

[Kramer Morgenthau posted in Depth Of Field](#)

Has anybody done anything with this new camera? This low light demo is pretty wild.

Yes Kramer. I was the first one who worked with the VARICAM35/4K professionally on an Amazon pilot SALEM ROGERS, directed by Mark Waters. I shot several scenes on 5000 ASA, Absolutely a game changer.

And I just finished the pilot in Vancouver for CBS, "EVIL MEN", Gary Fleder directing. Even more stunning because a big part of this Pilot plays by night on overpasses, bridges.

It is a steep learning curve when your light level on the set is so low that you barely can read your script.

Amazon requested to shoot with a camera that had at least a 4K resolution. One day later I saw the Panasonic Varicam 35/4K presentation at the ASC Club house, guided by LIGHT-IRON CEO Michael Cioni and Panasonic's main Camera Engineer TAKAHIRO MITSUI.

For me it became an easy choice, because I had worked with Panasonic cameras before while shooting our documentaries. When I started with the Amazon Pilot, the Varicam35/4K wasn't 100% ready yet but I could work with the limitations and I don't regret it for a second.

It was more difficult during the prep of EVIL MEN to persuade a major TV network like CBS to work with a complete new camera, but after I explained my experiences, supported by Gary and how much it could work for us economically but also to give the Pilot big Scope by night, they agreed.

The camera is completely reliable and has the very efficient AVC-codec, which I was already familiar with. Most of the Postproduction houses, which deal with Digital Cinema and TV Drama, are not yet used to this codec, but will soon be, if they want to be up to date.

Panasonic did their research, designed their own sensor and native high sensitivity setting (5000 ASA), and other fantastic features, before they released the camera.

It was a total thrill to be at the cutting edge of this new technology and it will push the other camera manufacturers forward, because very soon the 4K pipeline will be THE standard for TV (UHD) AND Digital Cinema.

An UHD TV display (4x HD resolution!!) at Best Buy can now already be bought for under \$2000 and China, Korea, Japan are making and selling these displays as warm breads.

I respect Netflix, Amazon, Direct TV to take a 4K position because that will be the format that people will request when they buy content in the near, near future. So I suggest to ABC, NBC, CBS, HBO, LIFETIME and all other major Networks, Cable and Manufacturers, to get with THE PROGRAM. **4K for acquiring, processing and delivering TV (UHD) and DIGITAL CINEMA** and to accept that Digital finally has now grown up to the high standard of 35 mm Film Negative. This is what we Cinematographers, spearheaded by the ASC tech committee,

aimed for some 10 -12 years ago, when 35 mm Negative was compared with 4k Digital, while the Broadcast Camera Manufacturers preached that HD was "good enough" for Digital Cinema.

We decided not too stop fighting for a Digital Medium that had at least the same resolution as 35 mm Film Negative, which we were used to for so many many years.

Jon Fauer, as always one of the first had an interview with me regarding the use of the Panasonic VARICAM 35/4K:

<http://www.fdtimes.com/2014/12/19/theo-van-de-sande-asc-on-varicam-35/>

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