performance right there.”

PHOTOS: (OPPOSITE) COURTESY PANAVISION; (TOP) COURTESY ZULLAVISION; (BOTTOM) COURTESY VITEC GROUP

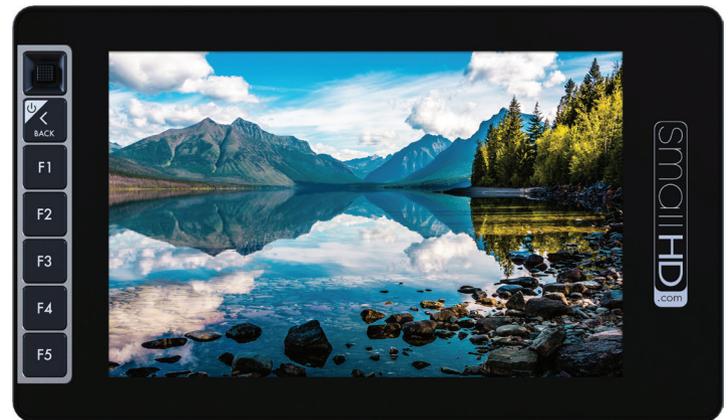
BY THE NUMBERS: The 503 UltraBright and 703 UltraBright are five-inch and seven-inch monitors, respectively, with a 2,200 nit maximum brightness. These on-camera monitors are compatible with any camera via HDMI. The 503 weighs 15 ounces, the 703, 26 ounces. Both come in an anodized aluminum chassis that's made to stand up to production demands.

WHAT THEY MEAN:

These devices are among the brightest, most durable on-camera monitors in the world and make it easier to evaluate what's being shot on nighttime and other outdoor shoots.

IN PRACTICE:

In unpredictable environments where lighting is inconsistent, the brightness of the monitors allows the director to see what's been shot regardless, even in full sunlight.



» **503 ULTRABRIGHT & 703 ULTRABRIGHT**

On-camera monitors