

Panasonic HVX200 – MOVIEtube ST with Canon FD - Lens

Written report of music video shoot

Mark Medlock – You can get it

Majorca / June 2007

“Since the new HVX200 was launched on the market, I have been able to increase my operating range by more than 100%. All film-based projects can now be realised in the highest image quality and impressive look with the HVX200 in combination with the MOVIEtube ST from Kinomatik. There are several examples where the customer wanted to shoot 16mm or 35mm film. After many long attempts we have now managed to completely win over our critical and “analogue film” loving customers with the HVX200.

Current production examples speak for themselves: Sophisticated producers such as Alex Christensen, Dieter Bohlen or musicians such as Melanie C swear by film. Georgiew film produced on the new Panasonic technology for this clientele.



Nikolaj Georgiew, born in Bulgaria, began his career in 1989 as a photographer in the areas of music, fashion, sport and art. In 1997 he shifted his focus from still images to moving images and started to produce music videos, promotional films (commercials) and image campaigns. The company *Georgiew Film* was founded in Hanover.

In the meantime Georgiew has produced over 350 successful video and film projects. Besides creativity, technical marvels and eagerness to

experiment, he also puts his success down to his talented team or co-workers, who have supported his innovative and visually convincing work. “For every project we put together a creative team consisting of the best in their profession: Highly skilled camera crews, 3D animators, SFX specialists, innovative editors, makeup artists and stylists. We would like to grab the imagination of our viewers with unusual, unique ideas and spectacular images - to surprise and fascinate them - that is our aim.”

In 1997 the satisfied Panasonic user discovered the “photoshoot” switch in his first DV camera, the DX-1 from Panasonic. “I simply experimented, got filming and the result was truly breathtaking” recalls Georgiew. He had at that time discovered “the frame mode”, which until then no one had used professionally.

It took a few months before Georgiew perfected the image result with the aid of the appropriate radiographic technology and post production, so that it satisfied its “film requirements” fully and got Nikolaj



Georgiew in touch with disc companies and advertising agencies to present his “visual innovation”. “Until then no one had produced high quality visual music clips on digital cameras let alone high-budget advertising clips.” Customers of Georgiew were enthralled. Now it was finally possible to make music videos on a cheaper budget, or to invest a greater share of the advertising budget into the result in front of the camera.



“For one or two years we were the only ones who used this special technique, even broadcast stations like VIVA or MTV did not catch on to us”. We simply always boldly checked <16mm film> in presenting the clips”, smiles Georgiew.

“We had 5 DX cameras that were affectionately named the “Queen of the Night”. Finally we had to make sure e.g. on the set in the USA or the Caribbean, that we had a replacement in case one fell out of the helicopter.” Panasonic had made no advert whatsoever at the time for this unique look with the “photo shot” and so for a few years we had the possibility to work on a monopoly basis in Germany.

“Now, ten years later, every one knows this “frame mode”, but Panasonic has set another milestone in digital technology with the HVX200: From my point of view the best HD camera in the world”.

“You can forget any test in the related magazines in which the HVX is rated level two or three. Not only does it depend on the number of pixels or the sharpness of the image, but also on the look and feeling of the image, and Panasonic has brought that to perfection in the camera...”, states Georgiew optimistically, as he weighs up the HVX200 in his hand.



Georgiew carried out his latest project – the second video clip for chart topper Mark Medlock, produced in Majorca - with the HVX200. “The music video for the DSDS winner is proof of the unbeatable energy and the fantastic look of the images. Even the slow motions are simply breathtaking. What camera can produce 50Fs/sec in such quality as this?!”

“Our next project, for which the customer by the way has sworn and trusted film for 20 years, is the new advert for the successful “Kuschelrock CD”. Also here we will either combine the HVX 200 with the Movietube and create images with the photo optics from Canon, which is just as good as a 35mm look.

I'm already looking forward to the faces of my customers and colleagues who ask: “Is that really digitally developed???”

"I don't have to be a visionary to feel confident that in no more than 2-3 years' time, 90 percent of all projects, which have been shot on film until now, will be produced on the HVX200 or an adequate successor.

I for my part know that there is definitely no alternative".



**Nikolaj Georgiew DOP/director
Hannover, June 2007**

Technical Details:

This clip was produced in one day on a 2 mast sail boat in the Bay of Andratx / Majorca.

The HVX-200 was used in combination with the Kinomatik MOVIEtube ST.



Film format 720/25Pn (important in slow motions.)

Exposure time in slow motions must be at least 1/125 secs, even better 1/120 secs or 1/500 secs.

For longer exposure times the images are blurred at normal speed.

In the combination HVX200-Movietube it is essential that the lens is not shut down too much. It is better to work with the ND switch and adjust the rest of the lightness with the lens. Otherwise the grain of MOVIEtube ST is recorded.

You must increase the level of detail to +3 in the camera, just in combination with the MOVIEtube ST, otherwise the images will be blurred.

Set gamma and other values to normal or Cinelike to achieve the greatest contrast range and pick up more from the depth in post production.



With reference to zoom and distance, do not set metrics. Set numerical values. This way you can set the camera values better.

You have to be fastidious in ensuring that the sharpness in our case is e.g. 95 and the zoom is approx 83.



However a HVX200 Movietube user must test out his own values in order to ensure that the procedure is individual and project measured and therefore you will achieve an ideal result.

Preferably with a Siemens star. A HD monitor is essential to assess the sharpness exactly. On the set it is mostly the focus assistant of the camera.

The current 8Gb cards are sufficient in slow motion mode at 50fs/sec for 8 mins of recording or at normal speed 16 mins.

The 8Gb card is stored directly on the internal drive of a laptop and also on an external USB drive for backup. It takes approx 6 minutes. (1TB is best set on 500gb in SAFE mode (LACY BigBlock 1TB).

We have experienced that with the laptop the psychological security aspect is bigger than via Panasonic's own storage hard drive, which has never let us down. In this case, which system you go for is a matter of personal taste.

Later in post production we work directly with the MXF files. Our AXIO-HD based cut system can read the material without converting directly in the Timeline, which is a huge advantage in terms of time. Colour adjustments and contrasts are then directly applied into Axio in the Timeline.



Our combination HVX200 - MOVIEtube ST and Canon FD – optic is absolutely perfect and unbelievably fast for our purposes.

The cut which is then made on the Axio HD is a breeze.

We shot the music clip production for Mark Medlock in Majorca in just one day.

After two days' post production incl. colour grading we have now finalised the clip.

“My vision 10 years ago sometime to create film-like images with digital technology has now become reality with the Panasonic HVX200.

I am curious what Panasonic will bring us in years to come”.

“My personal request would be a 100fs/sec slow motion, a better, high-resolution retractable screen and larger P2 cards. Then my requests would be satisfied for the perfect workflow with this camera”.

Nikolaj Georgiew DOP/director

Hannover, June 2007

© Georgiew Film

All rights reserved

Reproduction only with permission from Georgiew Film

Contact: studio@georgiew.de