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## Wealth of Talent at ACS Awards

It was a chilly weekend indeed that greeted attendees of the recent Australian Cinematographers Society's National awards for Cinematography, held for the first time in the Australian National capital, Canberra.

This year's Awards marked a milestone for young women cinematographers with Nicola Daley taking out the Tripod in Student Cinematography for 'Debut' and a Distinction for 'Crooked Mick'. Meanwhile, in the Experimental and Specialised category, Joanne Bouzianis-Sellick of South Australia took out the Tripod for the detailed stop-motion animation 'Gargoyle'. Also in that category was Tim McGahan ACS who took out a distinction for the 'Presidents of the USA - Some Postman' music video which was shot using mobile phone cameras.

Still with Music Clips, Conrad Slack ACS of NSW grabbed the Tripod for the 'Delta Goodrem, Mistaken Identity' video while Daniel Ardilly ACS, also of NSW, gained a distinction for 'Powderfinger, My Happiness'.

In the TV Station Breaks and Promos category Chris Hertzfield of South Australia was awarded a distinction for '2005 News Today version B', while in the Single Camera Newsgathering category, Daniel Sokov of South Australia took the Tripod for 'Baxsun'. Caleb Sutherland, also of SA, was awarded a distinction for coverage of the 'Baxter Riots'. There were no awards for Multi-Camera Newsgathering.

In the News Magazine area Robert Davies of

SA gained a Distinction for a medical piece entitled 'Intensive Care' and in the TV Magazine category Gregory Barbera ACS of NSW was awarded the Tripod for 'Out of Africa'. Distinctions went to Greg Knight (WA) for 'Sahara', and David Rose (VIC) for 'Arctic 1&2'.

In Current Affairs, Andrew Taylor ACS (NSW) took the Tripod for 'After the Tsunami', Louie Eroglu ACS (NSW) and his 'Mehdi Army', Simon Wearne (VIC) and 'Rain or Ruin', and Michael Morris (VIC) 'Murderball' all gained a Distinction.

The acclaimed Malcolm Ludgate ACS was awarded the Tripod in the Wildlife and Nature category for 'Tarantula', while Richard Malins ACS (WA) and his time-lapsed 'CSBP Year in the Life' was awarded the Tripod for Commercials Retail.

Alan Cole (VIC) won a Distinction in that category for 'Bone Marrow Donor'.

The Totoata Camry 'Knives' TVC garnered Danny Ruhlmann ACS (NSW) the Tripod in the Commercials Corporate category while Brendan Williams ACS (QLD) and 'Visitors' took away a Distinction.

The area of Corporate Productions saw Ian Peterson ACS (NSW) and 'Caltex Day in the Life' take the Tripod, and Aaron Gully (SA) with 'SATC Secrets' awarded a Distinction.

For Documentaries, Cinema and TV Aaron Gully (SA) took the Tripod for the SBS cooking show 'Fork in Morocco' while in Dramatised Documentaries Klaus Toff (VIC) was awarded the Tripod for 'Killers in Eden'.

In the area of Fictional Drama Shorts, Cinema and TV, Nick Matthews (SA) took the Tripod for 'Azadi', while Ben Nott ACS (QLD) was awarded the Telefeatures, TV Drama and Mini Series Tripod for 'Sailems Lot'.

For the Features, Cinema category, there was no Tripod awarded but Distinctions were given to David Connell ACS (VIC) for 'The Snow Walker', and Will Gibson (VIC) for 'Wolf Creek'.

The Milli Award for Australian Cinematographer of the Year went to Ben Nott ACS for 'Sailems Lot', while the new International Cinematographer of the Year Award went to Dion Beebe ACS ASC for 'Memoirs of a Geisha'.

Lastly, Hall of Fame Inductions went to Ron Horner ACS and Ernie Clark ACS.

In the 'one to watch category', the Ross Wood Award designed to recognise young innovation went to Callan Green for [www.findthatlook.com](http://www.findthatlook.com), a web site he is developing which allows cinematographers to reference the 'looks' of well known films.

### ACS SEEK STILLS

Do you have a great production still featuring an Australian cinematographer? If so, the Australian Cinematographers Society (ACS) would like to consider it for inclusion in its 50th Anniversary publication, The Shadowcatchers. To have your stills considered, send copies of your photos - not originals - in jpeg file format (preferably) to ACS Book Committee, c/- Calvin Gardiner, Engine, 47 Herbert Street, Artarmon NSW 2064. Email [cal@engine.net.au](mailto:cal@engine.net.au)

Enquiries can also be directed to Martha Ansara via [hotdox@iinet.net.au](mailto:hotdox@iinet.net.au)

### MILLER PART OF HISTORY

Pictured here at the launch of the recent Celebration of Cinematography in Canberra are [L-R] National Film and Sound Archive director Dr Paolo Cherchi Usai, Australia's first freelance cinematographer John Leake ACS and Mark Clementson, a director of Miller Camera Support Equipment. At the launch, Miller Camera Support Equipment and John Leake donated John's first Miller Light Professional Fluid Head and Tripod to the NFSA. The tripod was purchased in September 1960 at the same time John registered his freelance company John Leake Cinematography. Also presented was a dossier of documents about John and the Miller Light Professional Fluid head and tripod. During the presentation John spoke of the importance of the Miller Fluid Head technology to the field of cinematography, the places and projects where the tripod had accompanied him, and his now-famous camera assistants such as Andrew Lesnie ACS ASC, Peter James ACS and David Gribble ACS who had carried this particular tripod.



## HD REMOTE HEAD CAMERA

Small, but punchy, the Iconix Video HDRH1 weighs only 2.5 ounces and features a total system weight of less than 4 pounds. It is a true High Definition (HD) POV (Point-of-View) 3-CCD camera system to be commercially available as a standard product for broadcast and other HD based acquisition venues.

The Iconix HDRH1 includes a robust separate camera head and processing controller unit. Unlike other digital cameras whose imager runs at the same rate as the output signal, the HDRH1 3-CCD prism leverages an asynchronous signal processing architecture which runs the CCD imagers at a completely different clock rate from the output signal, allowing for cooler-running CCDs and more efficient processing. The system can capture and output video in all HD resolutions, including 720p, 1080i and 1080p while supporting frame rates of 24, 25, 30, 50 and 60 frames-per-second (fps).

The lightweight HDRH1 remote camera system is comprised of a 1.32" x 1.50" x 1.92" POV camera head weighing 2.5 oz.; a 3.5 lb. universal HDTV



controller unit measuring 5.4" x 1.5" x 12"; power supply, and a 3 metre cable, with 6 and 10 metre cables also available.

The camera head assembly features a 1/3" progressive 16:9 image sensor, backed by a 1/3" 3CCD prism system for optics, using 14-bit quantization at the A/D conversion and processing steps. Standard C-mount lenses are used with the head, which can be tripod-mounted or used with mobile stabilization units previously reserved for still cameras.

The camera controller provides the signal I/O and control for the head, and houses the transcoding electronics which enable the unit to capture and provide real-time switching capability between every SMPTE and ATSC standard HDTV format (resolution, frame-rate), and even NTSC and PAL. Retractable push knobs on the front panel allow for gain, colour, black and white balance adjustments, as well as having three user assignable presets. Lens and iris control are also available via remote control, and the front panel can be controlled by menu along with programmable gamma functions and electronic shutter enhancements.

The HDRH1 offers 720p, 1080i, 1080p at 24, 25, 50 and 60 fps for both NTSC and PAL formats. Outputs include HD-SDI (SMPTE 292M) as two single-link 4:2:2, or dualLink 4:4:4 RGBYCbCr; DVH; and analog outputs, with genlocking capability to tri-level sync. Remote control protocols are available over RS-232 or 9-pin DSUB connectors. Power requirements are 30W at 12VDC.

## ENG/LOCATION TRIPODS

The New Sprinter II ENG tripod range features Miller SprintLoks-Dual, side-action leg locks that let you independently adjust both stages of a 2-stage tripod using one hand. Each tripod leg has two SprintLoks, co-located on the upper leg clamp. The result: high speed adjustment, no more bending down to adjust the lower tripod stage, and no more accidental unlocking - Miller's designers have updated the streamline design of the levers for a more ergonomic feel to the levelLock action. Single Stage Sprinters feature a similar SprintLok side-action lever for single stage control.

Sprinter's setup speed is also increased by patented transport clips - safer and quicker than cord or Velcro when it comes to keeping legs together in transit, while Miller's rugged Mid-Level spreader, with adjustable centre hub and telescopic extensions, is the only spreader that lets users fine tune the height,



precisely and quickly while also giving the advantage of an extra 100mm of adjustment.

Miller's Sprinter II tripod also has a flexible, inline carry handle, positioned to ensure balanced carriage of the Sprinter with any 100mm ENG head such as Miller's Arrow30, Arrow ENG or Arrow HD head. The inline handle offers rigidity in the grip, with a flexible, inline Cordura attachment to the leg and lets the handle recede when the tripod is packed down.

The Sprinter II ENG series is available in carbon fibre or alloy tubing, in 2-Stage or Single Stage, with tripods weighing from 2.5kg to 3.5kg and 45kg carrying capacity. Despite their incredibly light weight, a newly designed 100mm bowl has increased the torsional rigidity of the tripod to ensure highly stable shooting.

Visit the dedicated website [www.millersprinter.com](http://www.millersprinter.com) which, as well as specs and details, also features a rousing theme tune.

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