

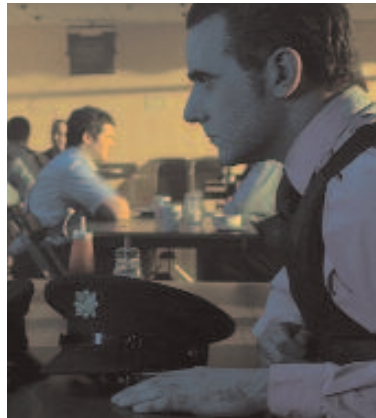
# Bite-size projects

The intuitive design and flexible media make Sony's tapeless cameras highly adaptable to many types of project

## SLICK AND STYLISED

Zodiac Films' most recent short film *Calibre* pays homage to the buddy action movies of the 80s. The project, directed by Rob Kelly, included some action set pieces and took place almost entirely at night in Dublin. "We filmed using two EX1 cameras for maximum coverage. We wanted a very slick visual piece with stylised images, using high contrast, strong colours and a constantly moving camera to create a visually arresting and vibrant project," says DoP Stephen Murphy.

Kelly and Murphy wanted to shoot with multiple cameras to minimise the amount of repeats they would need to film on the stunt



The SxS PRO memory cards provided adequate time when recording long interview sessions

and action sequences. Murphy also wanted the option of shooting high speed in camera so the PMW-EX1's ability to shoot at 50P was a key factor in Zodiac Films' decision to use it, along with the fact it had a true HD 1920 x 1080 sensor. The ability to instantly review takes in high resolution was also beneficial to the filming of *Calibre*, particularly on some of the more dangerous stunts: "This allowed us to be sure we had what we needed and that technically there wouldn't be any surprises further down the line, particularly with regard to critical focus. Therefore we could minimize the amount of retakes needed and confidently move on knowing we had what we needed," says Murphy.

## TEAM SPIRIT

Forcefed Media used the PMW-EX1 alongside the PDW-F355 it bought from H Preston, to film the Wembley National Stadium Induction, which is intended to motivate new staff and welcome them to the stadium. Joint mds Rick Bronks and Antony Alexandrou, shot, edited and produced the film, which shows a typical day in the life of the people who work at Wembley Stadium.

"There are thousands of staff on an event day and they all have to go through an induction process. PowerPoint is used already, but they needed to change the way the induction was carried out using something



The PMW-EX1 enabled Forcefed Media to instantly replay the footage to the client on site

that would inspire and engage," says Bronks.

The company, which has championed Sony's tapeless formats for a while, found them perfectly suited to the project, enabling them to give the client instant replay of footage whilst on site. Bronks also found the PMW-EX1 to be a robust model: "It held up very well and was on a magic arm, secured with a cycle lock outdoors for the duration of the filming." The PMW-EX1 was used as a time-lapse camera for some shots too. "We mounted it on the TV gantry overlooking the pitch and shot five days continuously, returning every two days to empty the SxS PRO cards. We also shot the setup and de-rig of the Foo Fighters concert and the FA Cup final," says Bronks.

## CAPTURE THE ACTION

Production company Blue Tuna produced short sponsorship films for global pharmaceutical company Quintiles. The three football themed films, *Proud to Support*, were used to underline their sponsorship of Reading Football Club and are shown on stadium screens before matches and at half time.

To give a more filmic look, a Letus Extreme DOF adaptor and Zeiss Super Speed Prime lenses were used with the PMW-EX3 camera. It was also necessary to shoot some sequences at higher frames rates: "Most footage was shot slightly off speed at 32fps, to give it a commercial look, whilst some action



The quality of the PMW-EX3 footage allowed Blue Tuna to easily reframe shots during post

sequences were shot at 50fps, for slow motion effects," says producer and director on the project, Jon Howarth.

The project was shot with a small crew on a tight schedule, so working with a lightweight, compact camera kit that could easily be set up for each scene was handy. Cost was also a factor in choosing the camera as the films were produced on a low budget, but it was important to achieve as much of a high-end look as possible. The high quality format was also crucial as even though the films were delivered in SD, it was decided in post to reframe one shot slightly. This was easy to accomplish, with no noticeable loss of quality thanks to the standard of the HD footage.

"We would not have used any format other than tapeless for speed and also durability on the project"

RICK BRONKS, JOINT MD