

Boxy but good: Sony's new Super 35mm "NXCAM" camcorder.



Sony expands large format sensor camcorder line-up.

Sony Professional is developing a new type of E-mount 35mm camcorder. Aimed at professional cinematographers, and utilising a Super-35mm large format CMOS sensor, this new camcorder will become one of the new models in the "NXCAM" line-up. Available early summer of 2011, it targets the expanding entry-level digital cinematography market.

Sony Professional is already an established player in 35mm digital cinematography with the Cinealta F35 and SRW-9000PL for high-end digital cinema production. Sony has also just strengthened its line-up in this category with the recent PMWF3 camera. With this latest "NXCAM" HD camcorder, Sony is aiming to further strengthen its position in the entry-level segment, with an affordable yet highly-capable professional solution for independent film, pop promotions and corporate communications all looking for a cinematic look to their content.

The "NXCAM" HD camcorder will be equipped with a Super-35mm sensor, a widely-used stock size in the film industry, designed for capturing motion pictures. Sony claims it will deliver extraordinary performance in terms of picture quality and sensitivity, offer depth of field control and flexibility with a wide range of lens options available.

The adoption of the E-mount interchangeable lens system means that it is identical to the " " series lens system used on the NEX-5, 3 and NEX-VG10. Current and future E-mount lenses will be compatible with this new camcorder. The recording format for will be AVCHD, widely supported by many NLE software vendors and the same format as the HXR-NX5E NXCAM camcorder. There is also a plan to implement 1080p (50p / 25p) recording modes, using MPEG4-AVC/H.264 compression.

Dimension 3 dates.

Dimension 3, the international stereo 3D forum will take place in Seine-Saint-Denis, at the Pullman Dock, from 24th to 26th May. For more information visit www.dimension3-expo.com.

Lipsync finances Busby Babes drama United.

Investment and equity services company LipSync Productions, and Soho post-production facility LipSync Post, are to provide their respective resources on the forthcoming BBC Two drama, *United*, about the aftermath of the Munich Air Crash of 1958 that killed many of the Manchester United football squad known as the 'Busby Babes'.

LipSync's post-production division will provide full post on the drama, including the extensive VFX that will be required to recreate the scene of the crash, as well as converting stadium shots into the correct historical period.

The drama, starring David Tennant and Dougray Scott, will be broadcast on BBC Two and released theatrically around the world. It is written by Chris Chibnall (*Law & Order: UK, Camelot*) and directed by James Strong (*Doctor Who, Hustle*). The film is produced by Julia Stannard and executive produced by World Productions' Simon Heath and Polly Hill for the BBC. *United* is funded by LipSync Productions, Northern Film & Media, World Productions, Content Films, BBC North and the BBC.

Since 2006 LipSync Productions has provided investment and equity services for over 25 independent feature films, including *Toast, Jane Eyre, Coriolanus, We Need To Talk about Kevin, The Great Ghost Rescue, Dark Tide, Made in Dagenham, Mr Nice, Nowhere Boy, Sex & Drugs & Rock & Roll, A Bunch of Amateurs, How to Lose Friends and Alienate People, The Red Riding Trilogy* and *Dean Spanley*.

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Meet the New Wave —Polly Morgan Cinematographer



Self reflection



Have you won any awards?

ASC Rising Star. Royal Television Society Award for the film *Reflections*

What's your proudest moment?

Headlining the AFI Cinematography Showcase with my 35mm film *Reflections*, was great, but I think my proudest moment was crossing the finish line at the London Marathon!

What's the worst knock-back/rejection you ever had?

Not receiving the Fulbright Fellowship first time around which dashed my hopes of accepting my place at AFI. It was a \$40,000 grant, but I got it second time around!

Tell us your best and worst moments on set:

The best was operating for Wally Pfister ASC on a car commercial. The worst was cracking a huge antique window with a Maxi Brute and having to postpone shooting for five hours till it was made safe.

Tell us your most hilarious faux pas?

I was working on my first feature as a 2nd Assistant (clapper loader). When I went to mark the slate I caught the actors nose in the sticks. Ouch!

Away from work, what are your greatest passions?

Travel, cooking, running and art.

What one piece of kit could you not live without?

My light meter, of course!

Which films are you most proud of to date?

Reflection, Fallen.

What's the weirdest place you've ever shot in?

The abandoned Linda Vista Hospital in downtown Los Angeles. It was very creepy and definitely haunted.

What's the hardest shot/thing you've had to light/frame?

A rape scene in the short film *Neighbours*. It was very real and harrowing.

Tell us your hidden talent/party trick?

My fish pie. It's the best you'll ever taste!

In the entire history of filmmaking, which film would you love to have shot?

Anything by Stanley Kubrick.

What are your current top albums?

A Single Man – Soundtrack. The Ultimate Ray Charles Collection. *Girl Talk "All Day"*.

Can you tell us your greatest extravagance?

Travelling.

What's the best thing about being a DP?

The ability to be creative and imaginative, and to help tell stories. To be part of a team and to work with inspiring, artistic people. Having constant diversity, challenges, and problem solving.

What's the worst thing about being a DP?

Always fighting the clock!

Give us three adjectives that best describe you and your approach to cinematography?

Passionate. Emotive. Experimental.

If you weren't a DP, what job would you be doing now?

A chef or a photo-journalist.

What are your aspirations for the future?

To be the first woman to win the Oscar for cinematography. To shoot absorbing and affecting stories.



Filmography (so far):

I'm shooting my first feature in January 2011, *The Sinker*, directed by Basel Owes.

When did you discover you wanted to be a cinematographer?

When I was 13. A film crew came to the farm I grew up on to shoot a documentary about Edward Elgar, the famous composer, who once used to roam amongst the fields. They let me look through the eyepiece and ride in the crane. I fell in love straight away.

Where did you train?

On set for nine years and then at the AFI (The American Film Institute).

What are your favourite films?

Seven (DP Darius Khondji) – for its enthralling and unanticipated narrative and dark tone. A modern *Blade Runner* with its specific measure of atmosphere.

In The Mood For Love (cinematography by Christopher Doyle, Pung-Leung Kwan and Pin Bing Lee) – for its poetry. So tactile and emotive.

The Conformist (DP Vittorio Storaro) – for its visual language. I never tire of Storaro's work.

The Goonies (DP Nick McLean) – for its pure sense of fun and entertainment. Timeless.

What's the best advice you were ever given?

Anything is possible. Believe in yourself. And work hard. From my mother.

Who are your industry heroes?

Haris Zambaloukos BSC, as he was the first DP to help me with my dream of becoming a member of the camera department. Wally Pfister ASC – I am lucky to call Wally my mentor. He is my inspiration. Always willing to help me and there when I have a question. Michael Goi ASC – I met him at the Maine Media workshops He wrote me a great reference that helped get a grant to pay for the AFI. He has been a friend for five years and is always there to give me advice. Roger Deakins BSC is a great British DP who has a varied style that fits whatever story he is telling. I'm a great fan of Roger's work, and share with him a love of the West Country, where I spent all my holidays as a child.

