

the producer

AUTUMN 2010
SONY PRODUCTION REVIEW

MULTI-CAMERA SHOOTS

A guide to shooting big studio-based shows

NEW CAMERAS REVEALED

Sony's new file-based models from IBC

BUDGETS UNDER PRESSURE

The incredible shrinking TV budgets



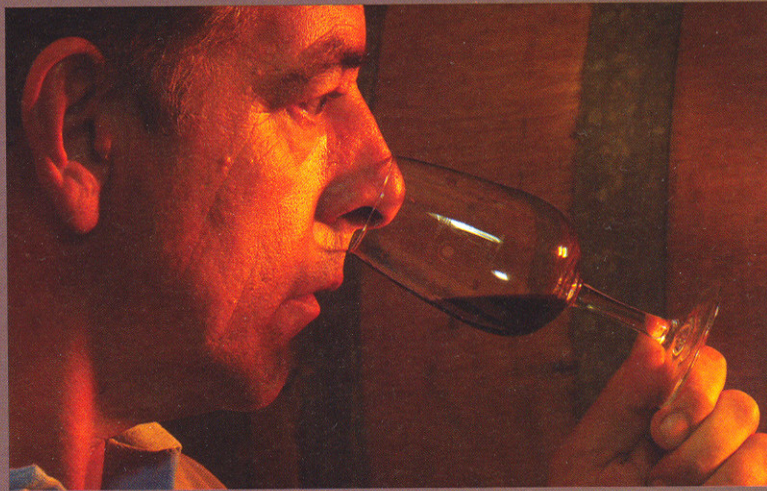
LAPPING IT UP

THE F900'S STUNNING NATURAL HISTORY IMAGES

PLUS THE BEST NEW ADS, FILMS AND TV PRODUCTIONS USING SONY HD CAMERAS REVEALED

This issue's gallery is filled with a wide range of content, with Sony cameras getting to grips with high quality corporate films, TV stalwarts, and extreme sports as well as documentaries and reality TV series from the USA

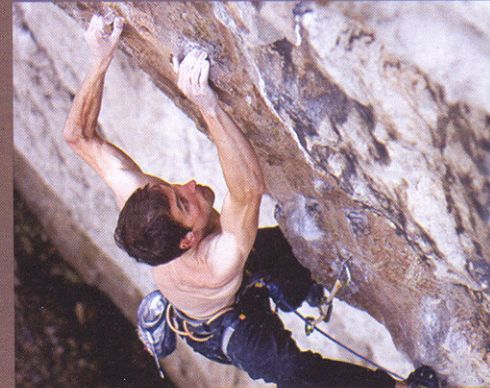
The producer gallery



Studio Scotland made this corporate video for Wine Importers UK and Chardon Wines using the PDW-700. DoP Stewart Menelaws recalls there was only a small window to capture cinematic-style footage of grapes being harvested and a high quality "bullet-proof" camera was required



Director Dave Brown from extreme sports producer Bamboo Chicken used two PMW-EX3s on this climbing film *Welsh Connections*. Shooting in precipitous locations meant that a full-sized camera was impractical, with Brown opting for the EX3's combination of quality and portability





CABLE GUYS GO XDCAM

The PDW-700 ticked all the right boxes on Studio Scotland's corporate shoot for high tech firm Brand Rex

Fife-based producer Studio Scotland has been using XDCAM HD camera technology almost since its launch back in 2003.

Recently it decided to continue its investment in file-based camera technology with the purchase of several PDW-700 cameras with HD lenses over a year ago. Most recently these were used on a corporate shoot for one of the world's leading high technology specialist cable manufacturers Brand Rex.

The job required plenty of chromakey and multi layered effects work, all of which had to be worked out well ahead of time, explains Studio Scotland DoP Stewart Menelaws. "I have done a fair bit of chromakey work with a range of cameras over the years, and when using video cameras, even in a 4:2:2 colour space, you really do need to think through the job in hand or you will end up with an unconvincing image at the end of the day. With XDCAM we were able to get good clean

keys and an image that holds up well on a large screen."

The PDW-700 has proved itself as a fabulous work horse, he adds. "The image quality really is excellent, particularly for those wide vista shots that video has traditionally been poor at. Capable of handling virtually any environment recording high quality 4:2:2 50Mb/s data onto inexpensive bullet proof HD disc technology, no matter where we are shooting, I can get on with the job knowing we are unlikely to fall foul of any camera recording issues."

The shoot also included a large number of industrial set-ups using the camera on a lightweight dolly and camera crane. "Despite low levels of lighting the PDW-700 has a wide latitude and capturing high quality imagery in these circumstances was easy. However, we did use portable lighting units to provide areas with effects lighting to give our images more depth."

